

THE

INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD

IN THE

PRINTING AND ALLIED INDUSTRIES.

VOLUME XLIII,

April, 1909, to September, 1909.

214216

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

INDEX TO THE INLAND PRINTER.

VOLUME XLIII.

FROM APRIL, 1909, TO SEPTEMBER, 1909.

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Wing, Chauncey ...139, 305, 453, 629, 781, 948
Wire Loop Mfg. Co.....122, 283, 439, 603, 761, 920
Wood & Nathan Co.....611, 648
Woronoco Paper Co.....35, 299, 349, 519, 679, 829
Wroe, W. E., & Co.....135, 307, 470, 520, 764

THE INLAND PRINTER

APRIL 1909
VOL. 43 No. 1



APR 5 1909
National

Doubletone Inks and Ullmanines

You need them in your business.
Of course you can get along without them.
Indeed, for many ages, the world
Got along (and quite nicely, too)
Without steam, electricity, gunpowder—
And even without printing.
But the question is
Ought you, should you, can you afford
To get along without
Doubletone Inks and Ullmanines
When their use means
Profit and prestige for you?

You may not know all about
These marvelous inks—
Ask us.

Sigmund Ullman Co.

New York
Chicago
Philadelphia

Made in America

UNEQUALLED AT THE PRICE

Star English Finish Book Paper



WRITE FOR OUR
STAR ENGLISH FINISH
EXHIBIT

MAILED FREE
ON APPLICATION

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J.W. BUTLER PAPER CO., CHICAGO.

To the Craft

WE beg to announce that we have added to our line of paper-handling machinery the Cross Continuous Feeders.

Our exclusive selling agency covers all countries excepting the British Isles and Europe.

These machines will bear the same endorsement and guarantee as our own manufacture.

Our wide experience and knowledge of automatic paper-handling machinery is at your disposal.

Appreciating your good will and patronage of the past, we trust to merit your continued approval.

Very truly yours,

Dexter Folder Company.

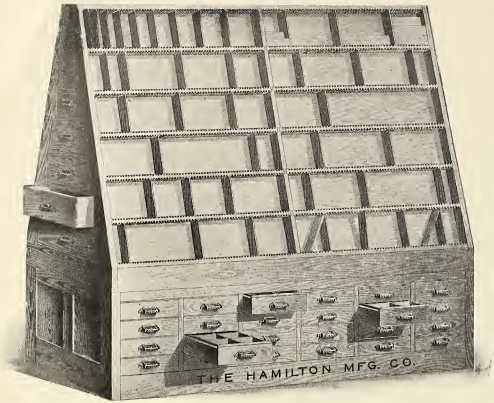
New York Chicago
San Francisco
Boston

Announcement

THE Cross Paper Feeder Company begs to announce that it has appointed the Dexter Folder Company its sole selling agents for Cross Continuous Feeders in all markets excepting the British Isles and Europe. Effective March 1, 1909.

Cross Paper Feeder Company.

185 Summer Street,
Boston, Mass.



No. 1 Pyramid Lead and Slug Bank.

HAMILTON FURNITURE

Has a quarter century of the Company's own experience back of it, and we have inherited the experience of all the old-time concerns who have made composing-room furniture and wood type since the early days of printing in America.

That is why the **Hamilton Product** is *unique* and stands *alone* in its field.

Others may quote you on imitation Hamilton Goods, but they cannot imitate the Hamilton Quality.

That quality is like the rock of Gibraltar — for twenty-five years it has been assailed, but it stands firmer to-day than ever before.

PYRAMID LEAD AND SLUG BANK

The most practical Lead and Slug Bank ever devised. It has a double-faced sloping top, divided into sections, each section adjustable, so as to accommodate any desired lengths.

There is also provided a series of drawers, between the sloping banks, for the storage of surplus stock of leads and slugs. The working bank can be replenished from this stock as the occasion requires.

The Sort Drawer Base serves to raise the Lead and Slug Bank to a convenient working height.

This Bank and Base are most substantially constructed of hardwood throughout, so as to carry safely the immense load of metal, approximately 8,000 pounds, which it is designed to carry. All space inside and outside is utilized to the very best advantage.

The space-saving qualities of this piece of furniture will be appreciated when it is considered that the floor space occupied is only a little more than twelve square feet.

EQUIPMENT

Lead and Slug Bank — In the No. 1 Bank there are twelve sections on each side, providing a total of 75 square feet of lead and slug surface, when the metal is stacked double depth, each section supplied with a number of adjustable partitions which can be so placed as to accommodate any length of leads and slugs. In the ends, between the sloping banks, is a series of ten storage drawers, five in each end, all 27 inches long, 4⅜ inches deep, inside measure, and of varying widths, 3⅝, 6½, 9, 11⅝ and 14½ inches respectively; 3,500 pounds of leads and slugs can be stored in these ten drawers.

Sort Drawer Base — This base contains a total of 24 sort drawers, each divided into ten compartments; size of each compartment 4⅝ x 4 x 2½ inches inside. These drawers run through the bank and can be pulled from either side.

Dimensions, Weights and Capacity — No. 1 Pyramid Lead and Slug Bank.

Height, without base, 48 inches; base, 18 inches.
Total height, bank and base, 66 inches.
Occupies floor space 25½ x 72 inches.
Depth of Lead and Slug Bank, 1½ inches inside.
Capacity, leads and slugs, on bank, 3,000 pounds.
Capacity, leads and slugs, in drawers, 3,500 pounds.
Capacity, Sort Drawer Base, 1,500 pounds.
Weight of No. 1 Lead and Slug Bank, crated, 400 pounds.
Weight of Sort Drawer Base for No. 1, crated, 200 pounds.

LIST PRICES — Less usual Discounts.

No. 1, Lead and Slug Bank	$90.00
No. 1, Sort Drawer Base	52.00
No. 2, Lead and Slug Bank	53.00
No. 2, Sort Drawer Base	30.00

NOTE — The No. 2 is just half the size of the No. 1, illustrated and described above. Double-faced, with six sections in Lead and Slug Bank on each side, and with five drawers on the end running through and pulling from either end. Also with Sort Drawer Base containing twelve drawers in three tiers, running through and pulling from either side. Capacity in pounds, one-half the amounts given for the No. 1.



THE MARK OF QUALITY

You find it on every piece of Hamilton Furniture.

WOOD TYPE

EVERY LETTER in every font of wood type that bears the Hamilton stamp, which you will find on the capital As, is guaranteed to be true to height. No underlaying of wood type lines where set in Hamilton type. This guarantee is made absolutely without reservation. What printer would not prefer such wood type to the kind that varies the thickness of a cardboard? The product of the press is increased from 10 to 25 per cent.

SEND FOR WOOD TYPE CATALOG

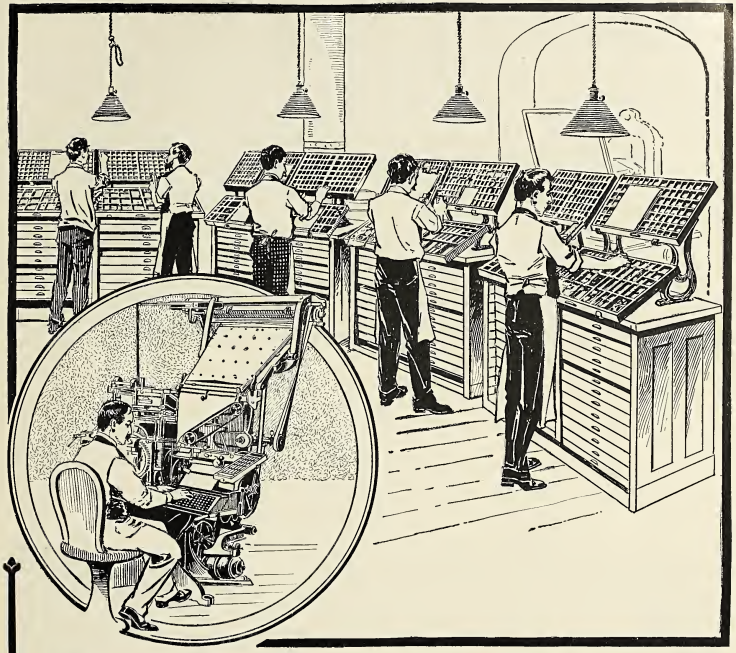
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ALL PROMINENT DEALERS SELL HAMILTON GOODS

A valuable LINE GAUGE, graduated to picas and nonpareils, mailed free to every inquiring printer.



Five to One

A tale without words for the publisher of a daily paper or for the manager of a job printing plant who in these enlightened days continues to hand-set all of his copy. Figure it out for yourself, or ask the users of

13,000 Linotypes

SEARS, ROEBUCK & CO., Chicago, for instance, have found that

"The Linotype way is the only way"

to set intricate mail-order catalogues.

MERGENTHALER LINOTYPE COMPANY

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WELLINGTON, N. Z.
MEXICO CITY, MEX
} Parsons Trading Co.

TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.
STOCKHOLM—Aktiebolaget Amerikanska Sattmaskiner

HAVANA—Francisco Arredondo
TOKIO—Teijiro Kuroswa
ST. PETERSBURG—Leopold Heller

NOTHING



VIEW FROM SOUTHEAST

BUT



VIEW FROM NORTHEAST

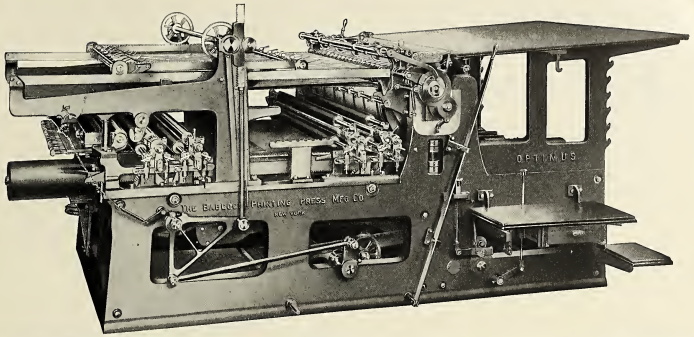
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Ninety sizes and styles of the ONTARIO, BROWN & CARVER and OSWEGO Cutting Machines are made. One of these is exactly adapted to your especial needs. Each one has several improvements on no other. You get the advantage of over a third of a century's specialization on this one line of cutting machinery.

OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor.

New York Office, 150 Nassau St.—Walter S. Timmis, *Manager*. Chicago Office, 347 Dearborn St.— J. M. Ives, *Manager*.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

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BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

If your work is heavy and hard, and must be done quickly, the Optimus will give you better service than any other can.

Because you are having trouble with such work, do not imagine that it is necessary, or that you must suffer it continually.

An Optimus will replace weakness with strength. There is no uncertainty about this. It is sure. There is not a man using an Optimus that will not corroborate it. Any Optimus will demonstrate it. The cylinder does not go up when overlays go on. That's one test of rigidity, and makes fast make-ready. The Optimus will not gutter. That's another, and saves forms. Judged by these two familiar tests the Optimus has no equal in the most vital quality in a printing press. The best work is impossible without this supreme strength.

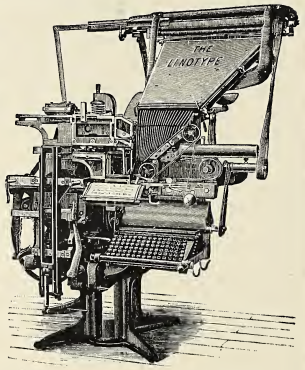
The things that make the Optimus best for heavy and hard work are the things that fit it most perfectly for the light and easy. Unequaled strength, splendid distribution, high speed, superb construction, give superior efficiency, and insure endurance. On any sort of work it will be a good press when others with like service are practically useless. Old Optimus presses prove this; and every Optimus ever made not destroyed by fire is still in use.

The Babcock Optimus
The Babcock Optimus

SET IN AUTHORS ROMAN.

Rebuilt Linotypes

Model 1, *Two-letter* Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good a slug
as from a new machine.



Prices and Terms on Application

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.
We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } ***WRITE US***

Gutenberg Machine Company

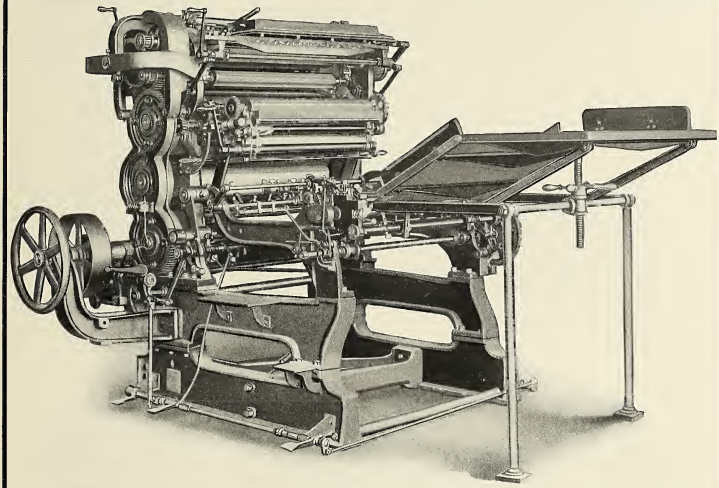
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The above statement is being daily demonstrated by an ever-increasing number of printers who are satisfactorily using the

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the best press for higher grades of printing and lithographing. If it's good for them it would be equally valuable to you. Built in four sizes. *Information on request.*

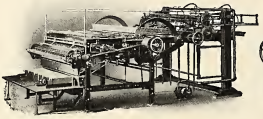
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CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

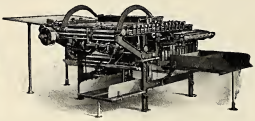
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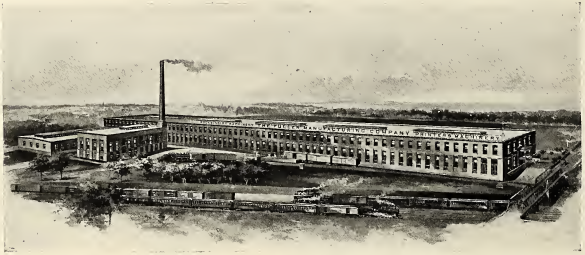
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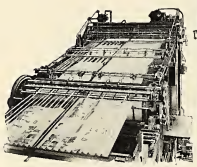
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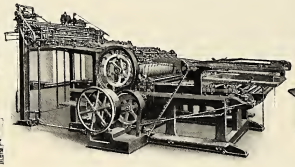
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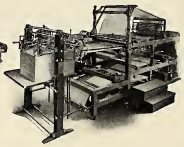
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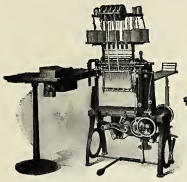
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SOLE SELLING AGENT

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Smyth Manufacturing Company's Specialties



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No. 4 SEWING MACHINE



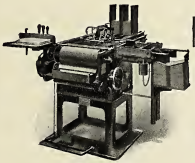
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GLUING MACHINE



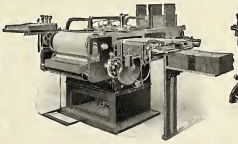
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HARTFORD, CONN.



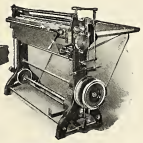
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CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

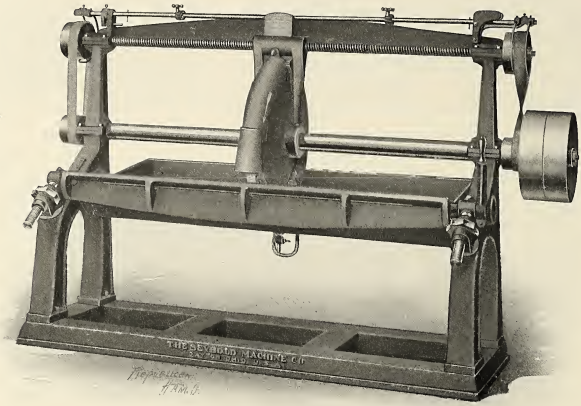
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SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

Seybold Automatic Knife Grinder



Grinds perfectly straight.
Will not burn the knife.
Easy to adjust and operate.
Saves space and power.

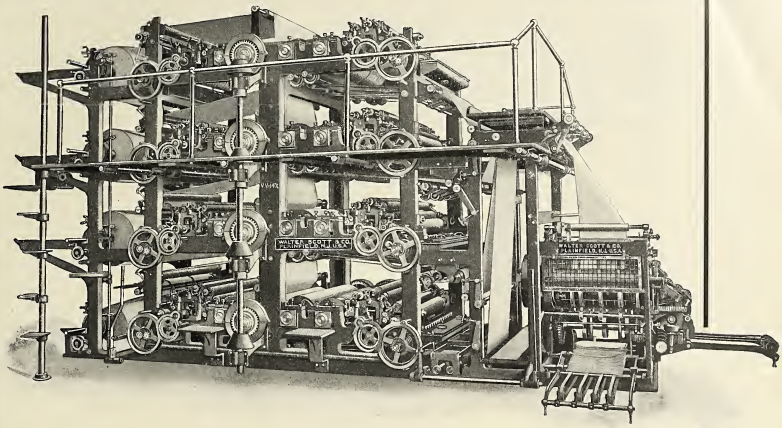
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Write for Descriptive Circulars and Prices.

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Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

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SCOTT Newspaper Presses will produce more papers of superior appearance in a given time than any other make of machine on the market.

Rather a strong statement, but WE CAN PROVE IT and also the following one.

SCOTT Newspaper Presses will produce the above results with a saving in Paper, Power and Time over any other make of press.

You can do yourself no greater service than to ask us to explain these matters to you before you buy your next press. If you do, you will join the large number of SCOTT users, because a thorough investigation will prove that our machines are in a class by themselves—years in advance of all competition. What others claim as new we have been doing for years, while our machines have features obtainable only in the SCOTT.

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41 Park Row

WALTER SCOTT & CO.
MAIN OFFICE AND FACTORY
PLAINFIELD, NEW JERSEY, U.S.A.

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Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

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ESTABLISHED 1830

To the Trade: We beg to announce a new

MICRO-GROUND Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

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- First to absolutely refuse to join the Trust (1893).
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- First to make first-class Knives, *any kind* (1830 to 1905).

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Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

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Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

Somewhere

there is always a happy medium between necessity and luxury—a common ground on which intrinsic value and reasonable cost meet and shake hands. In business stationery that happy medium is

Worthmore Bond

(it has the crackle)

The best-known business paper
for every known business need.

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THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY
BOSTON, MASS., AND NEW YORK, N. Y.

Your business could be increased if you had the

Litho Roman

If you doubt this, we will on request send you copies of letters from printers who have by means of Litho Roman made customers of many firms they had previously been unable to land.

Inland Type Foundry

Saint Louis **Chicago** **New York**


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AULT & WIBORG
CO.
87
HIC ET UBIQUE
MANUFACTURERS OF
LETTER-PRESS
AND
LITHOGRAPHIC
PRINTING INKS
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ST. LOUIS . . . BUFFALO . . . PHILADELPHIA
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HAVE YOU TRIED

NO-WASH-UP?

It's something NEW and a BOON to every printer

A FEW DROPS of "No-Wash-Up" applied to the rollers of any press at night, and run for a few minutes "tripped," puts the press in perfect readiness to run the next morning without the necessity of washing up. :: :: :: ::

BETTER ORDER A TRIAL CAN.

75 cts. per half-pound can. $1.50 per one-pound can.

Manufactured by THE AULT & WIBORG CO.

PRINTED WITH ZENITH RICH GOLD, 954-72.

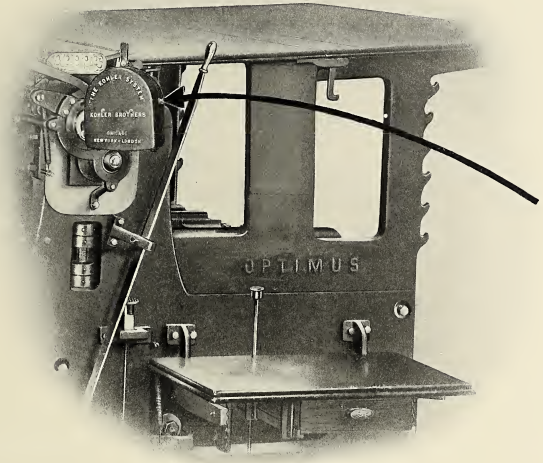
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THIS is a preparation recently put on the market by us, for cleaning cuts, as its name implies. It will effectually remove all old dried-up ink from electrotypes, wood cuts, etc., without affecting them in the least. Try a sample and be convinced of its merits. Sold in pound and half-pound cans at *$1.00 per pound.* :: Prices in larger quantities on application.

Manufactured by THE AULT & WIBORG CO.

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he should have at quick command the entire control of his press. A slight movement of the lever instantly "starts" or "stops" the largest press manufactured, and automatically brings it up to the predetermined speed.

"The Kohler System"

means a great item of saving in time and protects the press. Our controller system is being adopted by the foremost printing plants of the country, and its first day's use proves its vital efficiency. This illustration shows "THE KOHLER SYSTEM" as installed on the OPTIMUS PRESS. The operating stations in connection with our controller may be established at various convenient points about the press and are of great value to the pressman in his "make ready."

"THE KOHLER SYSTEM" is not complicated, is fool-proof and inexpensive.

Let us tell you more about "THE KOHLER SYSTEM." Drop us a line, stating kind of machinery you use, its make and size, voltage of your power circuit, and the speed of your driving shaft, which will enable us to accurately suggest plans of installation.

THE

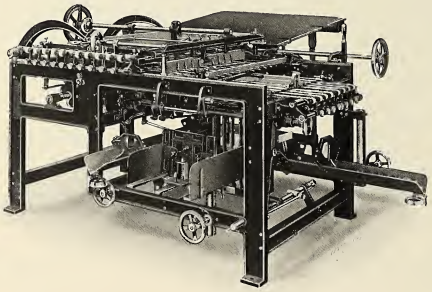
KOHLER BROTHERS

MAIN OFFICE

1 Madison Ave., NEW YORK. 277 Dearborn St., CHICAGO 56 Ludgate Hill, LONDON, E.C.

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

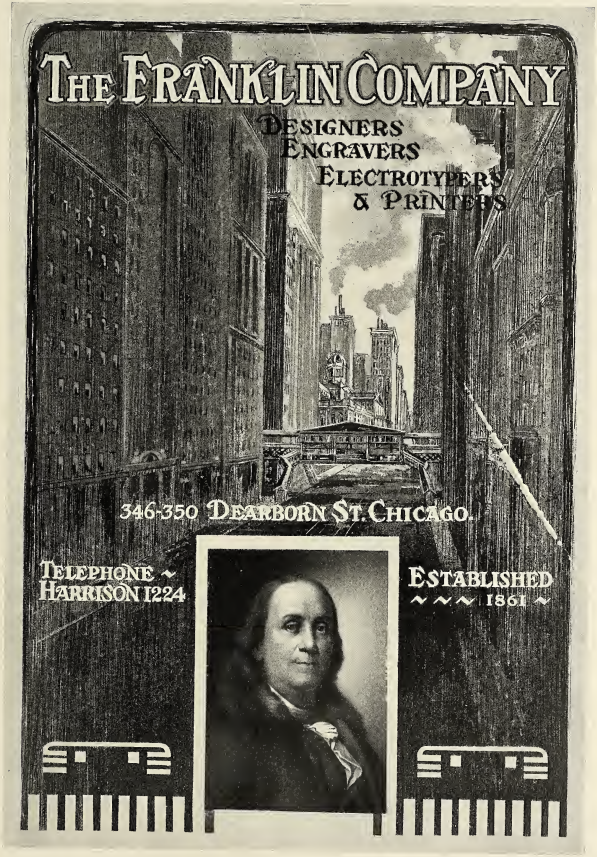
ERIE, PA., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

AGENCIES

London, W. C., J. Collis & Sons,
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street


THE FRANKLIN COMPANY
DESIGNERS
ENGRAVERS
ELECTROTYPERS
& PRINTERS
346-350 DEARBORN ST. CHICAGO.
TELEPHONE ~
HARRISON 1224
ESTABLISHED
~~~ 1861 ~
~~~

We Make More Cylinder and Job Press Rollers for Chicago Printers Than Do All the Other :: Roller Makers Combined ::

A few names of leading printers of Chicago, also the number of their presses on which our rollers are used exclusively:

Rand, McNally & Co.	206	Presses
American Colortype Co.	51	"
Regan Printing House	32	"
Armour Printing Works	56	"
R. J. Kittredge & Co.	49	"
W. B. Conkey Co.	64	"
M. A. Donohue & Co.	33	"
Stromberg, Allen & Co.	45	"
Poole Bros.	106	"
Total,	642	Presses

The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

FORTIETH YEAR
Established 1869

A liberal education

in the printing business is needed by the average buyer of the commodity. The prevalent practice of working one printer against another and buying of the lowest bidder is disastrous to both buyer and seller. In advertising

OLD HAMPSHIRE BOND

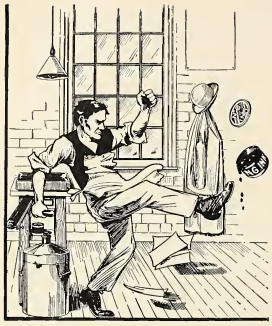
in the general magazines and weeklies we are endeavoring to and succeeding in *educating* buyers. We are proving that quality means more than price. We are *creating new* and *better* business. Are you getting your share? It's right up to you.

Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively

South Hadley Falls, Mass.





THAT IS RIGHT—

KICK OUT the just as good KIND

Buy the kind you have been SHOWN

The Trade has been SHOWN
Hundreds of Shades of

QUEEN CITY INKS

which have

Trade-Securing Qualities

QUEEN CITY INKS are made
to SUIT the CONDITIONS

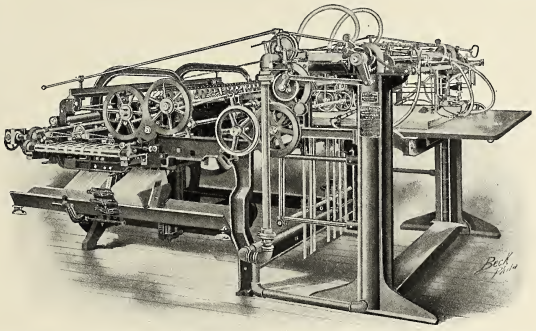
WE ARE PROUD *of* THEIR QUALITIES

H·D· INK

CINCINNATI
CHICAGO
BOSTON
PHILADELPHIA
KANSAS CITY

The Queen City
Printing Ink Co.

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

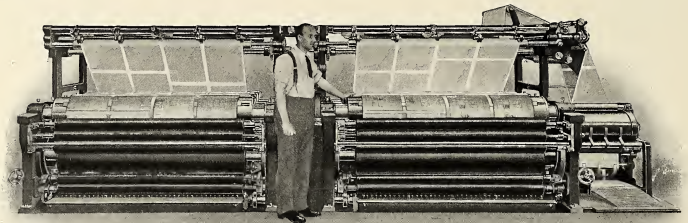
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

THE DUPLEX ROTARY PRESS

Greatest Time and Money Saving Machine Ever Built

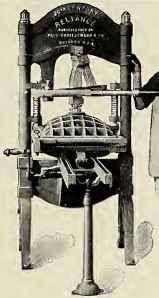


QUADRUPLE—Length, 19½ ft.; Width 6½ ft.; Height, ***see the man.***

RECENT SALES

New York, N. Y.	*Bollettino della Sera*	8-page
Santiago, Chile	*La Union*	16-page
Kalamazoo, Mich.	*Press*	16-page
New Brunswick, N. J.	*Home News*	20-page
Cedar Rapids, Iowa	*Gazette*	20-page
Middletown, N. Y.	*Times-Press*	20-page
Toledo, Ohio	*Ameryka-Echo*	32-page
Milwaukee, Wis.	*News* (second order)	32-page
Oklahoma City, Okla.	*Oklahoman*	64-page
Toronto, Ont.	*World*	72-page

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.



EASY

There is not only pleasure for the men, but a definite, provable profit for the house, in the fact that the

Reliance

The Reliable Proof Press

is *the easiest of all proof presses to operate*. One man can pull a proof from the largest form the press will take, and do it easily. No need to "holler for help" to get the lever over. The improved toggle joint gives plenty of pressure with a moderate pull. No need to spend time to offset spring of bed or platen. They don't spring. "Reliance" proofs are equal to cylinder, and can be pulled in a fraction of the time. Write for prices and further particulars.

Paul Shniedewend & Co. 126 W. Jackson Blvd. CHICAGO • U. S. A.

KLIMSCH & CO. - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND



TUB-SIZED LOFT-DRIED

No. 630

"Lisbon Extra Strong"

A high water mark in the art of papermaking.
An excellent correspondence paper.
Finish suitable for printing or lithography.

Taking a Good Impression,
It Makes a Good Impression.

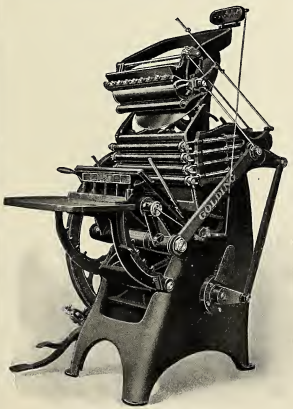
We are exporting large quantities of this paper, and are making renewed efforts to make it better known in home and foreign markets.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK

London, Sydney, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

Live, Active, Wide-Awake



GOLDING ART JOBBER NO. 18—12 x 18

Printers, who are abreast with the times, and aim to do high-grade printing at a profit, should buy

THE GOLDING JOBBER

Because—It will make money enough, by excess of product over other job presses, to pay its cost in a very short time.

Because—It will earn more money at $1.00 per thousand impressions than can be earned at $1.50 per thousand on any other job press.

Because—It will not annoy you with noise, slurring, bad register and other disagreeable tendencies.

Because—All that we claim as to speed, strength and quality of work, we back up with a guarantee. Send for descriptive booklet. *Ask about our free trial proposition.*

Golding Manufacturing Co.

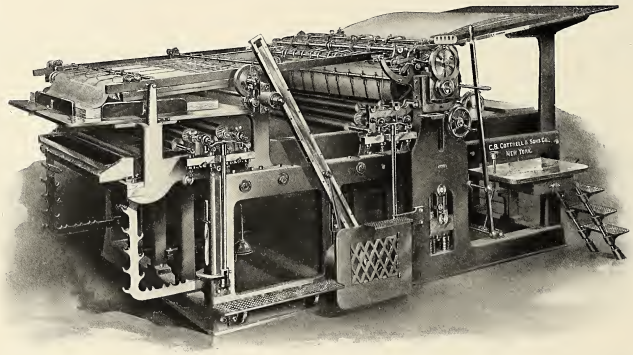
FRANKLIN, MASSACHUSETTS

Printing, Embossing and Stamping Presses; Paper and Card Cutters and Printers' Tools.

THE COTTRELL

NEW SERIES TWO-REVOLUTION PRESS

THE MOST PERFECTLY CONSTRUCTED PRINTING MACHINE



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. ¶ Because it is equipped with attachments that really enhance its usefulness. ¶ Because of its Speed, Adaptability and Scientific Construction. ¶ Built for the finest quality of printing, especially process colorwork, it has always exceeded the expectations of the purchaser. ¶ Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

Its Distinctive Features are

- SPEED
- RIGIDITY UNDER IMPRESSION
- CONVERTIBLE SHEET DELIVERY
- DISTRIBUTION
- ABSOLUTE REGISTER

C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

NEW YORK, N. Y.
41 Park Row

WORKS:
WESTERLY, R. I.

CHICAGO, ILL.
279 Dearborn St.

Representative in Mexico
U. S. PAPER EXPORT ASS'N, 440 Coliseo Neuva, Mexico City

Representative in Cuba
HOURCADE CREWS Y CA., Muralla 39, Havana



Those who publish fine books or print the choice smaller things should have these names under their hats—

Old Cloister
Old Stratford
Alexandra

These are three pure Book Papers made expressly for publishers' requirements and are necessarily fitted to the small work.

OLD CLOISTER is equal in quality to the best hand-made.

OLD STRATFORD is next in grade and also analyzes 99 per cent pure rag fibre.

ALEXANDRA is the cheapest of the three and we are proud of it both for the quality and its usefulness.

All three papers have some of the same characteristics; the "STRATHMORE QUALITY" characteristics and distinctiveness, which, with the quality, are in part responsible for the beautiful and effective work of many presses.

These papers are shown in the "STRATHMORE QUALITY" Book Papers Sample Book, itself a fine specimen of bookmaking.

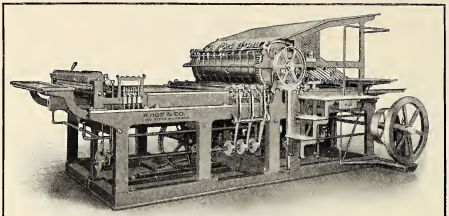
MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS, U.S.A.

The "STRATHMORE QUALITY" Mills

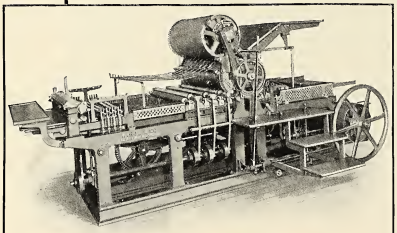
R. HOE & CO.'S IMPROVED Lithographic Presses

The Best Stone Presses

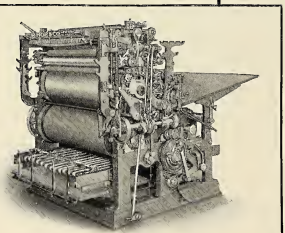


FLAT-BED LITHOGRAPHIC PRESS, with Air Cylinders

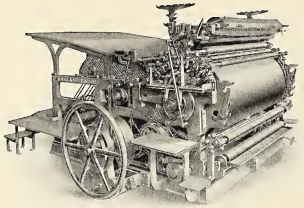
The Best Plate Presses



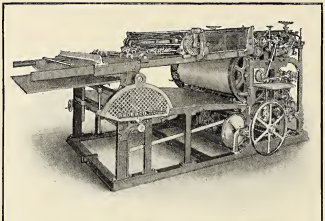
METAL-PRINTING LITHOGRAPHIC PRESS



ROTARY OFFSET PRESS



ROTARY ALUMINUM PRESS



TWO-COLOR ROTARY ALUMINUM PRESS

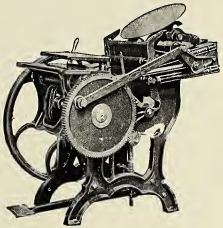
These presses possess not only the well-known qualities of strength and durability which have always distinguished the HOE from other machines, but also embody the latest practical improvements in printing-press construction.

504-520 Grand Street, NEW YORK, N. Y.

7 Water St., BOSTON, MASS. 143 Dearborn St., CHICAGO 160 St. James St., MONTREAL, QUE.
8 Rue de Chateaudun, PARIS, FRANCE 109-112 Borough Road, LONDON, S. E., ENG.

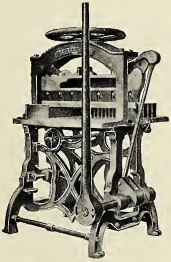
PRESSES and CUTTERS

of the ***Peerless*** make mean to the Printer the Standard of Excellence.



Peerless Job Printing Press
SIX SIZES

OUR ILLUSTRATED BOOKLET tells an interesting story of how these machines are made, and what they will do. Ask for it.



Peerless-Gem Lever Paper Cutter
FOUR SIZES

FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES.

Peerless Printing Press Co.

THE CRANSTON WORKS

70 Jackson St., PALMYRA, N.Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.



An Advertising Man Tells How He Increased His Salary 150 Per Cent.

Mr. R. T. Scott, advertising manager of Fraser's, one of the largest dry goods houses in Brockton, Mass., is a fair representative of the type of men I turn out as graduates of my system of advertising instruction by mail.

His own words will be of timely interest to those who want to take up the advertising business, and who want the best instruction:

FROM $12 TO $30 A WEEK.

Brockton, Mass., January 25, 1909.

Mr. Geo. H. Powell, New York:

Dear Sir,— It is not reasonable to suppose that every one could become a successful advertising writer — but any one with a fair education, a merchandising instinct and a hundred per cent common sense may confidently expect to be able to hold such a position after a thorough study of your course of instruction — for it instills and maintains the interest so necessary to success. It will do you good to know that when I took up your course I was working for $12 a week — now I am getting $30 a week, an increase of 150 per cent.

Thanking you for your after-course interest in a former student's progress and wishing you continued success in your ambition-building business, I am,

Faithfully yours,
R. D. Scott.

The Powell System of Instruction is not conducted on the plan of the ordinary correspondence school. It is not a "large" school, and its success — as well as the student's success — depends on the fact that I devote myself exclusively to advertising instruction, and therefore do not depend on stock methods so common.

Add to this, the fact that the Powell System has cost a good deal more than $5,000.00 to bring out, to say nothing of the expensive new additions, and it will not be hard to understand why it is in reality the "survival of the fittest."

If you want to earn from $1,500.00 to $15,000.00 a year — the latter figure in time, of course — let me mail free my beautiful Prospectus and "Net Results," telling all about the study and giving the success stories of leading experts I have trained.

George H. Powell

1208 Metropolitan Annex NEW YORK

LATHAM'S NEW IMPROVED Monitor Embosser

NEW AND NOVEL FEATURES
THAT THE BOOKBINDER CAN
NOT AFFORD TO OVERLOOK

Circulars describing the many new and distinct improvements embraced in this Embosser sent upon application.

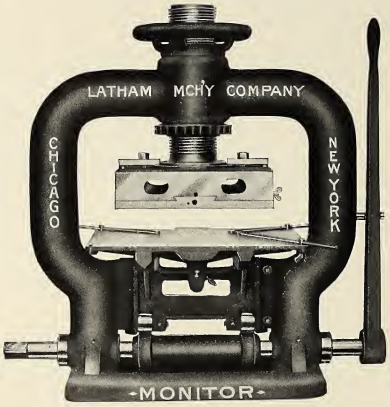
DIMENSIONS

Gas Head, 13 x 13 inches.
Bed Platen, 18 inches wide, 15 inches deep.
Extreme distance between upper and lower head, 5 in.
Stroke, 1¼ inches.
Space between uprights, 20 inches.
Height, 38 inches. Width, 33 inches.

Equipment includes a Sliding Pallet; one Chase 5x8 inches, with Quoins and Keys; one Platen 13x13 inches, and Gas Burner.

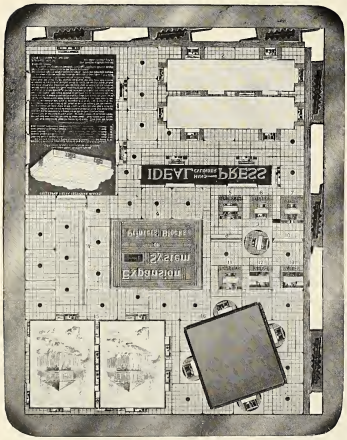
Price, . . . $150

MONITOR STITCHERS, PERFORATORS, PUNCHES, ETC.



LATHAM MACHINERY CO.
197-201 S. Canal St., CHICAGO

BOSTON, 220 Devonshire St. NEW YORK, 8 Reade St.



Especially for you

No matter what your specialty; no matter how varied your work; no matter what problems you are encountering; the Expansion System will handle your plates advantageously. Tell us your troubles. Do you require rigid impression? Absolute register? Quick interchange of plates? Very narrow margins? Better work? The Expansion System of Printers' Blocks will do the trick for you.

Send for "Printing from Plates Perfected" and testimonials of users.

MANUFACTURED BY

THE CHALLENGE MACHINERY CO., GRAND HAVEN, MICH. . U. S. A.

Salesroom and Warehouse, 194-196 Fifth Avenue, CHICAGO.

IF EVERYONE REALIZED HOW

METALLIC OVERLAYS

PAT. Nº 765574

Retain and improve the illustrative features of half-tone printing after the first thousand impressions, they would be in use in every considerate printing office

GILBERT, HARRIS & COMPANY

158-164 HARRISON ST., CHICAGO, ILL.

The Largest Electrotype Foundry on Earth!

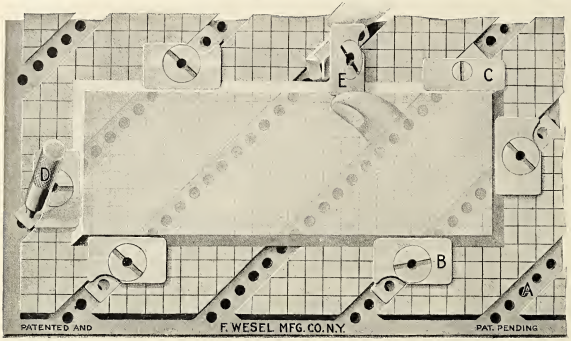
An Engraving Plant Equal to Any on Earth!

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, CHICAGO

OUR PRICES are popular. If you are a buyer of Engravings you should have our ***Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

Two more Big Improvements in the only all-efficient Block



EXPLANATION OF X-RAY CUT.—**A** is groove, with **Registering Holes. B** is a Success **Self-contained** Register Hook, with a hole which works in unison with holes in grooves, when manipulated by the **Pin (D). E** shows Success Self-contained Register Hook, which is put in and taken from groove in any position easily and quickly with the fingers, as shown in cut; it is immovable—the more pressure the tighter grip. This is a sectional view.

SEE THOSE HOLES

and that

PIN! (D)

They enable you to

REGISTER

quickly and perfectly on a one-piece block, meeting every problem encountered in printing from plates.

Perhaps this may help you:

Wesel's sales of Blocks in 28 years exceed $500,000. He has a longer experience in Blocks than any other man. Several blocks and registering devices have been marketed after being offered to and rejected by Wesel. Purchasers have been and are being deluded by specious "selling points." Wesel's experience is at your service to save you the cost of experiment and ineffective devices. Wesel successfully solves every problem confronting those who print from plates and sells efficiency and superior value.

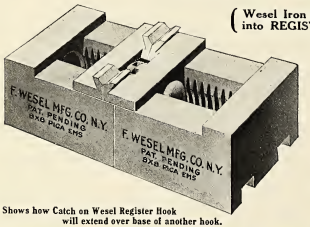


Success Self-contained Register Hook. One mechanism.

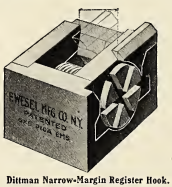
WESEL IRON GROOVED REGISTER BLOCK

We are now suing infringers of our patents, and buyers should be cautious.

(Wesel Iron Grooved Blocks can be changed into REGISTER Blocks at moderate outlay)



Shows how Catch on Wesel Register Hook will extend over base of another hook.



Dittman Narrow-Margin Register Hook.



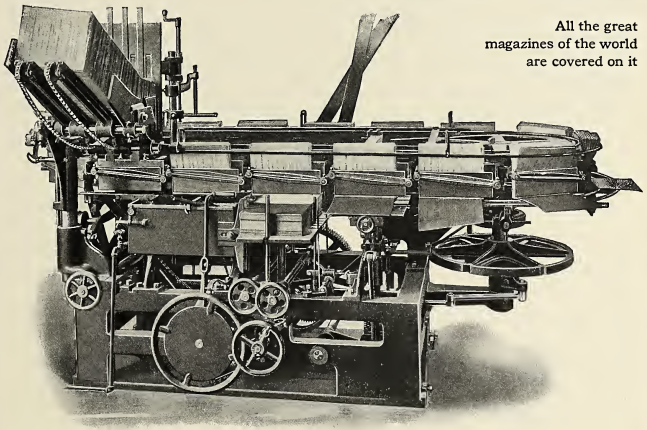
Wesel Register Hook—latest and best.

Wesel Register Hooks (five kinds) also Excel

F. WESEL MFG. CO. Main Office and Factories, 70-80 Cranberry Street, BROOKLYN, N.Y. NEW YORK, 10 Spruce Street; CHICAGO, 329 Dearborn Street.

Sheridan's Book and Pamphlet Covering Machine

Covers daily, automatically, 22,000 books or pamphlets.
Always ready for work.
Saves ⅔ of the cost of covering by hand.
Note great saving in floor space.
No brushes. No glue pots.
Great saving in glue.
Much cleaner and more convenient.



All the great magazines of the world are covered on it

SHOWS MACHINE COVERING NEW YORK TELEPHONE BOOK

SOME OF THE FIRMS WHO ARE USING OUR COVERING MACHINES

NEW YORK	No. Machines
Frank A. Munsey	3
Butterick Publishing Co.	6
Harper & Brothers	2
Street & Smith	3
S. S. McClure Co.	2
Cosmopolitan Magazine	2
Trow Directory Ptg. and B. B. Co.	2
J. J. Little & Co.	1
Buckley & Wood Co.	1
Wm. Knoepke Pamphlet Binding Co.	2
P. F. Collier & Son	1
Charles Schweinler Press	1
McCall Fashion Co.	2
William Green	1
Gardner Binding and Mailing Co.	1
Williams Printing Co.	1
Wynkoop-Hallenbeck-Crawford Co.	1
Hill Publishing Co.	1

WASHINGTON, D. C.	No. Machines
U. S. Government Bindery	2

PHILADELPHIA, PA.	
Oxford Bindery	1
The J. B. Lippincott Co.	1
George F. Lasher	1

JERSEY CITY, N.J.	
Jersey City Printing Co.	1

SPRINGFIELD, MASS.	
Phelps Publishing Co.	2

ELGIN, ILL.	
David C. Cook Publishing Co.	2

CHICAGO, ILL.	
M. A. Donahue & Son	1
Journal of American Medical Association	1

ENGLAND	No. Machines
Hazell, Watson & Viney, Ltd.	1
Cassell & Co., Ltd.	1
Sir George Newnes, Limited	1
Eyre & Spottiswoode	1
Unwin Bros.	1
Harmsworth Bros.	2
J. Burn & Co.	1
London & County Printing Works	1

SCOTLAND	
Thomas Nelson & Sons	1

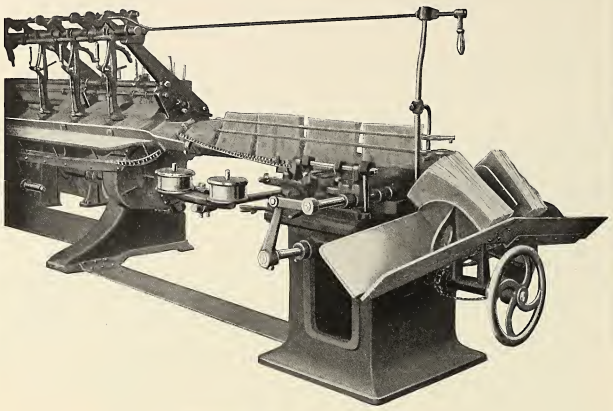
FRANCE	
Malherbe et Cie	1

INDIA	
Gulab Singh & Sons	1

Manufactured and sold exclusively by

T. W. & C. B. SHERIDAN CO.

NEW YORK CHICAGO LONDON



GATHERER - COLLATOR - JOGGER - STITCHER

Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

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FOR A LABOR-SAVER TO BE
PLACED ON MARKET BY US

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CROTON FALLS, N. Y.



We all have seen some pretty fine sample books.
But progress demands something still better;
Hence, the WORONOCO BOOKS

The reason why is principally in the papers and the balance in the treatment of the same.

There are two books, both bound in boards and both illustrated as suggestively and as practically as the best men in the business could do it.

One book shows the WORONOCO Writing Papers; 135 specimens; and the other, the WORONOCO Book and Cover papers; 80 specimens.

We may have your name on our mailing list and, then again, we may not. If you attempt to keep up with the progress made in the paper and printing industries or want ideas in the preparation of printed matter, you need these books. You better write us. They will be ready about May 1.

We will send them free of charge only to business houses in the trade and to the advertising managers of concerns issuing printed matter in quantity.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

GOOD PAPER IS THE FOUNDATION OF ALL GOOD PRINTING

Lustro Coated Book

Its use does not add materially to the total cost, but very materially to the results obtained.

The production of a coated paper of superfine quality at a moderate cost to the consumer has been the aim of the manufacturer, and **Lustro Coated Book** is the result of this endeavor and represents—

First—The product of Cumberland Mills, the **oldest in the business** of manufacturing coated paper, with twenty-seven years' cumulative experience.

Second—The product of a mill **modernly equipped,** where cost is reduced to a minimum.

Third—An efficient organization insuring **careful attention** to the selection of body stock and coating material, to color, finish, sorting and packing.

Fourth—The **lowest price** for the given quality.

In perfecting **Lustro Coated Book** the manufacturers had constantly in mind the needs of the advertiser, and are now in a position to furnish a paper suitable for the most exacting requirements of half-tone printing in one or more colors. Exhibit sheets have been prepared showing the value of this paper for commercial catalogues and booklets where quality at a moderate cost is a consideration.

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Houston, Texas	Southwestern Paper Co.
Kansas City, Mo	Benedict Paper Co.
Los Angeles, Cal	Blake, Moffitt & Towne.
Los Angeles, Cal	Sierra Paper Co.
Milwaukee, Wis	Standard Paper Co.
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IN OUR ABILITY AND INTEGRITY IS

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The Williamson-Haffner Engraving Co.

U.S. COLORTYPE PRESS

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WE FURNISH THIS SUBJECT FOR NEWSPAPER INSERTS

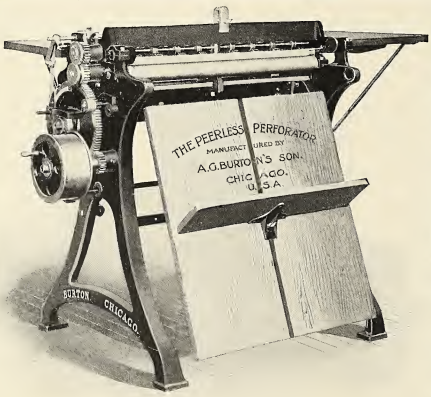
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THALMANN
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THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

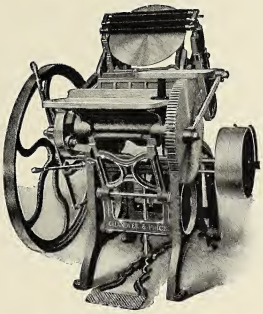
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Manufactured by
A.G.BURTON'S SON
133 to 139 South Clinton Street
CHICAGO, ILL., U.S.A.

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It Is Phenomenal

THE GREATER SPEED		THE SUPERIOR DISTRIBUTION
THE ABSOLUTE REGISTER		THE NOISELESS RUN
THE RIGID IMPRESSION		AND THE MONEY IT EARNS

That Over 30,000 Chandler & Price Presses

Remember the Facts:

1—It lays the printers' foundations for success.
2—It diminishes their costs by increasing their profits.
3—It is the busiest bee in the printing office, because its revolutions pay best.
4—It is the "holdfast" press. Others come and go, but the C. & P. Gordons go on forever—making impressions and making money.

Lead the Way Through the Printing Field

It Is in the Make!

The Chandler & Price Company, Cleveland, Ohio, U.S.A.

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

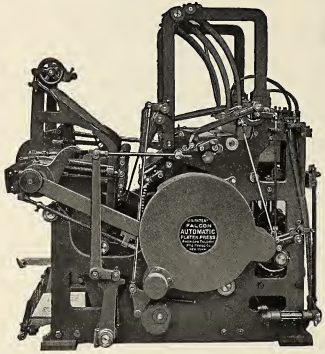
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

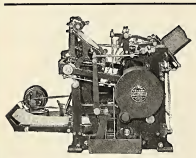
Ashby Printing Co. Erie, Pa.
Wilbert Garrison Co. New York.
Braceland Bros. Philadelphia.
Baker-Vawter Co. Benton Harbor.
Longaker, Prentice Co. Philadelphia.
Chamberlain Medicine Co. Des Moines.
United Drug Co. . Boston.
E. Rugg & Co. . Winnipeg.
Geo. Rice & Sons, Los Angeles.

Size, inside chase, 18¾ x 12½ inches. Price, $1,750, f. o. b. New York.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, 10⅝ x 7⅝ inches. Price, $800, f. o. b. New York.

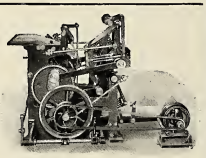


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 5,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) Floyd E. Wilder,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

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Buffalo Agents—Driscoll & Fletcher, Cor. Ellicott and North Division Streets.

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Agent for Pacific Coast—Geo. Rice, Jr., 150 Los Angeles Street, Los Angeles.

FURTHER PARTICULARS ON APPLICATION TO

American Falcon Printing Press Co.

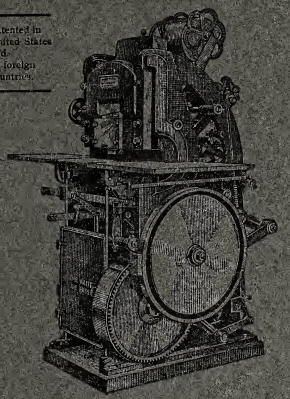
OFFICE AND SHOWROOMS

New York Life Building, 346 Broadway, New York City

Factory: DOVER, N. H.

The "Waite" Die and Plate Press

Patented in United States and all foreign countries.



Used by the leading Die-Press Printers all over the World

Inks, Wipes and Prints at One Operation.

Speed, 1,500 to 2,000 perfect impressions per hour.

Uses far less ink than any other competitive machine. Uses a 35 per cent lighter wiping paper than can be used on any other machine.

The "Waite" Press will print from the most delicate and fine-line engraved plates equally as well as it will do ordinary relief stamping.

It is unexcelled in stamping, steel-plate, photogravure and bank-note printing, requiring results from the most delicate and fine-line engraved plates.

The following are a few of the Advantages embraced in this Machine:

The Impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The dial wheel on left-hand side of the cross-head allows the pressure to be regulated to the utmost nicety, and enables a counter (which is made in the same way as on the hand press) to be operated very rapidly.

The Ink — Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface, it also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin.

The Wiper is *perfection*, and could not be improved. It is immensely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and softer wiping paper, and save the thinnest layer of ink, effecting a saving in ink and wiping paper per year against competitive presses, which would scarcely be credited. It is the sharp, quick, unbounded impression, instantly on and off contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order.

A Throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running.

The Register is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in combination, or where a piece of silver work has to go through a second time to be burnished.

Size of Dies — Any size of die may be used, up to the maximum size, with perfect success.

Thickness of Dies — One fixed thickness of die is not an essential in this Press, as any thickness of a metal die from ⅛ inch up to ¾ inch thick may be used.

The Speed — We recognize that this is a matter solely governed by the nerves of the operator, but given a reasonably good hand, this machine can quite easily turn out from 1,500 to 2,000 perfect impressions per hour.

The Operator — The Machine is so constructed that any intelligent operator can learn to manipulate it in all its details in a few hours.

The Ink Fountain can be removed and replaced by one containing another color in less than one minute.

A Two-color Fountain — A gentle grey effect of *ink bring used as an impression*, can be supplied at an extra charge.

Plain Stamping may be done as fast as the operator can feed in the paper or cardboard.

The Construction — We have taken special care to put upon the market a machine free from complications; all parts can be quite readily got at, and the force being obtained by pressure and not by a blow, it can not be racked in any way, thus greatly increasing its life.

Steel-plate Printing — A special steel base is supplied with the 8 x 4 Press for mounting steel plates of 3/16 to ¼ inch thickness.

To Christmas and Fancy Card Manufacturers — This Machine is also recommended to the notice of Christmas and Fancy Card Manufacturers as being a valuable adjunct to their plant.

We feel confident often you have seen the Machine and doubts you may have had as to the accuracy of our claims will be dispelled once and for all.

Made in three sizes . . . 3 x 2 inches, $825; 5 x 3 inches, $1,300; 8 x 4 inches, $1,750

The American Falcon Printing Press Co.

Offices and Showrooms — 346 Broadway, New York

Factory — DOVER, N. H.

CHICAGO AGENT—
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PHILADELPHIA AGENTS:
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BUFFALO AGENTS:
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BOSTON AGENT:
C. B. Dyer, 176 Federal Street.

This Our Noble Art

And this our noble art of Printing is the very Foster Mother of all Learning, for though the few had Books before Gutenberg gave us our Art, not until Printing came could Learning, yes, and Wisdom also, knock at every man's door.

From the Latin of Cavdelius—1540

Designed and lettered by
W. I. Parsells
Industrial Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
180 Sherman street, Chicago.

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THE INLAND PRINTER

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 1. **APRIL, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

PRINTING-TRADE PERSONALITIES.

BY A. H. MCQUILKIN.

NO. II.—GEORGE F. NEAL.

WHAT is it that prospers one printer more than another? is a question that recently appeared on an envelope corner. The lead of the question was toward the merit of a certain brand of paper, but, like most searching questions applied for a comparatively small purpose, it goes far. These Krag-Jorgenson questions that go through all sorts of padded defenses, the bulwarks of custom, and the dogmatism of tradition are fired sometimes by innocent people who think they have a pop-gun to do with. "What is it that prospers one printer more than another?" may be more correctly put as "What makes one printer more prosperous than another?"

The question may be simply and broadly answered, of course. A Democratic candidate who went down to defeat through too great a reliance on the exuberant promises of a vociferous constituency at the time of the Taft landslide was approached by a solemnly important and saturated sympathizer, who, taking him by the lapel and wavering slightly in the intensity of his feelings, whispered hoarsely, "Say, Bill, how in —— did you come to lose out?" The victim cogitated profoundly for a time, and answered with an air of conviction, "Why, I believe I lost out because there were too many Republican votes cast against me." That was a searching question broadly answered. But beneath the question that we are now considering lies a very network of instructive and informing explanations.

To begin at the beginning: Some men have a purpose earlier than others. The objective mind develops earlier in some. That is to say, the subjective mentality is that occupied with the animal needs. The gradations of subjectivity are the gradations of the senses down to that point where the gratification of the moment is the object of life, which stage is pure animalism. Young people are filled with a mass of mental succotash of morals and theology. Bewildered and wearied with the pulp that is forced upon them, they become moral prigs or shuffle along with the crowd, stealing what pleasures they can — and demanding immunity when they are discovered, because all are in the same mire.

Sometimes the youth or the girl has some straight questions forced upon them, such as "What are you and what are you for?" "What is your purpose, and why are you alive?"

The direct, searching, leading questions do not come to all. There is no one to ask them. There are minds that remain sterile from youth to old age because the fructifying germ of original thought was not placed there. It is surely not because of native incapacity that some men remain at the foot of the ladder. Purpose is the key-note of growth. Success is so often confounded with the making of money that success is placed in the discard by the discerning. Making money is not the test of success, though it may be one of the incidents of it — and it usually is. Success means growth. Growth may be unconscious,

the subject having been given an impetus from some source unknown to himself. He acquired a purpose — a principal idea. It grew and he grew with it — and ripened with it.

Sometimes the purpose is dim and ill-defined, and there is much stumbling toward the light and many falls. Let the despondent one who has heard the Voice, and yet has fallen into idleness, through hopelessness, believe, with Goldsmith, that it is no disgrace to fall if you rise after the fall. It is the lying down that ends the fight.

In Ulster, Ireland, upon occasions suitable and commemorative, a flag is spread to the breeze — the banner of The O'Neal — O'Neal of the bloody hand. The flag is commemorative of purpose. It shows on a white ground a dagger and an open hand, the story being that, as a consequence of one of the early rivalries for power among the O'Neal sept, possession of the province of Ulster was decreed to whichever one of two O'Neal brothers that could touch the land first on their return from a certain voyage. The struggle was bitter, and, as one of the boats gained on the other, Hugh O'Neal, not to be defeated, drew his dagger and, cutting off his hand, threw the severed member on the shore, claiming his victory.

Which is to teach us that there are more ways of killing a cat than choking it with butter.

These evidences of purpose come down to us because they were signalized in dramatic ways. The fights we make to-day are not so dramatic, for they are bloodless. Too bloodless or cold-blooded sometimes. But the animating spirit that gave the old heroes their force is still here around us. We may not recognize it, for we are always giving a mystic value to the part or a glorified realization to the future. Yesteryear is done and past and its regrets go with it.

What purpose was whispered to George F. Neal as a lad in San Francisco he himself can not tell. It came to him that in his struggle with the world "it was up to him." He had arrived in San Francisco on March 28, 1859.

Neal's parents were residents of California since 1847. His experiences were not marked by any incidents beyond what ordinarily come to youths who go through the uniform school grind. In 1873 young Neal entered on the study of printing. Presswork is not taught. It is absorbed or gathered up surreptitiously. The less a pressman knows, the more fearful he is of telling anything to a seeker after knowledge. Neal dug after knowledge and studied the mysteries that are so deeply buried that every job is an experiment in presswork. He solved enough of these mysteries so that he commanded journeyman's wages. Ordinarily this is the time the young man says "Eureka! — I have got it — I have arrived. I am through with my travail and I have learned my trade. *J'y suis, et j'y reste.* Here I stick."

But Neal said that he was just getting started. He went into a jobroom at $8 a week and began to hump himself. His idea was to learn the printing trade. The job was but the means to an end. Why so many of us fail is because we become self-limited — regarding the job as the end. Truth is, we are just beginning to go to school. No man in the printing trade can say he knows it in the fullest meaning. There are changes going on all the time. The printer must keep his eye peeled and his ear to the ground, and get his price for these activities. Neal worked at job composition and the job improved until his gauge of usefulness set fair at journeyman's wages. Then Neal quit the job. It was too prosperous without prospects. Presswork was grasped, jobwork was grasped — the next thing was to know something about paper. So a job at the paper-cutter at $12 per week was the next course of instruction. In six months he received $18 a week. Neal reasoned that if he was worth $18 at the cutter he knew enough about paper and paper-cutting for his initiatory purposes.

Neal started in business for himself November 17, 1881. He was modest about it, and did not take long chances. His most valuable equipment was in his head. The progress of the business was a succession of moves to larger premises, until, at the time of the fire, April 18, 1906, he had a business with a weekly pay-roll of $1,400. The fire put Neal out of business for over a year, but he hung on to his chief operatives, and paid them waiting time until he could get started again. He began operations on May 17, 1907, and now has two floors, 32 by 137 feet, with fifty-one employees, five cylinders, seven jobbers, two cutters, two Linotypes, etc., and a complete bindery. His activities were not entirely confined to the printing trade. He is a married man. Has four children grown up and married; he is a life member of the California Pioneers, of California Commandery No. 1, K. T.; thirty-second degree Scottish Rite Mason, a Noble of the Mystic Shrine, and a member of a number of the prominent clubs of San Francisco; is a Republican, but takes his without water.

A very unusual and very refreshing quality in George F. Neal is a combination of breadth and directness. He has made no monumental success financially, and his achievements do not stagger the imagination. The moral of it all is that he has — by his intimate knowledge of the printing business and his appreciation of the fact that men are willing to pay what a thing is worth if the

thing is right—made the printing business pay. With others, he has had the inevitable conflict with labor. He waded into that with all the enthusiasm that characterized his old-world progenitors. He went into that fight, sir, as if that fight were the chief end of man. He imported, fed, bedded and boarded all the driftwood that could be drifted to set type and feed presses and put printing material generally to the bad. As general-in-chief of the active forces, "he shouldered his stick and showed how fields were won." When the Bourbon king said, "Why, this is an insurrection," he received the reply, "Sire, it is a revolution." When the full meaning of the movement of the united workers in the printing trades became evident to Neal, he settled his affairs just as promptly as when he moved from press to case and from case to cutter. The idea that money could be made out of printing by paying the workers less or having them work nine hours instead of eight began to burn low. Then the move was made for "organization along educational lines." That sounded funny to Neal. The stunts he had been through in the search for education in the printing trade contrasted peculiarly with the program for pale printers, who were to be spoon-fed. There was an oh-be-joyful meeting and all was lovely until some one asked Neal for his opinion. The speaker said: "You've got to show me." A little while after they put out the lights. And they never did anything since.



GEORGE F. NEAL,
Chairman Executive Committee, The Franklin Printing Trades Association of San Francisco.

Neal believes in a perfected organization—a development of a community of interest. He has developed the idea in his own plant, and the work swings along with every one ready to turn his hand to the best account. The conception that the employing printers had found no money in fighting against the requirements of those they bought goods from or of those they bought labor from came slowly. But it arrived, and then some constructive organization began. There is a community of interest between the employer, the supply men and the union men. The printing trade is their business, and it does not require a genius to show the trend of events with such men as George F. Neal as the directing forces.

QUASI-MEMBERS OF ORGANIZATIONS.

Among the anomalies in life so common as to be hardly noticeable is the habit of men joining organizations and neglecting to attend meetings. To be a member of an association means participation in its affairs; anything less is not quite half membership, nor is the indifferent one getting all the benefit that is his by right. To leave the transaction of business to the few is not fair to the officers, the organization or the absentees. In associative effort the more complete the cooperation the greater the benefit to all concerned. As it is, we have much machinery of the kind, but it is not working to its full capacity owing to this indifference. The evil is rampant in both the employers' and employees' organizations. A writer in the *American Photoengraver*, treating of the subject, shows the evil results of non-attendance, and, without referring to it, shows the cause of some weird union legislation. The writer assumes a union of 750 members, of whom but fifty take consistent and persistent interest in its business affairs, and then goes on to say: "A difference arises with the employers. Assume that thirty out of the fifty are radicals; when this question comes up for settlement it can be so handled by the radical thirty that the smoldering flame of trouble is fanned into a blaze. Result: a strike follows and seven hundred men are thrown out of work into idleness, and all because not enough interest was taken by the seven hundred to avoid the trouble."



A SIDE STREET IN REICHENWEILER.
From etching by Gustave W. Baumann, Palette and Chisel Club, Chicago.

Written for THE INLAND PRINTER.

COMMUNITY OF INTERESTS IN THE PRINTING TRADES.

BY H. N. KELLOGG.*

THE movement inaugurated last December in San Francisco to secure coöperation among the various individuals and organizations interested in commercial printing in that city, marks a new epoch in trade and business organizations. There has never before, I believe, been a movement to organize all the elements interested in a business for the benefit of all. This project, which includes the Franklin Association of San Francisco, composed of a large number of commercial printers of that city, individual printers who are not members of this association, the associations furnishing supplies to commercial printers and individual supply dealers not members of said associations, and the labor unions employed by commercial printers, must, it seems to me, inevitably be of benefit to all concerned. The meeting held on December 28, which representatives of all these interests attended, certainly indicated the desire of all who are concerned directly or indirectly with the success of commercial printing in San Francisco to coöperate heartily in the movement. Heretofore associations for the advancement of the interests of any business or trade have almost always consisted only of proprietors of establishments in that trade. The extension, therefore, of the organization to include those furnishing supplies to the trade and the labor unions connected with it, is novel, and the experiment will certainly be watched with great interest by printers, newspaper publishers and men in other lines of business throughout the country. Like all pioneers in a new field, this new movement will undoubtedly find many obstacles to overcome and snags to avoid, but, it seems to me, the result must be to the ultimate advantage of all interests involved. The American Newspaper Publishers' Association has been of great advantage to its members, and the field of its endeavors is constantly broadening so that the value of membership in the organization increases from year to year. Besides the national organization there have been many local associations of newspaper publishers formed in various cities, which have also proved of great value to their members.



HENRY N. KELLOGG,
Chairman of Special Standing Committee of the American Newspaper Publishers' Association.

In view of these facts, which are well known throughout the country, the writer believes heartily in the principle of business associations, and while, as before stated, the San Francisco organization is unique, there can be no doubt that if conservatively managed it will result in placing commercial printers in that city on a firm and profitable footing.

Unfortunately, it almost invariably happens that competitors in the same city acquire a feeling of distrust for each other, which frequently results in the conclusion that "the other fellow" is inclined to be tricky, if not actually dishonest, and the man who repeatedly loses contracts on which he has made low estimates is sure that his competitor, who secured the work, must have an advantage of him in obtaining his supplies, or in the cost of his labor, or else that he is not doing honest work. The first result of an association of business competitors is the knowledge, which each receives of the other's personality, and the conviction that the "other fellow" is not nearly as black as he has been painted,

*Henry N. Kellogg, the chairman of the special standing committee of the American Newspaper Publishers' Association, was appointed in March, 1907, to succeed the late Col. Frederick Driscoll. Previous to his appointment Mr. Kellogg had twenty-five years' newspaper experience, and from June, 1901, had been business manager of the New York *Tribune*. Before going to the *Tribune* Mr. Kellogg had been connected with the *Commercial Advertiser*, and had served as assistant business manager of the *World*, publisher of the Brooklyn *Citizen* and circulation manager of the New York *Herald*.

and that he may be after all an honest man. When this occurs, coöperation on matters of mutual interest naturally follows with beneficial results.

The San Francisco project, by bringing together not only commercial printers in competition with each other, but the dealers in supplies and the officers of the labor unions, in one organization, will surely be of advantage to all. Committees composed of the different interests can surely solve the problems which arise from time to time in a manner that will promote harmony and profits. The energies which have been in the past devoted to an effort of "getting the best of each other" will, if in the future devoted to promoting mutual interests, accomplish wonders.

The editor of THE INLAND PRINTER, who conceived the idea of this organization, and had sufficient tact to bring the various elements together and start the ball rolling as he did at the meeting of December 28, deserves great credit. I am sure the movement which he so successfully inaugurated in San Francisco will result in similar organizations being formed in other large cities in the near future.



"JEALOUSY."
Suggestion from Il Risorgimento Grafico.

SIMPLIFIED SPELLING.

Two gentlemen who are not altogether unacquainted with the location of one or more of the executive departments in Washington, were recently discussing the "simpletonized" spelling order of the President's, and, as both are gentlemen of legal attainments, they naturally took opposite sides on the question of the practicability of the proposed reform, in order to have a good argument. One of them attacked the whole idea as absurdly foolish.

"It is most illogical and silly," said he, "and the board's list of three hundred words contains gross inconsistencies. They say spell 'fantasy' with an 'f,' but not 'phenomenon' nor 'philosophy.'"

"Well," said his friend, "I can see some reason for not spelling the latter word with an 'f.' You know, most of the gentlemen on the board are doctors of philosophy, and they would very probably object to having 'D.F.' placed after their names." — *Magazine of Fun.*

Written for THE INLAND PRINTER.

VOTING A PIED SLUG.

BY LEON IVAN.

BILLY BROWN had spent several years around the shop, proving galleys, oiling and currycombing the machines, lifting in magazines and doing other light work, when he began to have aspirations to something higher than going aloft on the back platform every time the distributor stuck. But, although he had learned a lot of things while bumming around the machines, there were several minor details that were hard to cop onto from a machinist who was so stiriated that he took especial care to keep his jaw guard locked so tight that he wouldn't answer a civil question about the machine. The ordinary machinist will tell an inquirer straight that what he wants to know is a professional secret, or else give an answer about what goes on in the digestive apparatus of the machine in such sterilized terms that the information is perfectly innocuous. When anything gets out of alignment he will take a screw-driver and fumble with half a dozen bolts, just to mystify the operator. Every machine has a worn screw, that will work loose on the slightest provocation, or a weak spring that fails to pull over occasionally, and the machinist who has worked around it for a time knows just which one it is; but do you suppose he would tell his assistant or any one else where to look for the trouble? Not much; he would sooner be called away from his own work half a dozen times a day than tell an operator where to look for the weakness. That is why it is so hard to get next to what goes on inside the Merg., unless you go through a regular Inland Printer course, for there are a lot of things stowed away in the machine that don't show in its steel-engraved portraits; they are just put there

for people to exercise profanity on, and when one of those dingbats gets dyspepsia or starts buck-jumping trouble begins. Swearing does not do much good and promiscuous pounding with a monkey-wrench only aggravates the trouble. You have to start in on a full course of osteopathy to treat the case rationally. Of course, there are lots of people who can't understand why any one should pay good money to practice on a meek, captive Merg. at a school when they could get their fingers pinched by the line-delivery carriage back-firing on them while monkeying with the assembler before the shifter comes back, and get cussed for slipping the split bearing. But the school is the only place where the aspiring artist can get an insight into the reason for the three hundred and fifty named springs and a lot more "not otherwise specified," as they say in the tariff.

The trainer down at the institute has got half a dozen of the balkiest machines trained so that they would follow him around the shop, if they were not spiked down, and they are so meek that they want to eat out of his hand. He can explain the anatomy of the thing so fast that it would take two stenographers to keep up with him, and at the same time tell an embryo operator how to get his mill going. He has only got to say "giddap!" to the crankiest mill to make it pull like a little lamb. That is why it is a fellow can learn more in a few weeks at school than he can worry out among a lot of clams, who seem to be principally interested in keeping everything to themselves.

So "Billy" worked out his diploma and got out just in time to catch a job on the voters' lists that were being printed for the spring election. This, by the way, was what I started to tell about, for "Billy" caught on as a night operator at his old shop. Among other copy he got a take on the worst foreign precinct in the ward, the names being mostly of an unpronounceable character—almost all consonants with a flavor of garlic, x's and z's. Eight-point on an eight-em slug; the copy was poor and the names hard to follow, but he did the best he could with them. As the lines were so short, he found it easier to pi out a line when he blundered than to correct it in the assembler. He struck a name like Demetri Pflyghoski, and nearly smashed the keyboard getting it out; anyway, it was all balled up, so he ran down cmfwyp to fill out the line and took a second crack at it. The pi line came out longer than he figured, and, knocking out the pump-stop, cast and ran into the galley. It was getting toward morning and the proofreader, finding that he couldn't read the copy any better than "Billy," even when he spelled out every name, letter by letter, gave it up in disgust, trusting the election commissioners would catch anything he missed. But they were just as tired of the job as the others, and being dynamo and devil driven to get the lists out on time, O. K.'d the proofs and returned them unread. Election day came and the contest was so close in the ward that the heelers had to get out every vote; they voted all the deaders and absentees they dared in addition to the regular repeaters who had registered and voted in each precinct at 50 cents per. Shortly before the close of the poll, one of the watchers noticed that the pi line was unchecked and a skirmish was made for some one to vote it. A big Hungarian was the only man that could be found who even dared to pronounce the name, and he was hustled to the polling-place. The judges of election had their doubts about letting him vote, as he could hardly speak a word of English, but after he had repeated the name several times in the same tone of voice, they were forced to the conclusion that he must be the right man or too desperate a character to be trifled with, so they let him exercise the rights and privileges of a full-fledged American citizen. Of course, figures might be quoted to show that that one vote was just what was needed to carry the election, but, as the statistics are not available, we will have to let it go at that.

THE MONKEY-WRENCH CAME BACK.

You have doubtless heard of the story of the cat that came back. Here is one about a monkey-wrench that returned. It is vouched for by the superintendent of a lithographing concern in New York, so it must be true.

A barrel of ink was received from an ink manufacturer. It was billed at 32 cents a pound. The barrel was opened, and its contents found unfit for the job for which it was intended, and was returned to the manufacturer. Before heading it up, one of the boys, in a spirit of mischief, stuck a broken monkey-wrench down into the ink, and left it there. The next day after the ink was returned to the maker a salesman came around and informed the superintendent that he had a lot of 40-cent ink that he thought was about what he wanted. It was much better than the 32-cent ink, but he would put it in at 32 cents a pound owing to the trouble experienced with the first lot. It would be ready for shipment the next day.

The next day a barrel of ink was delivered and was soon opened ready for the job. With the first lot out of the barrel there came a hard substance. Investigation proved it to be the monkey-wrench.— *The National Lithographer.*

VALUABLE ARTICLES REPRINTED IN BOOK FORM.

"Design and Color in Printing," by F. J. Trezise, is not a vague exposition of theories regarding type-design. It is a setting forth of fundamental facts underlying design and color, each statement being supported by the reasons therefor. Reprinted from THE INLAND PRINTER. Fully illustrated, and contains eighty-eight pages. Bound in heavy paper cover. Price, $1. For sale by The Inland Printer Company.



STREET SCENE IN QUIMPERLE, FRANCE.
From etching by L. O. Griffith, Palette and Chisel Club, Chicago.

Written for The Inland Printer.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. I.— BY ANNA M. DENNISTON.

IN any age, especially one like the present, in which commerce plays so important a part, it is well for all concerned if the strongest influences at work are in the direction of a balanced combination of the utilitarian and the ideal. In approaching the subject of the artist and his work, whether commercial or otherwise, it is safe to concede that he exerts an influence that helps to strike this happy balance in the affairs of men; but he can not be considered alone, for he is closely associated with his fellows, and must work with them as well as for them. In an attempt to classify, one is moved to name the seller, the buyer, and the talent employed to introduce the former's wares to the favorable notice of the latter, or, in other words, to the general public. It would seem that the "misuse" as well as the use of this "talent" requires our attention, and only by applying thought to the matter in a serious study can we discover what this misuse is, what are its causes and what the results. We may well begin this process by looking into the nature, the occupation and the ideals of the man who deals in art for commercial purposes, and his position as judge of both the artist and the mass of men to whom he sells.

Next, an estimate should be made as closely as possible of what constitutes the "public," and the influences that establish a basis for judgment of their average intelligence or receptivity and appreciation. As a result of this a conclusion may be drawn as to what degree of elasticity it is safe to allow artistic expression in exploiting wares before them, and finally what degree of pressure and effort it is wise for the seller of goods to put forth in his attempts to raise the present general level, keeping in mind financial success, as well as the application of more artistic ideals.

First of all, let us make the acquaintance of the business man — the one who buys the artist's work and uses it to exploit his goods. The course of his life has, in most cases, been guided by the star of "practical business success." He has faced the world in his youth with this in mind, and, having decided what branch of business to follow, has forged ahead. He has spent little time in abstractions; he has viewed his fellow men kindly, but somewhat more individually than universally. He has classified, and defined and arranged, and the result is a well-organized business and a beautiful commercial product of definite value. His chief ideal is finally to continue the perfecting of this, and the more and more successful presentation of it, that as large a part of the world as possible may become his patron. He is a man of general interest and kindly feeling. If he happens to be young in the field he is likely to be either in an experimental attitude toward advertising methods or to adopt the plan of copying his contemporaries. The former attitude is desirable, and is one which proves advantageous to maintain, to some degree, throughout a career. If he is older in his work, however, he is sure to have much valuable experience, upon which he continually draws, and an intelligent understanding upon a wide range of subjects. All this being true, he is nevertheless inclined, as a rule, to allow himself to become encased in a mail of tradition and to form rules for himself and others that are harmful in their effects upon himself and them. He says: "Thus we have done, so we are doing now, and so we are inclined to do in the future, because we have proved that it works. We trust to our experience and we have found what we are satisfied to call the level to which the public can arise in appreciation of our wares. We think it is best, therefore, to take no chances; at least, to be very moderate in that regard."

Right here there is need of a statement of the position which the middleman holds to the two principal classes with which he deals. He stands between the artist and the public to open, expand and promote the good of both (and meanwhile his



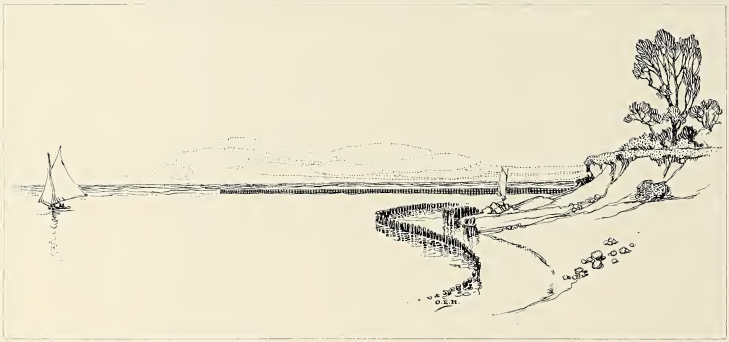
Decorative suggestions by Fred S. Bertsch, Chicago.

own as a natural reaction) or to choke the avenues of progress for each.

Now, let us ask the public to speak for itself and tell us how spontaneous and "artistic" a message it is capable of receiving and understanding; how high or how low, how elastic or how rigid an estimate it justifies at the hand of the advertising man.

In the cities even the most limited and poverty-stricken and uncultured are constantly thrown into contact with the newspaper, all kinds of public advertising and (obnoxious though it be generally considered) the public billboard, as well as with various forms of ornament even in the simplest architecture. As the social level rises the people are constantly fed by these sources of education — broadening as they begin to seek, and at the top we find unlimited capacity for appreciation and interpretation. In the country there is a very small percentage of abject poverty, to begin with, and as time goes by, the telephone, the inter-urban road, the rural delivery and even — in regions not far removed from active towns — the electric light have been introduced. There are numberless newspapers, magazines and books scattered through the country districts, and, aside from all these, there is a large movement noticeable among men who have held good but limiting positions in cities to purchase farms and move to the country. So we see a great wave of expansion and dissemination of social life, and what the result will be can hardly be estimated — should not be limited.

Now, let us shake hands with the man who serves the advertising man and the public — the commercial artist — and get some personal knowledge of him. It may be well to leave him before we finish our remarks, lest he take exception to some of them, but the social kind of meetings is the kind that starts us off best if we would begin right to understand, not only the man, but his work and the reasons for its characteristics and tendencies. It is safe to say that no man ever sets his face toward an artistic avocation unless he is by very nature an enthusiast, a man of some unusual degree of idealism, and, more than that, with a deep faith in and an interpretive affection for his fellowmen. The boy, or indeed the girl (but we must speak generically for the sake of ease), who starts out to be an artist, starts because he sees a grand view ahead, and he expects to cover the whole wonderful, glowing area with touches of his own hand.

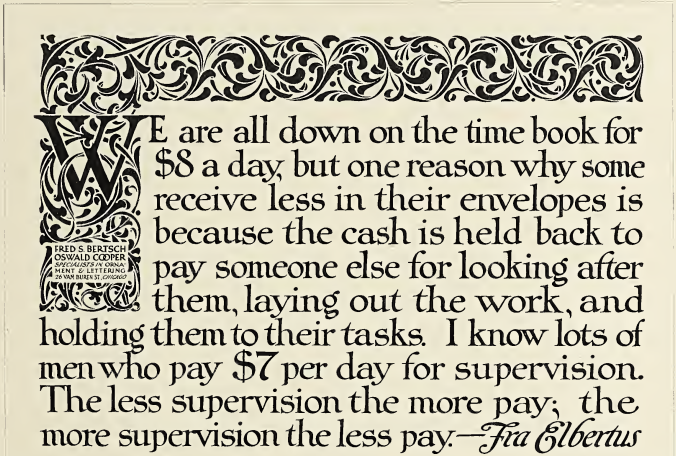


Pen-and-ink drawing by Otto E. Hake, Chicago.

Nothing is too great or too large, under the name of art, for him to believe possible even for him; but as he approaches, the beautiful gates seem to fall together, and through a mere crack he now peers. Instead of the vision, there comes a daily round to him, and a limited thing to do. His technical education he gains in many ways. He studies in the art schools and thus finds instructors to tell him how to begin systematic thinking. He labors with construction, composition, color, harmony, contrast, and then, having been touched by definite ideas, he tramps along the streets and looks and looks; he roams the woods and fields — and looks. He composes, analyzes, criticizes and admires whatever he sees and wherever he goes.

He must do this, for does he not need to become acquainted with the world he is to picture and to picture for? He scans his fellowmen and sees in their faces, figures and manners beauty — always some beauty, and character — always a little, at least, of that. Another stage is entered when he begins to "make a living." It seems now as if the gate closes a little more and the vista narrows, and he begins to wonder how he can turn from the broad view and work practically, closely, literally — even, at times, blindly and obediently. He is now centered upon how best to furnish a supply to balanced things; all because he is asked to do them by word of mouth or by force of other bias of personal or public opinion. Nevertheless, through it all, he keeps the vision he gained through the wide portal standing open before his enthusiastic youth. He keeps a faith that the heart of man is there "for a' that," and that some key will open the lock and conditions dawn that will liberate him.

Let it be noted that, whatever output of his art is seen, the man who stands thus ready to turn his hand to utility is the kind of a man just presented; therefore, one to be approached as a sort of reserve



Specimen of lettering and designing by Oswald Cooper and Fred S. Bertsch, Chicago.

meet a demand. He temporizes with his optimism and his faith in a responsive world, but he never forsakes them, and in this loyalty is his salvation.

For the sake of the commercial and because of its artistic standards, he trims off; first, a desire to do some particular "large" thing and does some other "practical" thing. Then he trims off his desire to do that other thing ideally — better than it has ever been done before. At last he often forsakes the idea of doing it beautifully at all because it is "too artistic," "too much of a good thing," "the public can't appreciate it," and so on. So, then, he does "cut-and-dried things" and ugly things; impossibly drawn things and crudely colored things; badly composed things and poorly fund which, if drawn upon, will open up, and, if rightly used, will rise to whatever expression is demanded by the needs of the matter with which he has to deal. This almost-history of the start and subsequent course of the commercial artist is given in detail to convince whoever is interested in knowing that it is safe to say that the few little scraps of paper which float about the world bearing his work and name are scarcely adequate for an estimate of him — of what he is potentially, can be practically or even will be eventually, when differently approached and may be better "used."

Into an old world city, interesting though it be, where rules make men rather than men rules, the progressive spirit of the "new world" has gone



Decorative panel by Otto E. Hake, Palette and Chisel Club, Chicago.

and an energetic Chicago man has built the largest, the most beautiful and the best equipped store in London. The picture he carried with him to his task was that of Chicago with its magnificent buildings, and of New York with its still more lofty and towering structures standing, a "dim rich city," at the eastern gate of a great country.

The spirit of this country has recognized the principles that make such building projects possible, and has been willing to trust these principles, especially as their reliability is more and more effectually demonstrated. The good old city of London knows these same things, but what shall it do with the dear old traditions of "the fathers?" They are sacred and, above all, safe. To them the people cling to the extent that, when the man with the unlimited ideals and a broad knowledge asks the opportunity to apply both, he is required to modify to the point of limitation. This "largest store," therefore, stands but five stories above the ground. What can not go up, however, can go down, and so, below ground lie three stories more. Contrast this "largest store" with like modern business houses in Chicago and a forcible illustration is given of what can be accomplished under limiting rules and traditions, and again of what can be done where an open thought prevails and the atmosphere is that of progression.

If such monuments stand in stone, representing the power of fixed ideas, or the reverse, to promote or to hinder public and individual good, surely it is plain that whatever enters into the structure of a business, whether in the line of production of wares or their exploitation by means of intelligent artistic representation, and the results of both in business success, the same laws govern and there will be like results.

(To be continued.)

HIS STATISTICS.

At the Boston Immigration Station one blank was recently filled out as follows:

Name —Abraham Cherkowsky.

Born — Yes.

Business — Rotten.—*Everybody's Magazine.*

Written for The Inland Printer.

ADVANCING THE ELECTROTYPING INDUSTRY.

BY JAMES B. ROGERS.

MEN engaged in a calling requiring experience and manipulative skill are made secure of their livelihood in proportion as their skill and experience is difficult to attain. The development of a high efficiency requires many sacrifices; many obstacles have to be overcome, and, withal, the opportunities for study and research are few and inadequate in the factory routine of modern industry. By organization employees protect themselves as best they may against lowering the standard of living, and seek to protect the individual worker against submitting to the demands of necessity rather than the demands of justice and equity. Out of this condition unhappily the worker's mind has been directed almost exclusively to this force as an influence to better his condition. The conception that by pooling their interests as workers and by thus uniting to make certain stipulations to protect themselves is good, but is also in danger of being interpreted to the worker's disadvantage by the claim that he proposes to offer inferior service for a maximum price. Modern unionism is a steady uplift to improve the service and make the competition one of quality.



JAMES B. ROGERS,
Superintendent electrotyping department, Calkins Publishing House, San Francisco.

Electrotyping has been held back by many restrictions, and it is safe to say that the artificial division of labor in the foundry has defeated the very end sought by the legislators who have urged these cleavages in the operative departments.

Machines for doing finishing work are in operation in some plants. The character of the work makes the machines desirable and the finisher is notable by his absence. Virtually, however, the success of an electrotype foundry depends on the amount of work turned out in the best condition with as little finishing as possible.

It has been the writer's rule to have the job start right from the molder and come from the depositing tank so that the shells will be perfect, with an absolutely even deposit and no holes. The caster or backer up should be capable of backing a shell with little or no shrinks. My policy has been to have a plate go to the finisher so he will have very little work in straightening. It is a loss to the employer to have a finisher spend half an hour or more straightening a plate. Invariably it is so battered it makes a bad plate, having bruised letters (which have to be replaced by new ones) or holes in the shells, making a finished plate look scarred up as though it had been in a cyclone.

On half-tones I will not permit a hammer or hurdy-gurdy to be used, and limit rubbing with a rubber to the minimum. A half-tone that has "a shrink" has to be punched up, thereby ruining the screen by making it print heavy, spoiling all the high lights.

In order to produce a perfect plate, I would advise care in every part of the work done in the foundry. There is no excuse to offer for defective work, as we have, by improvement in methods, arrived at the top of perfection.

The writer came to the Pacific coast nearly three years ago and was surprised at the small quantity of electrotypes used by printers. The general run of printers considered it impossible to make good plates from original half-tones, but I had no difficulty in producing electros from 150-line half-tones that printed as well as the originals. The colorwork and half-tones in the *Sunset Magazine*, *Road of a Thousand Wonders* and the *Overland Trail* — the last two in four colors — are from electrotyped plates made in the foundry of the Calkins Publishing House.

This now well-known California house is at the corner of Battery and Commercial streets, San Francisco, California. It occupies a six-story modern structure and annex, specially erected for the firm's business, which uses a floor space of one hundred thousand square feet. Besides the immense volume of commercial work done in the establishment, the force prints, binds and mails



ELECTROTYPING DEPARTMENT, CALKINS PUBLISHING HOUSE, SAN FRANCISCO.

the following publications of the Calkins Newspaper Syndicate: *Pandex of the Press, Orchard and Farm, Pacific Miner, Wholesalers' and Retailers' Review, Pythian Chronicle, Trade Journal* and the *Commercial Travelers' Bulletin.* These publications are also produced by the house for their respective publishers: *Sunset Magazine,* the largest monthly on the Pacific coast; *Western Hotel Reporter, Pacific Coast Merchant, Our Navy* and *Emanu-El.* This roster gives some idea of the capacity of the plant. Any size magazine, catalogue or piece of printing from its inception to the finished product is done under this roof. The designing, engraving, electrotyping, printing, binding, mailing, are of course accomplished by the most modern processes, the departments being under the supervision of the most efficient men in their respective lines that can be found. Keeping abreast of the times — frequently a little ahead — in ideas and the economical production of high-grade printing and illustrations are some of the essential features which combine to produce the "quality" grade of work that has caused the rapid and substantial growth of the Calkins Publishing House during the last few years.

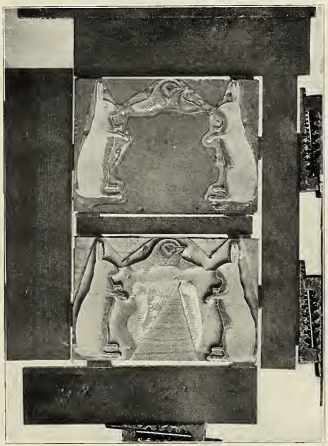
The writer believes there is a big field for electrotyping on the Pacific coast, but the printers must be educated to a proper appreciation of the benefit they will derive from its use. Compared with the East, the cost of making electrotypes is about fifteen per cent greater, owing to the fact that we have to pay a heavy freight on supplies such as copper anodes and ozokerite. Iron filings, tinfoil and all other supplies can be bought from local establishments, but at a higher price than in the East.

Written for The Inland Printer.

COLOR REGISTER.

BY W. A. BROWN.

THE commercial printer is frequently called on to do a job of colorwork in two or more colors, and wishes to work two or more plates in a form. From the experience and observation of the writer, there are few pressmen in the so-called "black offices" who know how to make up such a form. It is for these that the following method is suggested, as it will doubtless be of service to them:



Method of making up form for two or more colors.

In locking up the first color there should be at least a pica between the plates, to provide for any variation in blocking, as there is sure to be some variation unless the plates are blocked to points, in which case the form should be made up according to the size of the finished job, the plates being blocked to allow at least six points between them, placed in the center of each end, and near each corner on the sides, the length of spacing to be about thirty-six points.

Lock up the form and try the spaces, making sure that they are all tight. Mark the quoins so that you can get the same lock-up again. By splitting up the spacing into two-point leads, one point and one-half point brass spaces, the plate can be moved easily in any direction, as your proof indicates, by taking out spaces from one side and putting in on the other. Care should be taken to have the same number of points in the form when you are through moving, and the marks on your quoins should line up as before, your spacing be tight, etc.

The same procedure will apply to the remaining colors or embossing dies.

COLLECTING PRINTERS' PROOFS.

In an interesting article by Mr. J. H. Yoxall, M.P., in London *Opinion*, he quotes the following incident as being related by David Christie Murray: "My name-father, David Christie, was chief reader at Clowes' printing-office, and, month by month as the proofs of 'Our Mutual Friend' were printed, it was his habit to borrow the Dickens manuscript and take it home with him for his own delectation before it reached the hands of the compositors. In his time Christie had been reader's boy at Ballantyne's, in Edinburgh, and in that capacity he had laid hands with a jackdaw's assiduity on every scrap of literary interest which he could secure. He had proof-sheets corrected by the hands of every notable man of his time. He had been engaged for at least fifty years in making his collection, and he kept it all loosely tumbled together in a big chest, which, he used to tell me, would become my property on the occasion of his death. Among other treasures, I remember the first uncorrected proofs of 'Marmion,' and a manuscript copy of a play by Sheridan Knowles. When Christie died I was in Ireland, and, on my return to London, *I found that the whole had been sold to a butterman, as waste paper, at a farthing a pound.*" I wonder if any sheets in that collection missed the grease and the crumpling of the purpose for which the butterman bought them?

But, worse is to come. "There was one literary relic, however, of inestimable value; it consisted of an unpublished chapter in 'Our Mutual Friend,' in which the Golden Dustman was killed by Silas Wegg. Dickens excised this chapter, had the type broken up, and all the proofs, with the exception of this unique survival, were destroyed." And that, too, went to the butter-shop. "Inestimable value," indeed! Collectors would offer £2,000 for that chapter to-day. No wonder that David Christie Murray went on, "I am not ashamed to confess that when I got back to London and learned what had befallen my old friend's collection, I had a bitter cry over it, which lasted me a good two hours."

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STREET SCENE IN BRITTANY.

From etching by L. O. Griffith, Palette and Chisel Club, Chicago.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XLIII. APRIL, 1909. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. Do not detach the lower coupon.

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IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to mestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & CO., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & CO., Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEBELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THE owner of a small plant who has a "show window" usually allows it to be distinguished as the least attractive on the street. This is a mistake; a printer's window, no less than that of a storekeeper, is taken as an indication of the quality of his wares. An artistically arranged showcase or display creates a favorable impression in the minds of passersby, which is the first step in the making of a customer.

IN publicity-promoting circles there is a discussion as to whether a million dollars could make a dent in the business of a certain well-known soap. There have been costly attacks on the citadel, which have been flat failures, and though the exact amount expended has not been made public, it was no small sum. That such a question should arise among experts is a substantial tribute to the value of judicious advertising and good articles.

THE rising tide of interest in craft affairs is demonstrated when two busy Bostonians like A. W. Finlay and H. A. Brown travel to Montreal for the purpose of shedding light on printing costs. That they journey so far, demonstrates the evangels are imbued with enthusiasm born of a knowledge that they have a message of worth and helpfulness. Such displays of earnestness must of necessity impress those for whom the message is intended, and, as is mete, the missionaries have large and intensely interested audiences.

ORGANIZATION among employers is a subject that is attracting attention in an ever-widening sphere. In our cost and method department for February we reprinted portions of a significant speech by President Berry, of the International Pressmen's Union, in which he was reported to have made an appeal to employees to "coöperate with employers in building up the industry." In this issue we reproduce an editorial from the *Typographical Journal,* "official paper of the International Typographical Union." The article is a dispassionate review of the situation, as befits the *Journal,* the spokesman of employees who have a vital interest in seeing the financial status of the trade improved. Naturally, emphasis is placed on what the unions have accomplished, to which possibly some of our readers may take exception. The *Journal* has a new editor — Mr. Hays — who has until recently been one of the field men for the union, and in that capacity had exceptional opportunities of studying the commercial printing situation. In his opinion the remedy is found in a much broader form of organization than has prevailed

heretofore. Mr. Hays seems to think the situation calls for heroic measures, and so counsels a combination of all parties in interest. The piecemeal organizations have not achieved their main ostensible purpose, while organizations on a more liberal basis show promise of results, in the *Journal's* opinion. We commend a perusal of the article to those who are at all concerned about the welfare of the trade.

THE large and expansive ideas of Kaiser Wilhelm have a reflection in the shape of an enormous public debt. German statesmen, in exercising their ingenuity to find taxable commodities, purpose to place imposts on advertisements, and in accordance with German methods it is intended to do this thoroughly, for no publicity announcement shall escape, whether it be a flaming three-sheet poster or a humble theater ticket, unless it be the advertisement of some out-of-work seeking a situation. The financiers have calculated to a nicety the revenue that will roll in from each class of advertising, but are silent as to the effect of this taxation on trade. Though advertising is not indulged in by Germans to the extent that it is by American or British merchants, yet it has played no small part in building up commercial Germany, and observers are marveling at the threat to give it a black eye.

THE new woman is manifesting herself in a way that is pleasing to the "country editor." It is not unusual to hear of ladies of the younger set in "society circles" of Cohoconk, or some other such place, forming an organization so as to most effectively declare that they will not wed one who drinks, smokes or chews. A score or so of beautiful maidens of a Hoosier community have added a positive virtue to the usual list of negative qualities required of otherwise eligible parties. They demand that swains who wish to meet them at the altar must read the home paper. While man's ordinary vices are considered great evils, these ladies assert that failure to take the paper is evidence of want of intelligence, as well as being indicative of stinginess and indifference to the need for educational facilities. We wish the new society well in its capacity as a circulation agent; as to its other purposes — well, we are printers.

IN the stress to make ends meet or reach the goal of our ambition, we are prone to overlook the rights and comforts of others or forget our duty to society. With the best of intentions we unconsciously are responsible for injustices, sometimes immediately and sometimes remotely chargeable to us. It is well for ourselves and for the world that our attention be called to such lapses from social duty, even if the tone of the monitor be harsh and his words severe. President Taft, in an address at Philadelphia, maintained his reputation for breadth and fair-mindedness when he said: "The mercantile spirit, the effect of luxurious living, the greed of financial power, the inertia produced by present comfort, all have a tendency to blind us to the abuses and evils that creep into our business, governmental and social life, and it needs some great, strong, courageous spirit to paint, not in too delicate color and with no fear of hurting the people's feelings, the truth, and to stir up the people to demand in tones that can not be denied a reform of the abuses." It will be noticed that Mr. Taft does not seek to justify or excuse the censor or agitator, but boldly says that we need him as a moral and social corrector.

THE so-called country printer who makes wry faces at the sight of work leaving his bailiwick for a larger place, should look to himself more and denounce his "natural customer" less. He forgets that the improvement in display typography as manifested in newspaper and magazine advertising departments has educated the public taste to a better appreciation of quality in the printed page. If our disgruntled friend but looks into the matter deeply he will be surprised to find that he lost many jobs, not on account of price, but because the quality of his product was not pleasing. It may be some customers will say the local price was not as satisfactory as that given by the successful bidder. That may or may not be true; it is the kindest and most considerate way of explaining the situation, for, in the intimate relations and intense local patriotism that obtain in small places, it is outré to cast reflections on the quality of a fellow-citizen's product. If the printer will but persist he will find that unsatisfactory and imperfect work has been his undoing. This appetite for quality in printing is an unmixed good; it is even of benefit to those whom it temporarily embarrasses. Their troubles are seated in the fact that they have not kept pace with the artistic growth of their public. If all clamored for the very highest grade of typography it would indeed be a blue outlook for many offices. At present that is not what is demanded. The public is content with neat, clean work. This is possible with a small outfit of carefully selected letters, fair stock, and decent ink. A study of the typography in everyday use shows that we are getting away from the régime of a multitude of faces, and the most satisfying results are secured with few faces properly arranged and massed. The principles which underly correct composition are now taught scien-

tifically, and the country printer need not despair. If he wants to retain his home work through merit, he should read up on these modern methods, so that he may direct the production of good work; failing that, he should induce his employees to do so. With the aid of scientific instruction, country printers will be surprised at the effects that can be obtained with a limited variety of faces. There are few offices but are able to turn out creditable work if the material is used to the best advantage.

THE legal controversy between the pressmen's union and the United Typothetæ has been decided in favor of the union. This is probably a surprise to all those concerned. When Judge Thompson handed down his decision refusing to make the injunction permanent, we dissented from the line of reasoning followed. Not, of course, because it may not have been good law; but it was apparent that if business had to be transacted in accordance with such rulings there would be chaos in the industrial world. For the most part jurists and attorneys are unpractical men, more concerned — in the courtroom at least — with technicalities than with vital aspects of the question. Therefore, wise men avoid courts. The Typothetæ judged by the constant drift of court decisions against labor organizations, and felt safe in invoking judicial protection. The unexpected happened, and it found itself the victim of unpractical modes of thought that had heretofore been used with so much effect against the unions. The courts have but slight influence on events in the industrial field, as it is difficult for the ordinary lawyer, immersed in his books and worshiping precedents, to comprehend the giant forces that are ceaselessly working, which care naught for technicalities and joyfully laugh precedent to scorn. The national board of arbitration in the newspaper side of the craft has refused to allow attorneys to appear before it. The reason given was that experience with attorneys demonstrated they obscured the merits of the contention with inconsequential quibbles. Notwithstanding contrary opinion in high quarters, we do not believe industrialists will receive much valuable help from the courts in solving the problems that press for solution.

ALMOST every magazine contains an article dealing more or less remotely with some phase of the labor question. We are enlightened about profit-sharing systems and welfare work day by day, but few are the comments on voluntary coöperation. This is because American workingmen have not paid attention to that method of self-uplift. Why this is so is an enigma, for in its swaddling-clothes days the modern trade union's expressed aspiration was an industrial system in which employer and employee should be coördinated in the same person. This idea was descanted on by working-class leaders and papers down to the later eighties, when it dropped out of sight. Now no publicist advocates it, and the one-time coöperators regretfully admit that their efforts were failures. Department stores and the wholesale introduction of machinery in productive enterprises have had much to do with the retirement of this feature — probably more than the incapacity of American workingmen to conduct business successfully, though that is the reason popularly assigned. Coöperative organizations continue to flourish in the printing industry of Great Britain. Official reports tell us that these printing-trade societies employed 2,213 persons, whose earnings were £118,547 for the year. This is interesting, but it would be more valuable to know if their method of settling the labor problem is growing in favor, or is at a standstill. It is not sufficient to be told that these societies are doing more business than they were a year or a decade ago; the true test is whether the increase, if any, has been in keeping with the proportional expansion of the whole volume of trade. Though tangible proof has not come under our eye, we have formed the opinion that productive coöperation is not relatively holding its own, even in the land of its greatest apostles and highest development.

THE agitation against billboards and dodgers has some reason for being, it must be admitted. These forms of advertising have immense value, however, and a rational regulation of the abuses that have crept in is desirable, but there is no justification for their prohibition, as in Germany. With our lax civic methods, the outcry against unsightly hoardings and circulars on the streets is somewhat amusing, especially when we see it in a newspaper that is defending a municipal administration for not removing the vilest kind of filth from the roadways. The commercial printer is interested in this agitation, and if he protests against the hue and cry raised he will be accused of narrowness and want of public spirit, the stock retort of the press. These are the days in which business practices and methods bow to the public weal. But we should be sure the public is served by the elimination of this class of advertising. Billboards reach many whose eyes can not be attracted otherwise, and their liberal use by large advertisers of national scope show they are valuable as supplementing large expenditures in magazines and daily papers. As was demonstrated

recently by the Ben Franklin Club of Chicago, to place circulars under a ban would deprive many merchants of the only feasible means they have of reaching their clientèle. A policy that limits their opportunities can not be designated as being wholly inspired by a regard for the common welfare. Nor is it; the newspapers and magazines are prompted by selfish interests in this particular "uplifting" movement. This charge is usually either ignored or denied by those concerned, but our good Canadian friend, the *Printer and Publisher*, instead of equivocating, appeals to the newspaper world to look after its own interests. It concludes an article headed "Eliminate Billboard Advertising" with this candid confession: "The newspapers, who are the real losers by this form of publicity, should agitate against what might be more definitely known as landscape advertising, if for nothing else than to get back advertisements which have been diverted from their legitimate channels. Self-interest primarily and the interests of sightseers and traveling people should impel them to this move." There is no doubt our contemporary has exposed the vital spot in anti-billboard and circular campaigns, and there is no reason why commercial printers should hesitate to protect their interests, for in doing so within bounds they can occupy as high ground as those making the attacks.

In a review of the first twenty-four weeks of the operation of the International Typographical Union's old-age pension law, the *Typographical Journal* presents some interesting facts. In this period of two weeks short of six months 504 members received pensions, though 521 applications were approved, forty-four were disapproved and one was withdrawn. The local unions which have pensioner members embrace about two-thirds of the total membership of the international, and the pensioners constitute slightly more than one and one-half per cent of the members of the local unions with which they are connected. The average age of applicants for pension is given as 68.5 years; 59.3 per cent are between sixty and seventy years, 35.6 per cent are septuagenarians, and 4.7 per cent octogenarians, while there is a lone nonagenarian. The one woman on the roll hails from New England, is sixty-two years of age and has been a union member for thirty-two consecutive years. These and other figures are not given by the officers for the purpose of furnishing interesting reading, but is incidental to an effort to inform the members concerning the financial conditions of the pension fund, so that they may reach an intelligent conclusion as to the best disposition to make of the surplus. As every lover of his kind will be pleased to know, the union made too liberal provision for its old members. Speaking in round numbers, the receipts on this account are $16,000 a month, while the expenditures for the same period so far total about $7,000. This left a balance in the fund on February 20 of $126,000. The source of revenue is a tax of one-half of one per cent on the earnings of union printers, and one of the questions to be decided by them is what shall be done with this steadily mounting surplus, as it is not in keeping with the past policy of this organization to have an enormously large fund on hand — the present total balance being less than a quarter of a million dollars — the decision on this point may mark a new departure in methods. They may decide to so modify the rules governing eligibility for pension so as to embrace all deficients, and provide that the overplus be used for offensive and defensive purposes. It is also possible that the avenue for outlay will not be widened materially, and the surplus devoted to the establishment of a fund of a million dollars or so for militant purposes, which would meet the approval of those members who believe in wielding the big stick, as well as peace-lovers who see wisdom in the trade-union aphorism, "A large defense fund is the best preventive of trouble." In printing-trade organizations a plethora of funds is a rarity, and how the happy-go-lucky, generous-hearted compositors will deal with the problem can not fail to be of interest from the standpoint of the mere looker-on as well as that of the sociologist.

The uses of an organization are limitless. In Chicago recently it acted as an X-ray on the methods of a buyer of printing. After bidding on a job a member received the following note: "Referring to your quotation on catalogues, we notice that your quotation is a little high and, as we will be unable to place the contract before noon on Saturday, we thought you might appreciate the opportunity to run over your figure again and see if you could see wherein you might have overestimated the cost of some of the work and possibly submit another figure on the job that might run lower than your former quotation. Please 'phone your reply to this letter, so that we will be sure to have it before noon on Saturday." Mentioning the incident at a quasi-social gathering of the association, it was discovered several competitors had received similar missives. The moral is obvious; the next time that customer works the game he will have to use his inventive faculties, for a moldy form-letter and a simpering typewriter may not prove a sufficiently powerful combination to wheedle the printer out of his just dues.

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

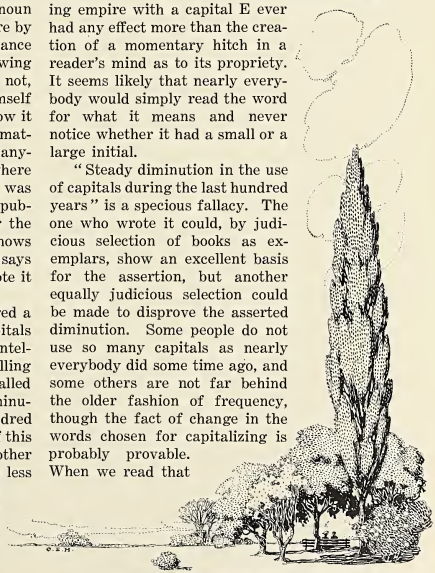
SOMETHING like a tour de force is involved in fitting such a subject as the use of capital letters under the heading "Evolution in Language," as the forms of letters are not inherent items or constituents of language. But our title is used in a spirit of comprehensive freedom that contemplates much that the letter strictly excludes. While letter-forms are not language-elements, they are the means of expressing language, and as such come within our purview with no need of apology. Evolution is as active in matters of form as in those of sense.

We have little to learn from history that will guide us in the use of capitals. Nearly all it has for us is the one fact that no system has ever been universally accepted, though long ago, for a short time, such a practice was almost universal that while it lasted everybody was comfortable in conformity to it. But it was not a systematic practice, except in one respect. Nearly every noun was capitalized, and the few that were not were by no means settled; apparently the only semblance of rule that was in vogue consisted in allowing every one to suit himself, and to be logical or not, as he chose. At that time no one troubled himself or others with formal criticism. And even now it is unfashionable to be very critical in such matters. In fact, it is so decidedly unusual for anything to appear in print about capitals, anywhere except in grammar text-books, that the writer was almost startled by an editorial article recently published in a New York morning paper under the heading "Capital Letters." The article shows how some fallacies have taken root, and says things that make it almost worth while to quote it entire. Here is some of it:

"The *Saturday Review* of last week uttered a warning about the insidious influence of capitals on the popular mind in political, social, and intellectual matters. It instances the effect of spelling empire with an E. The warning might be called somewhat belated, seeing that the steady diminution in the use of capitals during the last hundred years has been partly due to the recognition of this fact by science and democracy. On the other hand, it may be called timely, seeing that the less frequently capitals are used the greater, of course, is their potency. What suggestive influence could they exercise in the eighteenth century, when they were attached to all nouns alike, as they still are in Germany? . . . Large letters were introduced among the small before punctuation was invented, to mark the beginning of sentences. . . . . Then was discovered the emphasizing and honorific use of capitals. Thenceforward their functions were manifold, reducible to no single code, and capitals were, as a French writer has said, the 'despair of printers.' . . . Altogether it is an amusing, Shandean sort of subject, and most amusing of all are those logical cheeseparers who, overlooking the fact that capitalization has become largely a question of taste, would establish some hard and fast law in the matter. . . . . The use of them [capitals] is not to be absolutely regulated, and each publisher must establish a code for himself. Those who have taste will go right; those who have not will err."

This indicates a number of questions that might lead to interesting knowledge through research in finding answers for them; but some of them have no absolutely practical bearing, and so are not worthy of consideration for our purpose. In the first place, is it true that capitals have any insidious influence? Such assertion is at least open to question, and we may doubt whether spelling empire with a capital E ever had any effect more than the creation of a momentary hitch in a reader's mind as to its propriety. It seems likely that nearly everybody would simply read the word for what it means and never notice whether it had a small or a large initial.

"Steady diminution in the use of capitals during the last hundred years" is a specious fallacy. The one who wrote it could, by judicious selection of books as exemplars, show an excellent basis for the assertion, but another equally judicious selection could be made to disprove the asserted diminution. Some people do not use so many capitals as nearly everybody did some time ago, and some others are not far behind the older fashion of frequency, though the fact of change in the words chosen for capitalizing is probably provable. When we read that



Pen-and-ink sketch by Otto E. Hake, Chicago.

the alleged diminution "has been partly due to the recognition of this fact," do we not wonder what fact is meant? The article is quoted in full to this point, and no fact has been stated except that a paper uttered a warning. Can this warning have had an effect extending back through a whole century?

How do we know that infrequency increases the potency of capital letters? This question involves that of the value of principles, and belittles that value so much that we can not accept the assertion as a matter of course. We shall never have any comfort or real reason in practice until we have certain principles widely adopted and intelligently applied. When the present writer found, among rules made by an editor, one that prescribed Governor of a State, and another for mayor of a city, he awaited a proper opportunity, and when that came he showed the editor a sentence, in strict conformity to the rules, and asked if he wished it so. The sentence said that the mayor spoke to the Governor, and the editor did not wish it to be so; but when the suggestion was made that certain principles be adopted and adhered to, that editor said it could not be done. In one way he was right. Such practice would demand departure from commonest usage to a considerable extent. But, on the contrary, the only office the writer has ever known where every man setting type knew just when to use a capital was one in which no rules were made, except in the chief proofreader's mind. No man could bring this about, and keep it so, without principles firmly held and closely applied.

One other matter mentioned in the article quoted is worth a little attention, in its historical aspect, although this writing already has more appearance of being a specific criticism than it was intended to be. We are told that in the eighteenth century all nouns were capitalized, and the date of such practice seems to be somewhat too late as there given. Such capitalizing was done much earlier than the eighteenth century. It was probably early in that century when the practice began to be modified, and it has left some traces to the present time, for even now many words frequently have capitals without a much more specific reason, especially in British print. Evidence for an earlier date may be found in the following, from a reprint of letters by a daughter of Sir Thomas More, who wrote early in the sixteenth century:

"With a suddain Burste of fond Recollection, he hid his Eyes on my Shoulder, and for a Moment or soe, cried bitterlie." "Here have they ta'en a Fever of some low Sorte in my House of Refuge." "As she is a Girl of few Words, I had best leave her alone after a Caress and kind Saying or two."

Lindley Murray, the grammarian, wrote before the end of the eighteenth century: "It was formerly the custom to begin every noun with a capital: but as this practice was troublesome, and gave the writing or printing a crowded and confused appearance, it has been discontinued." Such changes are not made in a short time. They are always gradual and slow.

Another noteworthy fact is shown in the following quotation, borrowed from Wilson's "Treatise on Punctuation," Clarendon's "History of the Rebellion" being the original source: "Thus Fell the greatest Subject in power, and little inferior to any in Fortune that was at that time in any of the three Kingdoms; Who could well remember the time when he led those People who then pursued him to his Grave." Mr. Wilson says, just before quoting this: "It was formerly the custom to use capitals with greater frequency and less discrimination than it is at the present day; almost every noun, nay, in some cases almost every word of the slightest importance, having had its initial thus distinguished." Probably this comes nearer to the truth than the unqualified statement that every noun had a capital, and it is most likely that one condition prevailed in those old times that is very common now, that, namely, of lack of real system.

We are told by the newspaper that every publisher must make his own code, and the assertion follows a reference to the "cheeseparers" who would establish some hard and fast law. No code can be made by any one without establishing laws, at least for the one set of people whose practice is to be governed by the code. The writer believes that something may be done that will be found helpful, without any intention of trying to dictate or make laws; but it seems apparent that constructive work in the matter must be preceded by destructive criticism. What has been said is but a beginning of such criticism, which may well be extended and enforced by specific citation, especially as showing some differences of opinion that may be irreconcilable.

ALL LIKE HOGS.

When one hog gets an ear of corn every other hog will trot along behind and squeal and beg and is ready for a bite, but just let the hog get his head fast in the crack of a fence and every son of a sow will jump on and help tear him to pieces. Just so it is with men. As long as a man is prosperous and has money he can't keep his friends off with a baseball bat. The moment he is unfortunate and his wealth is gone he is not only snubbed by his former friends but they begin to do all harm possible. When a man starts down grade the world steps to one side and greases the track.— *Leland (Ill.) Times.*

Written for The Inland Printer.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. V.— BY CHARLES E. DAWSON.*

THE PRESSROOM.

THE pressroom, Fig. 6, is provided with five presses, a screw-press and drying cupboard for the drying boards, also a sink and damping bench. If large numbers are run off, more printing accommodation will be called for. I have shown two 24-inch, two 30-inch and one large press. These occupy one-half the room, so if a duplicate plant were installed and the paper department sent to another room, the printing equipment would then be equal to the plate-making capacity of the establishment.

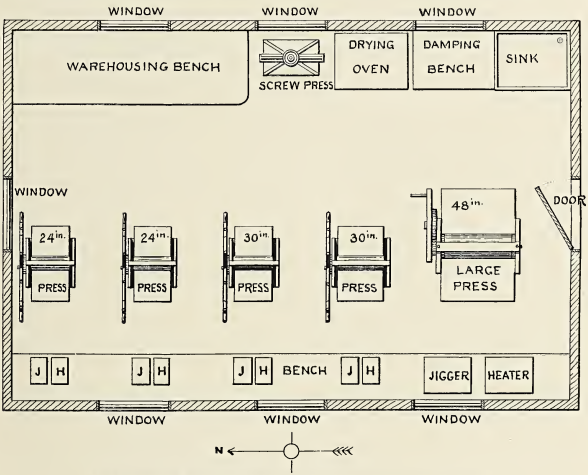


FIG. 6.— Pressroom, showing copperplate presses with cross-trees and rotary mangle action.

The presses shown are operated by hand. If power presses were installed, the output would be considerably increased. Such presses could be driven from one overhead shaft, running along the center of the room. Where a very large number of prints are called for, it pays to have duplicate plates made. With this arrangement, two printers can use one press, or one printer may work two plates. A helper places the plates on the press, lays the paper, runs the plate through the press and stacks the prints, returning the plate to the printer, who devotes himself solely to filling and wiping. By these means the output of a printer may be more than doubled, as he does not lose time by constantly walking around his press. He should be able to make a thousand prints a day from an easy plate, say 6 by 9.

APPARATUS — THE CAMERA.

Having discussed the arrangement of the rooms, we will now take a look at the apparatus for each department. First, the camera. If a square one is used, eighteen inches is a good size. There is no particular advantage to be gained by using a square camera, unless direct photography is contemplated, as an upright subject can just as well be copied horizontally in the camera. There is no need for such elaborate cameras as are used in relief copying, but the body should probably be a solid, sliding wooden one, as the bellows type, being always extended, collects dust and dirt and soon falls into ruin.

The dark-slide arrangement should allow for a good system of drainage and for plenty of room for blotting-paper pads to absorb the silver solution which drains from the plate. From time to time the slide should be revarnished with shellac varnish, as the silver quickly rots the wood if

* All rights reserved.

allowed to soak into it. As stated before, it is economy to have a separate slide for the dry-plate work. For the lens, any of the standard makes are alike suitable, but be sure that it will cover the largest plate into the corners without undue stopping down; also do not fail to have iris diaphragms fitted.

THE COPY EASEL.

The copy easel should have a fixed shelf and a backboard to which copy can be attached with the board. This will enable the operator to center his copy immediately.

TRANSPARENCY FRONT.

If the camera is fitted with a transparency front, all that is needed further is an inclined board on which white paper can be placed to reflect light through the negative, but if the camera has no such attachment, a separate box with adapters must be provided to take the different sizes of negatives. It need not be of very heavy



OLD MUNICH.
From etching by Gustave W. Baumann, Palette and Chisel Club, Chicago.

push pins. The copying frame should be of dimensions large enough to take the largest copies likely to be called for, and it should be made lighter than those used for printing. If the shelf is arranged at the right height, the placing of the copy in the center of the frame will center it in the camera at once. Have the backboard of a dull black, so as not to reflect light. Mark two diagonal lines on it in white, so that the intersection of them will indicate the exact center of construction, but it should be large enough to take the largest negative of which the camera is capable, and its center should correspond exactly with the center of the camera. The adapters should be of the style in which each size fits into the rebate of the next largest, but care should be taken to hold them securely with good spring buttons, as I have known instances when failure of the buttons has caused disaster. The inside of the box should be painted dull black to prevent

SPECIMENS OF WORK *from the* INLAND PRINTER TECHNICAL SCHOOL AND OTHER SOURCES

Figure 1. An interesting title-page arrangement, showing an unusual employment of rules. By W. E. Stevens, Inland Printer Technical School.

Figure 2. A delicate and pleasing page arrangement, using rules and a stock ornament. By W. E. Stevens, Inland Printer Technical School.

Figure 3. Two pages from a unique menu by the Thomson Printing Co., Philadelphia.

Figure 4. Two more pages from the same menu as those shown in Figure 3. Originals printed in black and red-orange on rough white stock.

Figure 5. A unique page arrangement, with stock ornament harmonizing with subject. By Arthur H. Farrow, a student of the I. T. U. Course in Printing.

Figure 6. An interesting title-page design by William Springborn, I. T. U. Course in Printing.

Figure 7. Two interesting pages from a souvenir bank booklet, designed and printed by Jones & Kroeger Co., Winona, Minnesota.

THE PHILOSOPHIES AND PHILOSOPHERS OF THE ANCIENT PERIODS



Figure 1.

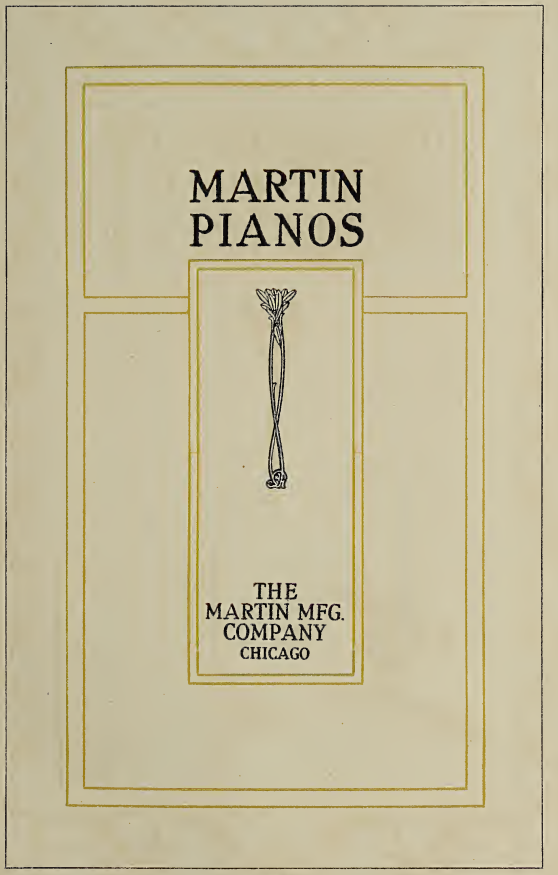


FIGURE 2.



The Poor Richard Club
of Philadelphia

Its *Third* Annual
Alimentary Assize

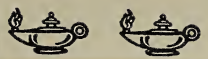


N O W
these are *the* members
of the Entertainment
COMMITTEE

THOMAS A DALY
PERCIVAL K FROWERT
MAYER M SWAAB, *Jr.*
BRADLEY WELCH

FIGURE 8.





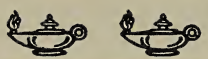
FOOD, called by *name*

CAPE COD OYSTERS
CELERY
"Are you angry that oysters disappoint you?
Remember, you cannot depend upon yourself."

PUREE MONGOLE
ALMONDS RELISHES
"A flow, but not of soul."

FILET DE SOLE TARTAR
"O sole, why art thou disquieted within me?"

MOOSE AND JELLY
SWEET POTATO CROQUETTES
PEAS
"Let thy discontents be secrets."





FOOD, called by *name*

BEN. FRANKLIN PUNCH
"God help them who help themselves."

PHILADELPHIA SQUAB
TOMATO MAYONNAISE
"Liberality is not giving much, but giving wisely."

PLOMBIERE GLACE
FANCY CAKES
"Adversity is the use of sweets."

CAMEMBERT CHEESE
WITH TOASTED CRACKERS
"Oh, Cheese!" as the Dutch have it

C O F F E E
"Half a cup is better than no Postum Cereal"

FIGURE 6.

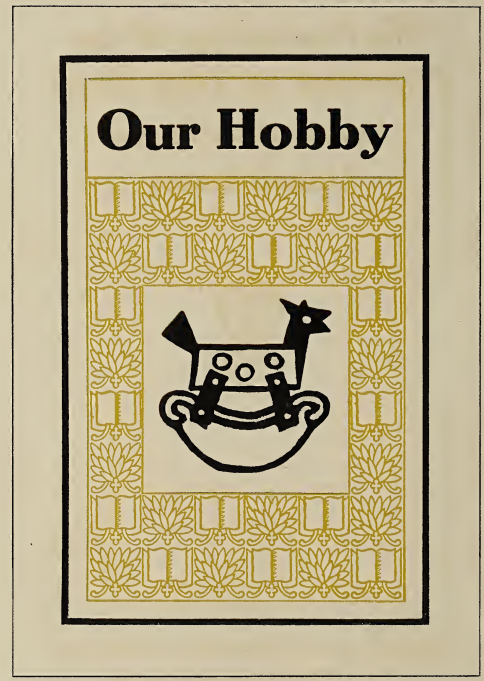


FIGURE 5.

The Proceedings of the Federation of Trade Press Associations in the United States

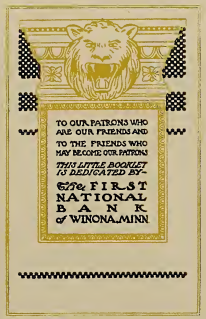


Second Annual Convention and Banquet

New Willard Hotel, October Tenth

Nineteen Hundred and Seven

FIGURE 6.


TO OUR PATRONS WHO
ARE OUR FRIENDS AND
TO THE FRIENDS WHO
MAY BECOME OUR PATRONS
THIS LITTLE BOOKLET
IS DEDICATED BY
THE FIRST
NATIONAL
BANK
of WINONA, MINN


THE
FIRST
NATIONAL
BANK
OF
WINONA
MINN
ORGANIZED
1861
BEING A BOOK OF THE BANK, GIVING THE STATISTICS, THE FORMER AND PRESENT HOMES WITH PICTURES OF OFFICERS AND EMPLOYES
JANUARY
1909

Figure 7.

reflection and it should also have guides similar to those on the camera, so that it may be slidden along the trestle to and from the camera, in order to obtain any reduction or enlargement required. When exposures are being made, a black cloth should be placed over the camera and the transparency box, to prevent the entrance of light at the sides; it is also desirable that the camera should be provided with vignetting apparatus for both black and white effects.

DARKROOM FITTINGS.

As regards the darkroom, there is nothing of especial note, except that, as it is to be used for both wet and dry plate work, the chemicals must be kept carefully separated. It is a good plan to keep the respective sets on individual shelves in bottles of different colors, so that they may be sorted into their places without trouble. It is best to use a flat bath for the silver, as it can be more readily kept in condition. As there will not be a heavy drain on it, the small amount of solution will not become surcharged with spirit. When the bath is not in use, keep it covered. The best kind of cover for this purpose is made by having a wooden frame somewhat deeper than the bath, so that when it rests on the bench the top edge will be some half inch above the top of the bath. Cover this with a double thickness of twilled calico lining which will keep out the dust and at the same time allow the spirit to pass away. Every night pass the solution through a filter into a stock bottle, and frequently sun it to throw down any matter which may be held in suspension. Do not use too strong a bath, as dense negatives are not called for, but keep it as free as possible from pinholes and specks. For the same reason, do not have the collodion too highly iodized. If the iodizer is supplied separately, put about two-thirds of it in the collodion. This will tend to produce less dense work, while still retaining all detail; also, when making up the iron developer, do not put the full amount of acetic acid in it.

ETCHING AND WORKING ROOM FITTINGS.

The apparatus called for in the etching and working room requires careful selection. Have proper racks for negatives and transparencies in all places where they will be used when work in connection with them is being executed, and when they are done with, store them away, by number, so that they may be easily traced. For cutting up the tissue, use a sheet of process zinc and a steel ruler. A small leather-cutting knife is the best tool for cutting. Have pieces of plate-glass of different sizes on which to dry the tissue and keep the sensitizing solution in a wide-necked bottle; the smaller pieces of tissue may be sensitized in a porcelain dish, but the larger sizes will need a zinc tray. This tray will also be used when laying down the printed tissue onto the copper.

For cutting up the copper a treadle squaring shear, such as is used by zinc etchers, is best, or a treadle saw bench may be used, fitted with saw suitable for cutting metal. It is also possible to do the work with a diamond-pointed chisel and hammer, having the sheet of copper on a flat bench with a good stop against which to rest the sheet while in operation. To cut copper by this method, a grooved cut is made across the sheet with the hammer and chisel. It may then be readily broken along the line of the groove. The shear, however, is best for this purpose and it does the subsequent trimming so well that it is a very good investment.

(To be continued.)

ECLIPSE OF AN OLD FRIEND.

The *Scottish Typographical Circular* has ceased to exist, its place being taken by the *Scottish Typographical Journal*. For fifty years the *Circular* had an honored place in typographical journalism. The organ of and published by the Edinburgh branch of what we would call the Scottish union, its attitude has been reasonable and its tone dignified. This was especially true while it was under the editorial management of M. S. Williamson, a self-educated savant, who, orphaned, left school at the age of ten, yet is recognized in scholarly Edinburgh as a student in archæology, architectural history, historic decoration and art. A friend of technical education, he has lectured on art as applied to printing, holds the government art teacher's certificate, and was at one time art teacher in a training college. For ten years — three of which as president — he served the cause of education through the Edinburgh Typographia. In his desire for well-rounded development, he became a skilful amateur gardener, a good photographer, has a penchant for versification and has kept a close eye on the politics of his native land, being among the pioneers — if not the first person — to advocate the revision of the patent laws which are now causing so much concern. He has also been an advocate of amendments to the copyright laws, which are said to be within reasonable distance of adoption.

The Scottish Typographical Association wanted to have a paper all its own, and so the *Circular* was handed over to it. The new publication is called the *Scottish Typographical Journal* and is as to form and matter much like the *Circular*. Assisted by an advisory committee, W. A. Buchner has editorial charge. His first issue contains a sketch of his predecessor, from which is gleaned the information given here. The wider field of the publication makes it more than ever a welcome visitor to expatriated Scots who are still interested and want to keep acquainted with the "land of the leal."

HELPS TO HOLD CUSTOMERS.

Bill-head designs in colors, and with tint-black effects, are features of "Specimens of Bill-heads No. 2." An attractive booklet with cover in two colors. Sent for a quarter by The Inland Printer Company.

Written for THE INLAND PRINTER.

HISTORY OF PAPER.

NO. VIII.— BY LILIAN I. HARRIS.

ENAMELED paper is made by coating ordinary print-paper with a mixture of clay and glue so as to fill the porous surface of the fabric and give it a smooth, finished effect. The body-paper or raw stock comes to the coating mill before it is calendered in rolls of four, five, six or eight hundred pounds, numerous mills in this country confining their work to the process of coating the raw stock, which is purchased from various sources, while other manufacturers make their own paper and coat it themselves.

Enameled stock is used very largely for books and fine job-printing. Good impressions of half-tone engravings and photogravures can be made on this paper, as the surface permits the reproduction of the most delicate lines. Indeed, the development of the different engraving processes is largely responsible for the degree of perfection to which the manufacture of enameled paper has been brought. So much attention has been given to the production of this paper that the process has been made simple and rapid. In the early days of the industry the clay solution was mixed without much regard to the kind or degree of fineness of the clay. It was applied with a brush to one side of the raw stock, which was then dried, and the operation repeated on the other side of the paper, if desired. Coated papers for printing fine wood-cuts or half-tone engravings were first used in the United States when the system of printing with hard-packed cylinders on the printing-press came into general use, and they have made possible a marked improvement in the printing art.

The clay used for enameling varies a great deal in nature as well as degree of fineness to which it has been reduced. The variety now largely in use is pure white China clay, or kaolin, which comes from the vicinity of Cornwall, in England. The room in which the clay solution is prepared contains an apparently disordered heap of pails, barrels, dippers, scales and other utensils. On account of the mixing and splashing of clay and hot water, the operatives are dressed in overalls and flannel shirts, the arms being bare to the shoulder. Pure spring water is used, and the consistency of the mixture varies according to the weight of the stock and of the finished paper, the most expensive paper being that which is most heavily coated.

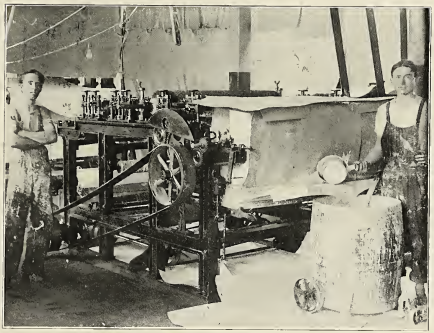
The rolls are conveyed on trucks from the paper-machine to the coating-room, where they are fed in a continuous web to the vat containing the clay mixture. The modern coating machine consists essentially of four parts, which are illustrated in the engraving herewith: The vat containing the enamel solution which is being filled from the barrel standing at the rear of the machine; the rollers which regulate the distribution of the coating substance on the paper; the upper and lower sets of brushes, the upper one prominently shown in front of the vat keeping the coating even, and the automatic carrier which conveys the coated paper to the drying-room.

The operation of coating is very simple. The roll of paper is placed in front of the vat containing the solution, and the end secured. The web passes through the mixture steadily by the aid of a wooden roller suspended in the vat, and by which the paper is immersed uniformly. After passing through the liquid, the web reaches two rollers arranged one above the other, by the united action of which all excess of the coating is removed and the proper quantity regulated. When it reaches the brushes, which are composed of three grades of fine hair, ranging from the finest to the coarsest, the lumps or any undissolved particles in the mixture are removed, and an even fineness prevails. When the web reaches the extreme end of the coat-



Mixing-room, where the enamel solution for coating paper is prepared.

ing machine, it is taken up by automatic carriers consisting of numerous wooden bars supported on moving racks which are themselves supported on endless chains moving slowly forward on either side of the machine, just clearing the margin of the coated web. As the paper moves forward and is taken up by one of these bars, the fabric falls in long loops. These great festoons of paper follow upon the carriers at regular intervals, and pass down the avenues of the drying-room, which is kept at a temperature of 130° F. The festoons are sufficiently far apart to prevent contact, and the enamel is therefore not marred. As the first big loop of paper reaches the end of the drying-room, the web is fastened to a roller and rewound.



Coating machine, where the paper is automatically covered with an even coating of enamel solution.

If the paper is to be enameled on both sides, the roll must be carried back and the operation repeated. Some grades of enameled paper require what is termed a "double coat," in which both sides must be coated and recoated. This necessitates the paper passing through the enamel solution four times. A patented machine has been in use which coats both sides of the paper at once, but the papermakers say that it has not been found suitable for the best grade of enamel work, and is used for the cheaper kind only. Five hundred pounds or twenty reams of book-paper will consume forty-five gallons of coating solution, while two hundred and fifty pounds of cardboard stock will use about twenty gallons. If color is desired in the enamel, it is incorporated in the solution while being mixed.



Festoons of paper passing into the drying-room, after having been coated with enamel solution.

FINISHING COATED PAPER.

The best grade of coated paper, in which a very fine, smooth surface is wanted, is coated with a solution of clay, glue and resin, after which it is calendered by passing the web through alternate steel and paper rollers revolving at a high rate of speed, the beautiful polish characteristic of this kind of paper being effected by a nice adjustment of the rollers. The highest gloss is given by placing the rollers close together, thus increasing the pressure. It is a common procedure to run the paper through the calenders three and four times for the purpose of obtaining the desired finish.

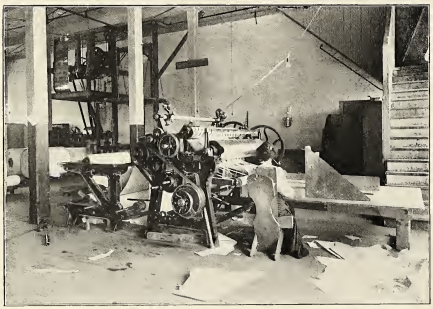
After the paper has been calendered it is cut into suitable sizes. The cutting machine is constructed so that three or even four rolls can pass through it at one time, and yet the sheets from each roll are conveyed to separate piles, and there is no danger of mixing the different grades of stock. The sheets are then inspected, and on account of blemishes twenty per cent of the product is allowed for waste. Packing for the market finishes the operation.

GLAZED PAPER.

This is commonly used for covering fine paper boxes, etc., and is one of the popular and useful kinds of coated paper. The paper is coated as before described, the coloring matter —if any—being mixed in the clay bath, and for the purpose of securing a very high luster beeswax is added. The glazing is accomplished by two distinct operations, known as friction-glazing and flint-glazing. The former is effected by a friction-calendering machine having a roll of compressed cotton and one of chilled iron. The cotton roll revolves at a much lower speed than the metal one, and the friction which is produced imparts a very high gloss to the paper.

The flint-glazing process is much slower and more expensive. A flint stone is fitted into a groove in a burnishing machine, and travels back and forth across the sheet of paper which is fed into it, thus giving a very high and enduring finish, but this method has the disadvantage of leaving indistinct lines upon the surface of the paper, which are readily detected.

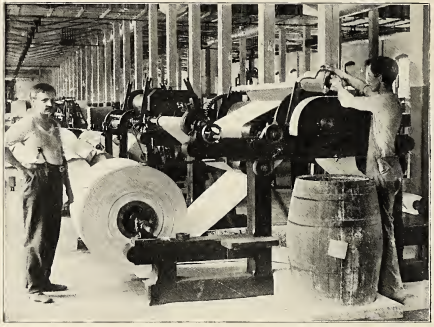
Paper for lithographic purposes is usually coated on one side only, and the clay is prepared especially for that purpose, otherwise the paper would be likely to stretch or shrink, and prevent accurate registering on the moist lithographic stone.



Cutting the finished web into sheets. Some of these machines cut four rolls of paper at once, the cut sheets from each roll being automatically separated.

MARBLING PAPER.

The origin of marbling paper has never been known. It seems to be one of those arts which never had a real beginning. The marbled papers of old Dutch patterns were imported into this country from Holland centuries ago. To avoid the payment of heavy duty, many tricks were introduced to defeat the customs. The sheets were used to wrap around packages of toys, and in this way they passed in free. They were then ironed out smoothly, pressed under a weight, and sold to bookbinders at a high figure. These papers had a softness and brilliancy of color disclosing a degree of skill in their manufacture that was far superior to our own at the present time.



Pasting machines used in making Bristol and other boards. The barrel of paste stands at the left of the operative, who is adjusting the paste fountain.

The marbled paper commonly used by bookbinders is easily made. A gelatin or "size" bath is prepared, on the top of which are sprinkled the colors desired to be used on the paper. A sheet of paper is carefully laid on the fluid, and immediately removed. The colors will then be fixed on the paper, while the gelatinous fluid taken up by it runs off. A comb is then passed through the so-called "color-carpet," and the waves of color will divide without blending. The more colors that are scattered into the size bath, the more striking the effect on the paper. The manipulation of the large comb is the secret of the marbling art, and a deft workman can copy almost

any pattern, and design original effects of much beauty. The designs most commonly used are known as the "fan," "peacock feather"—used largely in business books—"cloud marble," "veined marble," "Turkish marble," fine-comb designs and fine veined marble effects on a painted ground.

In making the "fire" or "cloud-marble" effect on the edges of a book, the volume, without the cover, is first placed in a clamp and the edges are scraped and wiped off with water, then coated with paste, after which red and blue coloring matter is applied with the finger so as to represent clouds, or the edges of the book may be dipped into a bath similar to that employed in the sheet-marbling process.

BRISTOL BOARD.

Among the most important lines in the paper industry is the manufacture of boards—cardboard, pressboard, bookbinders' board, etc. Bristol board is made of as many thicknesses of coated paper pasted together as the "ply" requires. These vary from two-ply to sixteen-ply. The rolls of paper ranging from the very narrow ones to those nearly forty-six inches wide, are adjusted to the pasting-machine. The paste is fed automatically from a large trough in the top of the pasting-machine down between rolls over which the paper passes. The paper reappears in the form of two-ply board, and is wound around a cylinder at the front of the paster. If four-ply board is wanted, the two two-ply rolls are again put in the machine and the performance repeated. The rolls are nicely adjusted, so that the correct amount of pressure is sustained for every thickness of board desired, up to eight-ply.

The rolls of board are now removed, thoroughly dried, cut into sheets and taken to the plate-finishing machine, where they are put between zinc plates of the same size, and subjected to a pressure of forty to sixty tons. When quite dry the boards are finished as desired, some being glazed, after which they are inspected and packed in boxes of one hundred sheets each for shipment.

The board stock used for boxes, book-covers, etc., is made from sulphite-pulp of the coarse fiber. This pulp is mixed with coarse paper in the beaters, where it receives the regulation eight hours' constant action that these machines afford. It is then passed through long conveyors where the fibers are shortened, and enters the paper-machine without being subjected to the bleaching, screening, washing or refining processes. It is the coarsest stock made. It comes from the paper-machine in rolls in the same way as ordinary paper, but it passes over thirty-three steam rolls in order to dry out the thick stock. The two-faced boards which are made up into boxes commonly used for the packing of merchandise are made by pasting two thicknesses of board together, one of which has been colored while in the beater. This board is so dirty, thick and coarse that binders and printers do not cut it with an ordinary paper-cutting machine when it can be avoided, but use instead a special rotary cutter or bench shears for the purpose.

(To be continued.)

HUNTING JOBS IN ENGLAND.

With the efforts of the unemployed journeyman to obtain an outlet for his skill we can have nothing but sympathy. It is a dreary job, calling at place after place to receive with wearisome and disheartening reiteration the same negative answer, "No assistance required"; worsened by the feeling of doubt as to the accuracy of the information dispensed by a more or less amiable time-keeper. Occasionally, however, he dodges the janitor, and, after climbing to the top or descending to the bottom of the house, receives a more or less civil reply to his question, "Is any assistance required?" In the effort to break away from the hackneyed phrase and common sort of application some rather amusing episodes at times are presented. A little while ago a card was left, on the front of which was printed in the position of the name on a visiting card the words in Old English type "*I. Wanta Job*," and on the back the real name, address, etc., of the distributor. Another gentleman, in his desire to avoid the commonplace, put his head round the corner of the overseer's door and blurted forth in stentorian tones, "Do I stand an earthly?" He didn't. A persistent applicant by letter-card always used the same peremptory formula, "Be good enough to inform me when you will have a vacancy." Perhaps the most novel application recently received was the following, names, etc., being, of course, suppressed: "Dear Sir,—If, through an accession of work, or any unforeseen circumstance, you want aid in . . . department, kindly mail me a p.c. to that effect, as I am unemployed, after a nearly four years' engagement at . . . I am an aggressive Christian worker, and, unfortunately, live, *intense* Christians are at a discount in this materialistic age, the inevitable result being that I (as forecasted by the Founder of the Faith) found myself in opposition to quite a number of God-forgetters and tepid Christians, and my downfall was assured. Still, I am trusting in the 'Providence that shapes our ends, rough-hew them as we may,' and hitherto I have found Him faithful."—*Circular of Printers' Managers' and Overseers' Association.*

HOW TO TELL A GOOD JOB WHEN YOU SEE IT.

What is meant by a good job or a poor one? There is but one sure standard and that is whether or not it conforms to the fundamental principles of design and color harmony. These principles are definitely set forth, with numerous illustrative examples, in "Design and Color in Printing," by F. J. Trezise, instructor in the Inland Printer Technical School and the I. T. U. Course in Printing. A book of eighty-eight pages, reprinted from THE INLAND PRINTER, and bound in heavy paper cover. Price, $1. For sale by The Inland Printer Company.

Written for THE INLAND PRINTER.

THE RELAXATION HABIT.

BY ZENO W. PUTNAM.

MOST men have some hobby, whether conscious of it or not. There is one that all men ought to have, that many do not — the relaxation habit.

The man who shuts his business doors behind him and forgets his office when he closes the safe may not have quite so many of to-morrow's problems figured out in the course of the time he is supposed to be resting as the one who takes his ledgers and accounts to bed with him. He will be a better citizen, however, and will do his duty better in the home — will know more of the life that means something. The chances are, too, he will be ahead, in the end, in the matter of money-making.

Not many men can stand the strain of perpetual motion, in mind or body, indefinitely, and, to those who try, there quickly comes a time of complete collapse, or else the habit of dilly-dallying, so fatal to both rest and work, will creep into the recreation and the working hours. The most consistently strenuous worker in his vocation is usually the man who has some avocation into which he pours his whole life after work is done, who puts the most whole-hearted vim into his domestic life, his recreation, his rest.

The man who never relaxes enough to really enter into the spirit of his own home life ought not to have a home, and in reality he usually has a mighty poor imitation of one. Home requires a giving up of self, in part, in its creation, and he has no time for that. His wife and children, therefore, must fester in an unhealthy atmosphere of restraint or else seek the companionship that is their right among other people who have time to be alive.

There is little to be gained in straining every nerve to the breaking-down point in the one constant rush for business. Sooner or later there will come a stopping point. Occasionally a crisis, a rush of orders, a shortage of help, demands it for a little time. It is the man who has such perfect control over himself that he can assume or lay aside his business garments at will who is best equipped to turn his concentrated energy upon such a crisis.

The business man should no more think of going into the bosom of his family laden with the taints of business worry than of going to the dinner table with his hands smeared with cheap poster ink, or reeking with the fumes of gasoline. It isn't fair to his family, who are entitled to a healthier atmosphere. It isn't fair to himself, who is entitled to the respect and comradeship of his children. What young person, what person of any age, for that matter, if alive, cares to converse with a man whose attention is still lingering between the pages of his ledger and whose feeble efforts at conversation leak out of the odd corners of his heart too close for even the fumes of printer's ink to penetrate?

A business man may have the language of the pressroom or the copy-writer's desk by heart; if he has not taken time to learn the language of the heart, of life, he has not lived. If he is not able to forget the troubles of the composing-room during the few hours set aside for rest he has not rested. If he finds no time to give his undivided attention to his wife and children he has not done his duty as a husband and father.

Let us forget the pressroom for a while each day, and lose every memory of its scents and noises. After all, there are other successes besides business triumphs which must be encompassed before success in life has been attained. Brush up again, as you once had to, Mr. Business Man, when you went to court that "dearest girl on earth"; sing with her, talk with her, take her to the theater, and give her a chance to show her daughters that she knows enough about the management of lovers to give them advice regarding theirs. It will increase her influence over them. Let the boys see that the "old man" is not too old to live and love and be a man with the most up-to-date of them. Don't let them get the idea that you are a back number, out of harmony with youth and life; if they have that idea already, take it out of them and increase their respect for your opinion, your advice, accordingly.

If you really are a back number, if long disuse of the social functions has incapacitated you for cutting away from the slavery of business worry, take on some avocation that will require your whole attention, until you break the old chains. Get a motor boat that will take you to the bottom if you forget to attend to it; an auto that will ditch you in an instant if you let your thoughts go wool-gathering over distant ledger accounts or poster combinations; a horse that would as soon break your neck as not if you do not pay attention. It will pay you in the end. You will get new pleasures out of life and put new vigor into your business, and you will come back to the office at the opening of each new business day actually rested, and prepared to grapple like an athlete with every difficulty which may spring up.

NOT A CHIP.

"That boy of mine is just like his dad."

"Yes — he's a claw of the old lobster." — *Cleveland Leader.*

Written for THE INLAND PRINTER.

THE TARIFF AND THE TRADE.

BY WILLIAM FORSYTHE.



AT this writing it is impossible to form any idea of how the tariff bill will read when it goes to President Taft for his signature. The Payne measure has to run the gauntlet in the House, after which it will go to the Senate, which, it is conceded, will emasculate any act sent it by the popular House. As the Senate usually has its way in such matters, the Payne Bill is not of much importance, except as it indicates that the party managers are opposed to any very violent changes in the schedules. The synopsis of the changes sent out from Washington does not show that the printing-trade memorialists made much impression on Mr. Payne's committee, the exception being the lithographers and the newspaper publishers acting in coöperation with the unions. The items in which the graphic arts people are more or less interested, as reported out of committee, are as follows:

Article.	Proposed Tariff.	Present Tariff.
Lithographic prints	6c a lb.	8c a lb.
Cardboard	25c a lb.	20c a lb.
Lithographic cigar labels	30c a lb.	20c a lb.
Plain paper envelopes	30 % ad val.	20 % ad val.
Wood-pulp	free	¼ to 1 1/10c lb.
Print-paper (value 2¼c lb)	1/10c a lb.	2/10c a lb.
Print-paper (value 2½c lb)	3/10c a lb.	3/10c a lb.
Varnishes	25 % ad val.	35 % ad val.
Spirit varnish	25 % ad val.	$1.32 gal. and 35 % ad val.
Lead, dross bullion, base bullion	15 % ad val.	retained
Zinc sheets	1¼c a lb.	2c a lb.
Linotypes and typesetting machines	30 % ad val.	45 % ad val.
Printing-presses	30 % ad val.	45 % ad val.
Dextrin	1½c a lb.	2c a lb.
Threads, not finer than five lea (¾c instead of ¾c advance with each lea over five)	10c a lb.	13c a lb.
Woolen rags, flocks	6c a lb.	10c a lb.

Of these the wood-pulp and print-paper items will attract the most attention. The publishers will be keen to prevent any serious amendment to the committee's report. That body practically accepted the findings of Mr. Mann's select committee that investigated the papermaking industry last year. The American Paper and Pulp Association prepared a reply to that report and issued it shortly before the schedules were made public. From the protectionist standpoint this document is a strong one. It claims that there is no evidence that a majority of the publishers favor a removal of the duty from paper and pulp. If they did they would have told the committee so when it asked the question; that "all the publishers who have been conspicuous in suggesting and urging this legislation are owners of Democratic papers, whose principles and beliefs coincide with their desires in this matter." The manufacturers are represented as being "aghast at the danger of ruin which confronts them." They also feel that the proposed change in the tariff is handing over the industry to the Canadians, who want it, and are encouraged, by governmental action and otherwise, to look on American news-print papermaking with covetous eyes. The manufacturers agree with Mr. Mann's committee in one thing—"that it is extremely desirable to secure some part of our supply of pulp-wood from Canada." But they wholly disagree with the committee's method of insuring that supply. The papermakers say they "do not believe Canadians generally would adopt the extreme measure against us of prohibiting the export of pulp-wood." But should Canada do so, the manufacturers are in favor of retaliation, and ask "why in equity should we not forbid her from getting from us raw cotton or coal on which her manufacturers so largely depend? Why should we open our market to her paper when she has a duty substantially equal to our own against our paper? This naive suggestion that Uncle Sam place a boycott on one of his best customers to benefit the papermen is preceded by a caustic comment on the demands of the publishers. If their demands are crystallized into law it will show "the press is a privileged class, which is to be encouraged at the sacrifice of any and all interests." They believe, however, the press would repudiate being placed in that light.

GOTHAM'S PRICE FOR SUCCESS TOO HIGH.

In a lecture before the students of Cornell College at Ithaca, New York, recently, Casper Whitney, formerly editor of *Outing* and a well-known writer, advised young men and women to keep away from New York. Among other things, Mr. Whitney said, in part:

"New York is decidedly a good place to keep away from. I do not know why so, but there is not the same good fellowship there among literary men, artists, singers or business men as is seen in the great cities of Europe. There is, rather, the most intense jealousy, and this is due perhaps to the fierce competition there. In New York, if anywhere on the globe, Mammon has his worshipers, and there money counts more than it ought. A large percentage of those in the struggle for supremacy lose out and are unheard of. The few who reach the top too often allow the laurels of success to weigh heavily on their brows and their heads become turned. I have noticed that effect on some splendid college men who went to the metropolis good fellows, only to be completely spoiled by the recognition they finally received. Success is what ambitious men strive after, I admit, but it ought not to be purchased at the price of healthy sentiment and tenderness of heart."—*Editor and Publisher.*

Written for THE INLAND PRINTER.

HALF-TONE INTAGLIO AND RELIEF EFFECT PLATES FROM TYPE FORMS.

BY JOHN L. GRABE.

THE pursuit after startling effects in printed matter has considerably abated in recent years and the tendency is toward those of a simpler and more dignified character, but an unusual piece of printing, bearing the stamp of real artistic merit, can not but attract and hold the attention of any one familiar with modern printing methods. More especially is this true when the work before one shows on its face the process by which the final result has been attained.

Probably in no class of printing is greater effort expended in the search after striking and artistic designs than those for booklet and catalogue covers. Selection can be made from hundreds of different style cover-papers, to say nothing of the suggestions offered by engraving houses.

A booklet recently came into the hands of the writer which suggested an idea which may be of value to many readers of THE INLAND PRINTER. The cover of this booklet was a half-tone reproduction of a design burnt in leather. Printed in brown ink upon buff paper, the work was striking and unusual. The design, while highly artistic, and, no doubt, costly, could be duplicated by a good printer with type, rule and ornaments. By simply taking a heavy impression upon leatherette of a color considerably lighter than the ink used, your copy is ready for the half-tone engraver. A heavy impression is necessary to give the sunken appearance to the work, and the effect can be heightened by smutting the job judiciously and producing a scorched appearance. Of course, the engraving should be large enough to run off the trimmed work, and — if a booklet catalogue — should appear on back and front of cover.

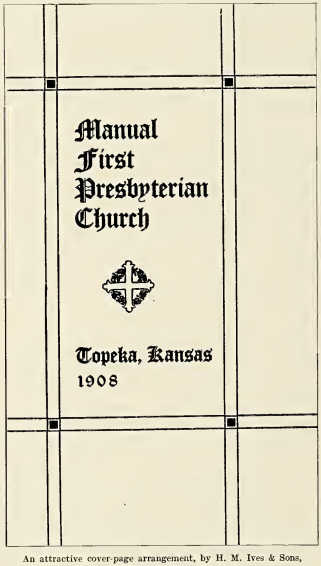
Another artistic design, appropriate for various classes of work, is the half-tone representation of the architectural sculptors' or clay modelers' art. The recent popularity of these designs in nearly every line of printing is too well known to be dilated upon. A close observer must have noticed, however, that in few cases has the lettering in these productions in any way approached foundry type in beauty of design, in most cases a neatly composed type-page being far more artistic and attractive than the printed impression of it.

There are two ways of making "relief copy" for the half-tone engraver from type-forms. The first and simplest of these is to make a very deep counter, as for embossing, on a job press. By dampening a sheet of heavy bond paper and feeding it to the job in hand a very good relief copy can be made, though in reverse form. This, however, rather enhances the value of the copy to the engraver, as it obviates the necessity of "stripping" the negative after printing, which, interpreted for the benefit of the uninitated, means to remove the developed film from the glass-plate and turn it over, in order that the printing-plate will come out in reverse.

The other, and more desirable method — although requiring more time and labor — consists of making a matrix in plaster of Paris of the type-form. Electrotype bearers are required for this method and should be a half inch higher than the type in the form. The form is locked in the chase and the prepared plaster poured over the form to the height of bearers. After the plaster sets, or becomes hard, the quoins are released slightly and the plaster matrix lifted carefully off. The matrix is then placed face upward and the face shaved or scraped off until it presents a smooth surface and even depth with respect to the type. The entire surface is now treated to a thin coat of shellac, and when this is dry, the matrix (face upward) is surrounded by wooden furniture after the manner used in foundry forms.

This furniture should be at least eight ems wide and laid on its side, so that the final or engraver's copy be of a good thickness. The furniture can be secured in place with twine, after the manner of tying up type-pages. Plaster is now poured into the matrix, and, after hardening, the casts can be readily separated, as the shellac prevents adhesion.

The relief cast, after being secured to a wooden base by cleats tacked at the sides and top and bottom, is now ready for the engraver — unless it is to be colored — which is advisable, as the best results are obtained from terra-cotta colored casts. It should be borne in mind that large, heavy-faced type and ornaments produce the best plates, and the less reading matter used the better.



An attractive cover-page arrangement, by H. M. Ives & Sons, Topeka, Kansas.

NEW IDEAS IN CARDS AND TICKETS.

The discriminating printer in search of ideas will find just what he desires in the third booklet of business card and ticket examples. A variety — forty-five designs — printed in one and two colors on embossed panels. Send 25 cents to The Inland Printer Company for "Cards and Tickets No. 3."



"RIGHT TO THE SPOT"

Reproduced from Original Painting
by Four-Color Process

Color Plates and Printing by
The H. W. Weisbrodt Company
Cincinnati

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SUGGESTION FOR TYPEFOUNDERS.

To the Editor: PITTSBURG, PA., March 6, 1909.

For twenty-four years I have been wondering why some things are permitted in the printing business, and now must speak out. I would like very much to know why *some* typefoundries do not make the nicks on type be of some use? They could be utilized to save much eye-strain for the printer. They could be made practical and very helpful to the printer in helping him to readily distinguish similar characters, such as cap I's, l's and figure 1's. If the typefounder would realize the necessity and advantage such an arrangement would be to the printer he would readily do this. These little helps would often save time and expense in the printing-office, and enable us to avoid many vexatious errors and the marring of our work by the use of a wrong character or a wrong-font character. These nicks could be so arranged that it would not be necessary to resort to our magnifying glass to determine the difference. Utility and a regard for that nicety of things (which is valued too little in most cases) should prompt the typefounder in affording the printer this assistance.

G. W. A.

THE END OF THE PRINTERS' PRICE MOVEMENT IN NEW YORK.

To the Editor: NEW YORK, N. Y., March 10, 1909.

Since several weeks I intended to give you a truthful account of the outcome of the great New York printers' movement toward the betterment of prices. But I could not make up my mind how I should treat the methods by which the Committee of Fifteen proposed to discharge its functions for the common good. Now, I decided on a candid review of their scheme, and then again, I laid their proposition aside, deeming them beyond the sphere of intelligent criticism. Now, their project appeared to me like a theme for a poem in satirical vein; then again, I was in doubt whether my perspective faculty was unsound, or that of the Select Fifteen was sorely possessed by some uncontrollable force. So I said nothing about what seemed to be a preconcerted attempt to galvanize the forgotten Board of Trade. An initiation fee of $300; annual dues from $60 up, according to a member's pay-roll, which would make mine $600; complete surrender of the liberty to contract for more than $50 worth of printed matter; the exercise of this most sacred of a business man's functions by a bureau of hired accountants; the legislative and administrative power to be wielded by seventy-five per cent of the general meetings; the judicial power, strong enough to pronounce the economic death penalty, to be held by the full membership. But, be it understood, this body is to vote according to the individual member's dues. Hence, I would have ten votes while my neighbor could put in only one. And such a body was to be prosecutor, judge and jury, all in one, over a poor printer caught in the act of exercising his natural right of putting in his own figures when pressed to do so by need or circumstances.

By this time, however, the clouds have passed away that darkened my mind when I heard the unheard-of proposition which made me doubt of myself and my craft. So, I can again handle the pen, and shall do so until death takes it from my hand. Because there is hope for our trade, the fifteen draftsmen of this wanton scheme for the abolition of the printer's poverty called a meeting of their constituency on January 25. About one hundred and fifty printers appeared, but most of them disappeared before the reading of the report was finished. Then the trade was invited to sign the roll of membership, but up to February 15 only about twelve names were obtained. So, it seems that the rank and file of the printing trade will rather bear the woes of their inherited competitive business system than strip themselves of the privilege of making contracts. The fraternity of which I am proud to be a member will sooner put its trust in the individual's common sense than place its fate into the hands of a few large printers and a bureau of irresponsible accountants appointed by them. Thank God, with men willing to withstand the temptations of trustism, the printing trade is not yet lost!

When the Old Witch of Printerdom screeched against the hurly-burly of competition, where "fair is foul and foul is fair," then the young siren, sitting on the rock of labor, grew jealous and intoned a monotonous recitative on this perplexing theme to allure the printermen into her parlor on Fifth avenue. In plain words, the success of the Typothetæ in bringing about a real mass-meeting of printers was the signal for the League to try and outdo her older sister. Quite reasonably, it was hoped that the younger one would draw more admirers than the elder, with scars and crows' feet in her face. One thousand printers were invited, but only about sixty responded on February 5. These curious people apparently thought that the League would, perhaps, present something new and original in the way of trade organization. But no, they found a commonplace exhortation club, appealing in all keys to the printermen, then and there to make a vow, with one mighty pull, exactly at 8:30 A.M., on February 10, to raise all prices of printed matter. This solemn engagement to adopt a new course of life at the given moment was supposed to do the whole trick; provided, however, that a five-line agate advertisement in the dailies was previously published in order to inform the "buyers of printing" of what was going to happen on that day. Thereafter, a celebrated cost-system was to be installed, which would act as an automatic regulator of every discrepancy between the printers' ins and outs. Should any customer grumble, then stiffen your back, draw up your eyebrows, and pronounce with a sonorous voice: "Cost system!" and at once he will smile sardonically.

Although a member, I did not go to the League price-raising meeting. Partly because it is against my nature to follow any bellwether, especially when he tries to jump from out of the frying-pan into the fire. But mostly so, because my League friends had thrown me into one of those awful distractions common to persons who do their own thinking. They published the dictum: "Every *sane* printer is interested" in these propositions. Feeling myself wholly disinterested in cost systems and exhortation clubs, I felt as if I were one of the *insane* printers. So, I remained at home, fearing that unconsciously I might create a disturbance in the League of the sane.

However, speaking from the exhorter's point of view, the affair went wrong without me. The League's coquetry

with the Board of Trade at the meeting of February 5, was answered by a universal headshake of the whole craft. Of course, thereupon the schemers poured a flood of anathemas over the heads of the stay-at-home printers. In truth, the entire craft was publicly denounced as "the worst bunch of business men in the United States." Strange, I always thought that printers must be exceedingly fine economists, as they know how to make both ends meet under very bad trade conditions and still preserve the highest standard of their art.

Even in the regular February meeting of the League, the executive committee officially laid the bans of this club on the heads of the stay-at-home members. Pronouncing his strongest words of censure, Chairman Maune's Napoleon III. visage rested on me. The glowing spark from his veiled eyes ignited my soul, and I jumped up to defend the thousand stay-at-home printers before the bar of the ten omnipresents. But silence and coldness reigned and, alas, I fell again into one of my unhappy distractions, which made me feel like a fool among wise men. So I cut short my speech. The secretary was then instructed to ignore my remarks, and for this reason I ask you, dear editor, to print what I desired to say in favor of those good men who will not follow the capers of some well-meaning enthusiasts who have nothing but *ifs* under their feet.

Let me use the pronoun we, because I feel myself as one with those colleagues who plod and work day and night while an army of suave salesmen invades their territory and disturbs their peace with their patrons — all in the name of business liberty. At times we have been exhorted by societies of leading printers to let them or their boards of trade do the contract-making of our business for us. However, we do not want to strip ourselves of the privilege of American business men to judge and speak and act for ourselves. Because we deem our business a vocation in the old religious sense: an honorable and God-given office to perform during time of our life certain duties for society, under obligation toward our fellow-beings, our craft, and ourselves. We know full well that some printers in every community forget, or even trample upon, the obligations under which they are permitted to work for their own interest. Our good country has granted freedom of contract to all men, so that all might have equal chances to develop their talents. However, some printers can not bear this absolute liberty. They abuse it, and by dint of immoral competition they drag the whole craft into the mire and make our days heavy with cares and our nights restless with fears.

The way to stop the few who knowingly transgress the moral and customary limits of competition is not to deprive the whole business community of their ennobling function of making contracts as faithful as they know how. God and organized society do not condemn mankind because some are criminals and unfit to be free among free men. The Creator has delegated to men the power to stop transgressors. Why have all generations of older nations than ours set their foot upon monopolies? Why has our own people solemnly declared that trustism shall not have its way? It is because trustism makes business men forget their obligations toward God and society and degrades craftsmen to the rank of contemptible graftsmen. What, then, shall be said of the persistent efforts of some prominent printers to build a trust of the whole craft without the cement which Rockefeller and other fellows dig out of the nether regions for their monopolies? Why, the trust or board of trade without power to fix the prices for the whole combination is but a schoolboy's caricature on a silicate slate.

The proper way to stop immoral competition in the printing trade is to declare the law where a man's liberty should begin and end. "Take heed lest by any means this liberty of yours becomes a stumbling block to them that are weak." (1 Cor. viii, 9.) Our people, too long optimistically confiding in each other, are beginning to learn that our business liberty is turning into business licentiousness. Presidents Roosevelt and Taft gave expression of this widespread sentiment, which at present moves even some cold hearts under judicial black gowns.

Let the whole craft — not only those of the front rank, but all who earn their living in its pursuit — declare the forgotten duties of the printermen, high and low, toward themselves, their craft, and society. We feel sure that the rank and file will know how to enforce this, their self-imposed law of liberty. And, also, that society will approve such common action as will elevate each member of this useful vocation. But, "Let all things be done decently and in order" (1 Cor. xiv, 40), as is right for a people that knows neither lords nor aristocrats, and holds that economic rank or wealth have no preference over the weakest members doing their duty as good as they know and can.

For this the thousands of stay-at-home printers are ripe, and they patiently wait for the fulfilment of their hopes. But, mind ye, there is no printer so naive that he could not distinguish the Typothetæ or League buncombe in vogue from sober and honest speech.

The harvest is ripe — where are the laborers? So asks day by day

OLD NICK.

REVIVAL OF THE BAXTERTYPE.

To the Editor:

LONDON, March 15, 1909.

The letter by Robert E. LeBlond in the February INLAND PRINTER, following the article by Charles E. Dawson, makes interesting reading about an old-time process, a process unequaled by modern methods in the color-printing world. Were it not that I am in position to put right many mistaken notions about Baxter color-printing and have the knowledge exactly how these prints were produced, I should hesitate to controvert some of the statements made by Mr. LeBlond. I know Mr. LeBlond writes of "his recollections," which have to travel back nearly forty-five years, when he was fourteen years old. He also acknowledges he neither worked in the Baxter color department, nor were other than the workers allowed in that room. I, therefore, judge that he speaks from impressions, rather than from actual knowledge.

I had the pleasure last year to deliver a lecture upon Baxter color-prints and how they were produced. I gave a full account of the process, besides details of the life of George Baxter. At the same time, I spoke of the production of LeBlond as equaling some of the best produced by George Baxter or any licensee. It was acknowledged that the Baxter color-prints of J. M. Kronheim & Co., exhibited by me at the time, were some of the finest ever printed, besides which, J. M. Kronheim & Co. probably produced more Baxter color-prints than George Baxter and all the other licensees put together, for they issued over four thousand different subjects, whereas George Baxter did not produce many more than three hundred and fifty.

It has constantly been stated in various journals that Baxter color-printing is a lost art. To prove the fallacy of this, Messrs. J. M. Kronheim & Co. issued as their calendars for 1909, two Baxter color-prints, printed from their original blocks used in 1868, but printed in 1908. These calendars have created great interest in the process and have certainly proven that J. M. Kronheim & Co. still retain

the skill they possessed over sixty years ago as fine-art color-printers. They were established in 1846 and about this date became licensees of George Baxter, some time before LeBlond started to use the process; in fact, LeBlond was little thought of as a Baxter color-printer until 1860, when George Baxter retired from business. Until very lately, we had in our employ men who had also worked for George Baxter and LeBlond and some of these printers are still living in London.

It was a common experience in those days, as it is at the present time, for men to leave one firm and seek work in a rival establishment, so by an exchange of workmen we were as conversant with the details of working in competitive establishments as they were with our methods. There is no shadow of doubt about our knowing the exact methods of producing Baxter color-printing which were followed out by all who produced this class of work, and our calendars for 1909 prove this fact.

In printing Baxter color-prints, after the impressions are taken from the steel plates, they are dried, then pricked by hand through register dots printed in the magazine from the steel plate. The impressions are then systematically damped and stacked, weights being placed on top of the stacks to keep the sheets flat and the moisture even, while damp cloths are hung around the stacks of work to prevent the edges becoming dry, and, at the close of each day, the edges are sprayed with water to insure an even dampness. Before the first color is printed upon the steel-plate impressions, the sheets have to be measured to see that they are of the same size. The short ones are further damped and in extreme cases, rolled, while those that are too long are slightly dried. All these sheets are kept at an even moisture until the last color is printed. *It is impossible to produce Baxter color-prints on dry stock*, as Mr. LeBlond states.

You will readily understand how important it was to use metal tympans while working with damp sheets, hence the necessity for using zinc or suitable sheets of metal for tympans and not calico, as stated by Mr. LeBlond.

It is certainly a pity Mr. LeBlond never saw any of George Baxter's own productions, some of which have never been excelled and probably never equaled. I imagine Mr. LeBlond went to America with his father in 1856, otherwise I should have thought he would have seen some of George Baxter's prints when, in 1867, after his death, a good many of the plates and blocks used by George Baxter were sold to LeBlond. The year 1868 was the heyday for Baxter color-prints. J. M. Kronheim & Co. were producing biblical plates at the rate of one hundred thousand per month and employed day and night shifts upon the work. They had over sixty presses going, besides nearly as many copper-plate presses. We still retain in our employ men who have been with us over sixty years and who are engaged upon Baxter color-prints.

In removing from our old premises in Shoe Lane to our enlarged works at Tottenham Hale, London, N. E., we came across a few copies of one of our finest Baxter color-prints, entitled "The Village Schoolmaster." These are being readily bought for $5.50 each. The size of the subject is 11½ by 14½ inches and was, when produced by us in 1853, retailed for $1.35.

There are several very fine collections of Baxter color-prints in Great Britain, probably the one in possession of Mr. C. T. Courtney Lewis, author of "George Baxter, His Life and Work," being the finest in the world, although my own collection of over three thousand different subjects is most extensive. J. M. Kronheim, after making his fortune, retired from business, but about the year 1865, he went to America and, with his son, established himself as a printer, but, leaving his son in that business, he returned to England and rejoined the firm of J. M. Kronheim & Co. His death took place in 1896. Possibly some of your readers may be able to give information whether the son still carries on the business, in New York, I think.

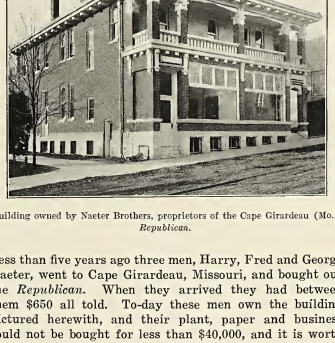
FRED W. SEELEY.

WHAT A WORKING PRINTER CAN DO.

To the Editor: CAPE GIRARDEAU, MO., March 26, 1909.

Some months ago I criticized one of your correspondents who complained about workmen not getting a chance in the cities to become superintendents of city printing-plants. I then advised city workmen to go out to the smaller cities and towns and establish their own offices there, and to this purpose I said the supply houses would render very efficient aid.

As an example of what can be done, I would point to the following. The photograph I send you is a picture of the building now occupied and owned by Naeter Brothers.



Building owned by Naeter Brothers, proprietors of the Cape Girardeau (Mo.) *Republican*.

Less than five years ago three men, Harry, Fred and George Naeter, went to Cape Girardeau, Missouri, and bought out the *Republican*. When they arrived they had between them $650 all told. To-day these men own the building pictured herewith, and their plant, paper and business could not be bought for less than $40,000, and it is worth $50,000.

Before going to Cape Girardeau, Fred Naeter was a printer on the St. Louis *Star*, George Naeter was a printer on the St. Louis *Globe-Democrat*, and Harry Naeter was a member of the city press in Chicago. These men have done good printing in their job plant, and their work has attracted attention throughout all southeastern Missouri. Their paper, the *Republican*, has been conducted with the purpose of helping the people.

These men now stand as leaders in public thought and in useful industry. What they have done can and will be done again in many places, and, in my opinion, these results can be obtained best by the city printer who works as a tradesman. All one needs is a desire to do good work at profitable prices, an inherent determination to attend to business, and to live a respectable life. These character-

istics, combined with fair judgment and a generous equipment of common, old-fashioned Christian faith, can redeem many a workman to independence and comfort for life.

ARTHUR WILSON.

AGAINST HIGHER TARIFF ON POST-CARDS.

To the Editor: ST. LOUIS, MO., March 12, 1909.

It appears some manufacturers of post-cards have been agitating for an increase in the duty on post-cards, and have presented arguments, etc., to the tariff committee at Washington to this end. Now, their efforts recall to one's mind the dog in the manger. Ostensibly, they want the increased duty to enable our card manufacturers to obtain higher prices for their goods and provide work for high-priced operatives at this sort of production. But would this be the result? It would not — and don't forget it — because the public is very fickle in the souvenir post-card vogue, and these selfish would-be excluders of the foreign artists' productions would quickly find that there would be no market if they attempted to make Americans pay higher prices than now obtain for post-cards. The prices, heaven knows, are plenty high enough now. Raise them, and you will note how speedily folks who have short communications to send will revert to the postals which the Postoffice Department supplies. Unless you want to kill the fad you had better leave the subject of duty on them alone. Don't act the dog; let the ox have his feed — even though it be not of the sort a dog might wish for. In other words, live and let live.

Reports from Europe indicate that there is a heavy decline in the sale of post-cards — quite likely a sign of the passing of the vogue, or it may be an ebb due to the fickleness of those who follow fashion. This in itself should be a warning to our envious agitators who would snatch away a crust from less well-positioned fellow mortals. Should you win in your fight for higher duties, how would you, on turning about, enjoy the view of a vanishing market?

ABOU-BEN-ADHEM.

THE ARCHBISHOP ON THE BOX.

It was a former Archbishop of York — Doctor Thomson — who appeared once in the rôle of coachman. He had attended an evening party and, on leaving the house, discovered that his coachman was drunk. There appeared nothing for it but to drive home himself, and the Archbishop, after placing the smiling but unconscious coachman inside the carriage, mounted the box and took the reins. The monotony of the homeward journey was broken by a wheel of the carriage coming into violent collision with a stone just outside the entrance to Bishopsthrope. The lodgekeeper, unable to recognize the approaching figure in the darkness, called out cheerily, "Hello, Bill, drunk again! — and blowed if you ain't got the old cock's hat on!"

"It's the old cock himself," gravely responded His Grace.—*Argonaut.*

NO NEED TO HESITATE ABOUT "STYLE."

A new book of ideas for the progressive printer — "Covers and Title-pages." This is an attractive portfolio of thirty-five designs for covers and title-pages, printed in various colors and on various stocks. Gathered in a portfolio cover and easily accessible. The Inland Printer Company will send it for 75 cents.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE London Society of Compositors, after taking a ballot of the members, has forwarded the following demands to the secretary of the Master Printers' Association: "That the hours of night 'ships' be limited to eleven hours a night for case hands, with a maximum of sixty hours a week, and to ten hours a night for operators, with a maximum of fifty-six hours a week. The number of nights to be limited to five per week. . . . That the extra rate for overtime be increased to 12 cents for the first three hours and to 18 cents for the remaining five hours, at whatever time worked." A lengthy correspondence ensued on the subject, and an informal conference elicited the statement that the proposed overtime rate was intended to be prohibitory and to force employers to employ more hands in place of working overtime. It has been pointed out by the Masters' Association that past efforts in this direction have accentuated unemployment, and to this the men have replied that they press for the new rules with the object of decreasing unemployment, as they say the extra rates would induce employers to take on extra hands for night work instead of paying the regular hands overtime. The matter rests here at the time of writing, and no settlement is in view.

OBJECTIONS have been raised by the London Society of Compositors to one of the technical schools of the London County Council, as they say that the result will be the raising of a class of nonapprenticed lads, to the detriment of the trade. To the objections lodged the school committee has replied that the object of the teaching was to stimulate an interest in spelling, punctuation and composition in boys who are backward and not interested in academic subjects, and that two hours a week for a year or two devoted to typesetting and distributing and proof-reading will not make a boy a printer or an improver, and the lads will, therefore, still require apprenticeship. The committee says that the London Society of Compositors' arguments "are not weighty enough to prevent the committee from proceeding with the experiment."

THE London proofreaders, or, as they prefer to be called, the "correctors of the press," have been agitating for a forty-eight hour week, with a minimum wage of $11.50, but owing to the varying conditions in different offices this has been modified to $10.75 for those offices working forty-eight hours or less, $11 for those working forty-nine and one-half hours, with the addition of 25 cents an hour to the weekly wage of those readers who work more than those hours. Another important claim advanced is that compositors put to read shall at once be paid as readers, and when it was urged by the employers that, owing to their want of skill, they should be paid as probationers, at 50 cents per week less than the readers' rate, for a period of six months, it was suggested that this could only be conceded if probationers were restricted in number, only one being allowed at a time in any office, however large. A number of overtime regulations are also under consideration, and the following rules have been drafted for acceptance by the employers: "No reader shall work more than forty-eight hours' overtime in any calendar month, nor more than sixteen hours in any one week. A reader working overtime must be absent from the office eight hours before resuming work. A reader must not work more than one day and a night consecutively in a week; working till past twelve to be considered a night

for the purposes of this rule. A reader who has worked all night till 8 A.M. must discontinue work, except on Saturday morning, when, after an hour for breakfast, he may continue till 1 P.M., the overtime rate being continuous from 7 o'clock on Friday evening. Weekly overtime to be reckoned from Monday morning till Sunday night. Overtime to begin not later than 7 P.M. Time before the usual starting time of the reading department to be paid as overtime. No reader to take first-proof reading home." The London Readers' Society is a fairly strong body, and it is likely that their demands, with perhaps slight modifications, may be granted.

THE negotiations that have been pending for some time between the Edinburgh master printers and their employees have resulted in a reduction of the working hours from fifty-two and one-half to fifty per week, the alteration to go into effect in May next. The masters have also agreed to an increase of 1 cent per hour in the time rate of compositors. The demands of the men's federation have all been conceded, except that the scale for piecework has not been advanced. The masters have expressed the hope that a similar step will be taken by the several competing centers in England, so as to put them on an equal footing with the Edinburgh hands in the matter of time and wages.

IT is becoming quite the rule for all printing establishments of any size to have a number of their men drilled as firemen, and to have installations of fire hose and ready filled water-buckets in the various departments. Some of these private fire brigades have attained a high degree of efficiency, and the fire call is often given from the office to test their reliability and smartness. In a fire the other day in a building which adjoins one of these printing-houses, the printer-firemen turned out and had the fire well under control before the city fire brigade arrived, and at various times serious outbreaks have been prevented by their services. I have not seen this feature of fire brigades in printing-offices alluded to in the trade papers on your side, and if they have not been instituted yet it might be well to take a leaf out of the British printers' book.

THE London printer is a man who devotes much attention to the institution and up-keep of charitable associations that are calculated to ameliorate the hardships of his more unfortunate brethren. Thus, we have almshouses for the aged printer, pensions, convalescent homes and other institutions, and now, the latest development is the Printers' General Medical Aid and Sanatoria Association, which is established for the purpose of enabling medical advice, hospital treatment and sanatorium advantages to be had when required by its members. A considerable number of offices subscribe toward the support of this association, and it is doing a large amount of good work in an unostentatious way.

CONSIDERABLE interest is being manifested here just now in the new Albert color-process, which is in use on the continent successfully, and several photoengraving firms have sent delegates to Munich to investigate the process at Doctor Albert's works. The method consists in making three or four ordinary negatives, without the interposition of the half-tone ruled screen, there being therefore no dot effect in the negatives. The plates are prepared by the collodion-emulsion process, and dyes are introduced into the emulsion to make it color-sensitive, so that when exposed on a painting or other colored object, the requisite color selection is obtained without the use of the usual three-color filters or screen. These negatives are successively put into a special printing-frame, which has a ruled half-tone screen fixed in front of and in contact with the negative. Behind the negative, and in contact with the film, is placed a zinc-plate, which is first coated with a soluble varnish and then with bichromated glue. A powerful arc light is placed at some distance from the printing-frame, and a rotary motion in a vertical plane is given to the latter by means of suitable mechanism. The rays of light passing through the half-tone screen break up the lights and shades of the negative into half-tone dots on the sensitized zinc-plate, so that the effect is practically the same as if a half-tone negative had been printed direct on to the zinc-plate. The sensitized zinc-plate is developed by washing with water until the half-tone dots are isolated and the soluble varnish is exposed in the spaces between them. The plate is then put into a bath of spirit, which dissolves the varnish between the dots, and then the fish-glue image is washed away, leaving the dots of the final image in varnish. It is claimed that by proceeding in this way very little, if any, fine etching is required, and thus one of the most time-consuming operations of the three-color process is saved. If it should result that there is the saving of time claimed, the process may ultimately cheapen three-color.

THE paper used for the printing of about seventy thousand calendars was the subject of a case in the law courts the other day, when a firm of printers in Leeds brought an action against a Liverpool house for payment of a bill of $7,000, the defense being that the calendars were sent out in an incomplete or damaged condition. It was stated in court that when the contract was made the very best paper was selected and the defendants naturally expected a good job, and evidence was called to show that instead of being folded they could have been rolled perfectly well and perfectly safe. Expert witnesses were also called, whose evidence was to the effect that the paper used for the almanacs in question should not have been folded at all. No matter how carefully it might be bent when sent through the post, there was bound to be breakage in the surface of the paper, which would deteriorate the value of the calendar. The jury found for the plaintiffs and judgment was entered accordingly.

THERE is an association in Manchester known as the Manchester Jobbing Printers' Guild. It is an organization that is attached to the Typographical Society (the trade union of compositors for the provinces), and is intended for the improvement of the workers and to encourage each man to do the best he can to raise himself in the art of the display printer. The ideal to be aimed at by the members has been put as "the duty of every man to try and make his own work the best in his shop, his own shop the best in the town, his own town the best in the country, and his own country the best in the world." The guild held an interesting exhibition in Manchester the other day, with which the masters coöperated, and there was a good display made of posters, three-color work, catalogues and general commercial printing. Several of the large Manchester firms also sent special exhibits of their work, and prizes were awarded for the best examples of printing. This movement is looked upon by both employers and employed in Manchester as being a great factor in raising the quality of letter-press printing, and as tending to create emulation among the men to the bettering of their daily tasks.

SOMETHING DIFFERENT IN DESIGN?

You will find it in "Envelope Corner Cards No. 3," published by The Inland Printer Company. Contains fifty-two examples in one, two and three colors. Price, 25 cents.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE proposed tax on advertisements still agitates the publishers and advertisers of Germany, and gives rise to many protesting articles in the craft journals as well as letters and resolutions condemning it presented by trade societies to the Government. Many advertisers are now putting clauses in their new contracts for advertising to the effect that the contracts are to be void in case the Government institutes the tax.

THE year 1909 has the distinction of being the tercentenary of the first issuing of a weekly newspaper, which was published at Strasburg, in Alsace, and of which copies of almost the entire volume for the year 1609 are owned by the Heidelberg University Library. If this weekly, entitled *Relation aller Fürnemmen und gedenkwürdigen Historien*, was started prior to 1609, it can not be proven by any existing copies. Its publisher was Johann Carolus, a bookdealer.

GERMAN patents have been granted to the Huber & Hodgman Printing Press Company, Taunton, Massachusetts, for a double-deck rotary press to print two or more colors (No. 198,498); William Ducke, Sr., and William Ducke, Jr., Philadelphia, Pennsylvania, for a feeding device for platen presses (198,631); Duplex Printing Press Company, Battle Creek, Michigan, for a multicylinder rotary press (198,806); John R. Rogers, Brooklyn, New York, for an adjustable slug-ejector for line-casting machines (199,219); Walter Harold Smith, Niles, Michigan, for a lifting device for ink-feeding rollers on rotary presses (199,350); Charles Grant Harris and Walter Harold Smith, Niles, Ohio, for an ink-distributing apparatus for rotary presses (199,432); International Typograph Company, New York, N. Y., for a line-casting machine employing two-letter or poly-letter matrices running on endless wires (202,755).

TURKEY.

SINCE the beginning of the new era in Turkey, following the inauguration of a constitutional régime, the abolition of censorship, etc., the press, which had been continuously oppressed — in fact, was barely permitted to exist — has breathed a new and vigorous life. In the last four months of 1908 over eight hundred new journals were started in this country, of which one hundred and fifty are published at Constantinople. The first place in Turkish journals is held by *Ikdam*, which was published under the old régime, but in different form. It is the organ of the Government. Next in importance are *Jeni Gazetta (New Gazette)*, organ of the grand vizier; *Hukuk-Ummunige (The Universal Right)*, which was formerly published in Paris and espoused the cause of the Ultra-liberal and Extreme Left parties; *Sahab (Morning Rays)*, the organ of the Armenians, and *Tanin (Cry)*, which concerns itself with foreign politics. The position of foreign journals is now also very good, and the different European colonies, French, English, Italian, German, have their representative papers. A number of humorous and satiric illustrated publications seem to do well, not because of their novelty, but because the Turkish people appreciate intellectual acuteness. Viewed as a whole, one can assert that in the history of journalism no such speedy progress is to be recorded as during the past few months in Turkey. It has also been a good opportunity for the manufacturers of printers' machinery and tools, and the ink and paper trade of Germany, France and Austria, to find a market for their wares.

FRANCE.

THE Paris Institute for the Blind recently celebrated the one hundredth anniversary of the birth of Louis Braille, the inventor of Brailletype, for printing books for the blind. Braille lost his sight through an accident at the age of three years. He was a teacher at the above institute (L'Institut des Aveugles) from 1828 until 1852, the year of his death.

THE young French scientist, Edouard Bertin, whose improvements in the field of telephotography have already attracted considerable attention, lately made some very promising experiments. He made use of a telegraph line between Paris and Lyons, and succeeded in exchanging some excellent telephotos between the two cities. First, he telegraphed a picture of a hunted criminal from Lyons to the capital, from whence he received a view of a Parisian street. Then several portraits were exchanged. All the photographs showed decided clearness and sharpness, though the distance was a great one, and the line was selected at random. As a characteristic of the Bertin system it must be said that not only portraits but drawings, manuscripts and landscapes may be correctly transmitted. The reproduction is accomplished with remarkable rapidity — for example, a portrait of the mayor of Lyons was taken up at Paris in five minutes, while a view of the Trianon at Versailles was transmitted in nine and one-fourth minutes.

ITALY.

THE welcome news is given that the valuable manuscripts of the library of Messina (among them some most important Greek codices), as well as all its incunabula and other rare and choice volumes, practically escaped damage in the disastrous earthquake of last December.

THE official organ of the Italian printers' union, *Lavoratore del Libro*, reports that thirty colleagues survived the catastrophe at Messina and Reggio. They came to Naples and were temporarily supported there by the union. In searching the ruins of Messina a comparatively unharmed printery was found, and now, with the help of members of the militia, detailed for the purpose, a journal, *Bulletino di Messina*, is being published.

SWITZERLAND.

DURING a recent recataloguing of a library of manuscripts belonging to the city of Zurich there was made a valuable find, being a "History of the Reformation," covering the years 1516 to 1534, and containing six hundred pages. Its author was Johann Strumpf, abbot of the Abbey of Johann of Jerusalem, and a friend of Zwingli. In addition to this he was the author of several other historical works.

A NEW BOOK READY.

"Design and Color in Printing," by F. J. Trezise, tells the *why* of color harmony and the principles of design underlying typography. Chapters on Appropriate Typefaces, Proportion, Typographical Designing, Complementary Harmony, etc.— thirteen in all. Reprinted from THE INLAND PRINTER, and contains eighty-eight pages, 6 by 9 inches in size. Attractively bound in heavy paper cover. Sent by The Inland Printer Company for $1, postpaid.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The initial letter, as a form of page decoration, dates back to the early manuscripts. These manuscripts contained no title-pages, presumably because of the expense of the parchment or vellum on which they were lettered, and the desire for decoration took form in elaborately illuminated borders and initial letters. The calligraphers who lettered the manuscripts did not, as a usual thing, do the illuminating, but left blank spaces for the initials and borders, which were later put in by illuminators — master artists whose knowledge of form and color was demonstrated in their beautiful work. These early manuscripts, now centuries old, show a richness and permanence of color which the work of to-day does not possess.

With the advent of printing, the same customs followed, and the purchaser of the book chose his own illuminators and had the book decorated. Frequently, in order to avoid possible mistake on the part of the illuminator, the printer placed in the center of the blank space left for the initial, a small letter as a guide. Old books with blank spaces for initial letters are in existence to-day, showing that the purchaser, either through neglect or from motives of economy, failed to have the illuminating done.

Following the work of the illuminators came initial letters cut on wood and printed in colors, and later came decorative designs mortised or pierced to admit the use of any letter desired.

The printer of to-day may easily and quickly procure almost any form of initial letter which he may desire, the various typefoundries showing a line of very pleasing designs. Nothing in the way of decoration adds more to an office than a well-selected stock of initial letters, carefully chosen with a view to the body-type with which they are to be used, and the illustrations herewith show that the opportunities for selection are large. Fig. 1, a group of designs taken from the catalogue of the American Type Founders Company, gives an idea of the large line of initials made by this concern. The mortised letters admit of the printer having a large variety of designs with a small amount of expenditure. Fig. 2 shows some handsome designs catalogued by Barnhart Brothers & Spindler, the mortised designs predominating. The admirable assortment of initials made by the Keystone Type Foundry is represented in Fig. 3, while a few examples from the artistic designs of the Inland Type Foundry appear in Fig. 4.

A group of initial letters from the catalogue of Genzsch & Heyse, Hamburg, Germany, is shown in Fig. 5. In

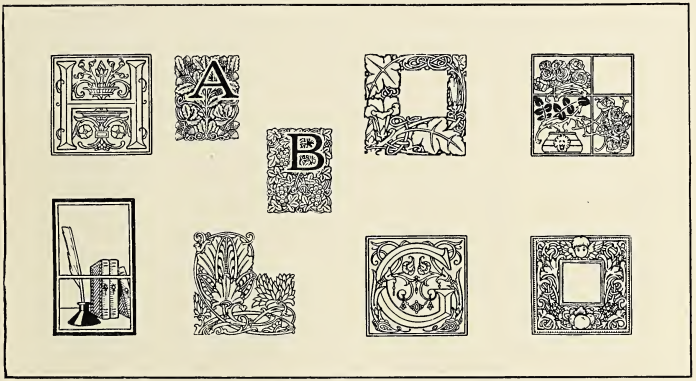


FIG. 1.—A group of decorative initial designs from the catalogue of the American Type Founders Company.

design and color, they harmonize pleasingly with the gothic or black-letter which is such an important factor in German typography.

No matter how limited the equipment of an office may be, the printer need not be at a loss for some form of decorative initial letter. Plain rules and a stock ornament or piece of border are all that are necessary to enable him to originate embellishment for his page. Illustrations of this class of letters are shown in Fig. 6. In one of these letters, the use of the stock cut is shown, another is composed of a plain roman letter and rules, others show a use of decorative borders both as borders and as backgrounds for the

letters proper. One is almost unlimited as to the varieties that may be developed in this line.

In Fig. 7 are shown examples of brass initial rules manufactured by the H. C. Hansen Type Foundry for the express purpose of assisting the printer in making initial

tone. That the initial should harmonize in shape with the page is also desirable, but not as important as the other features. One can readily see that a long, narrow page suggests an initial of the same proportions, while a page more nearly square calls for an initial of the same shape.

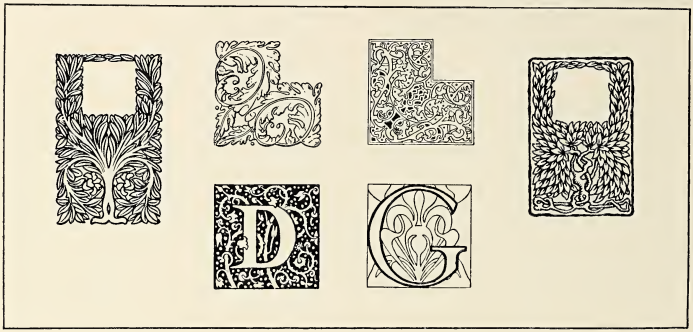


Fig. 2.— Designs of Barnhart Brothers & Spindler. The mortised designs are especially valuable, as they may be adapted to any letter.

letters. They are put in fonts, mitered in two, four and six pica lengths, and, either alone or in combination with ordinary foundry ornaments, make very pleasing initials.

Now let us consider what the printer must do in regard to the initial letter if he is to be successful in its use. He must see that its alignment with the text which follows it

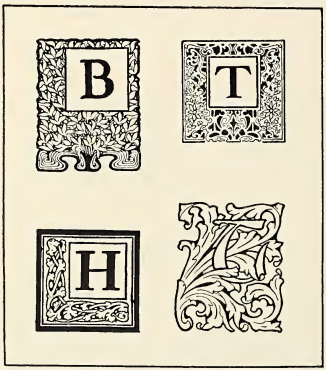


Fig. 3.—An interesting group of initials from the Keystone Type Foundry.

is proper and pleasing; he must see that the margins of white space between initial and text are not only equal but that they are in accordance with the character of the letters; and he must see that initial and text harmonize in

Perhaps the most simple form of initial letter is that which consists of a larger size of the same series of type as that used for the text — large enough to exactly line

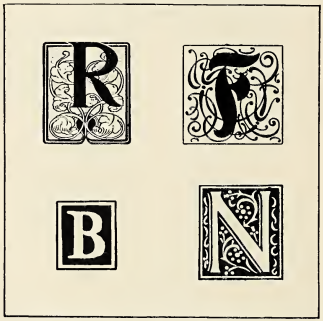


Fig. 4.— Some attractive initials from the Inland Type Foundry.

with the top of the first line of the text immediately following it and with the bottom of the second line of the text. This is a very popular form of letter for ordinary bookwork and is large enough for the purpose. In more elaborate editions, and on folders, circulars, etc., a much larger initial is allowable and often preferable.

The compositor usually does not give sufficient attention to the spacing around initial letters, especially where the plain ones are used. Letters like L, T, V, W, etc., which do not fairly fill a rectangular space, require more than

ordinary care in handling. A common error in this matter of spacing is shown in Fig. 8-A. An adherence to the rule of some offices that all lines at the side of initial letters, with the exception of the first, be indented an en quad or an em quad produces this result where the T and like letters occur. B shows how this may be avoided by the omission of the indention in cases of this kind. On the other hand, the letters which fairly fill the rectangle call for indention of the lines following them, and the amount of this indention should be sufficient to make the white spaces at the side and bottom of the letter equal or nearly so. This is illustrated in C and D. In the former, the lack of indention causes a crowded appearance and irregular margins, while in the latter this is overcome by a judicious use of space.

The question of the alignment of the decorative initial

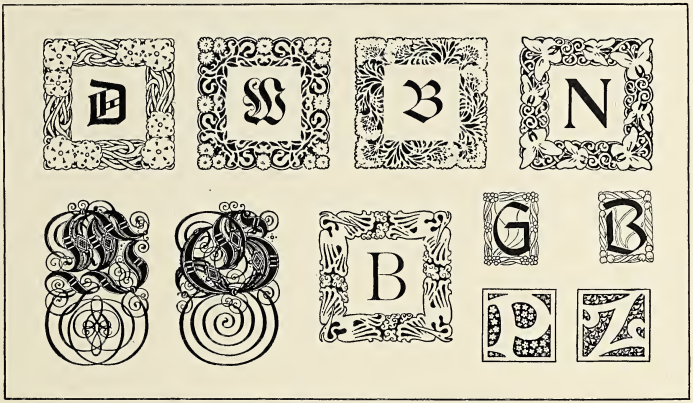


Fig. 5.— Characteristic initial letters from Genzsch & Heyse, Hamburg, Germany.

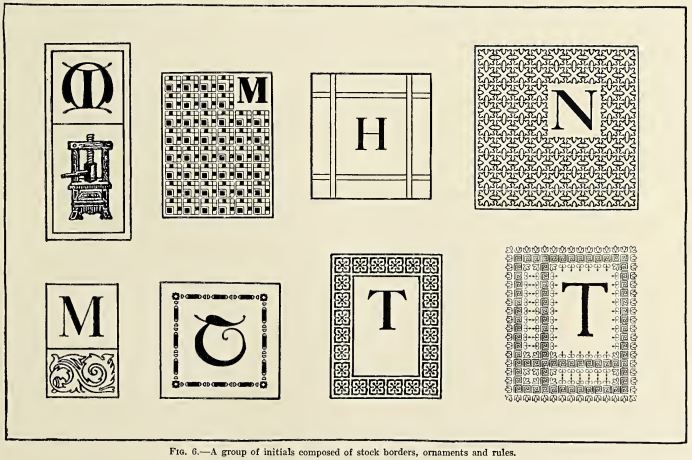


Fig. 6.—A group of initials composed of stock borders, ornaments and rules.

letter is often a perplexing one to the printer, owing to the many differences of opinion expressed regarding it. The character of the letter, however, should decide the alignment. Where the letter proper is surrounded by decoration which is rather open and the outline of which is not

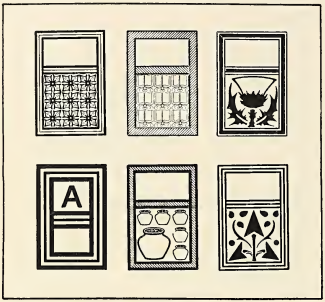


FIG. 7.— Examples of brass initial rules from the H. C. Hansen Type Foundry.

well defined, it is more pleasing to line the top of the text with the letter proper, and not with the top of the decoration. On the other hand, where the outline of the letter and decoration is well defined, the text following should be lined up with this well-defined border. Fig. 9 shows examples illustrative of this point. In A, a case where a strong, vigorous letter is surrounded by comparatively light and open decoration, the top of the text is lined up with the top of the decoration — the result being unsatisfactory. In B the lining of the text with the letter proper is much more pleasing. On the other hand, C and D illustrate the same proposition applied to the letter with a well-defined border, C showing the irregularities in appearance caused by lining up the text with the letter proper in an initial of this character, and D showing the pleasing effect gained by lining the text up with the outline.

The question of harmony of tone between initial and text is one to which too little attention is given. Catalogues, booklets and books show pages containing initial letters which are so strong in tone that they fairly seem to jump out of the text, while on others the initials are so weak in color as to leave the appearance of a hole in the reading matter. An illustration of the lack of tone harmony between initial and text is shown in Fig. 10-A. Here the decorative letter is so strong in tone that it has nothing at all in keeping with the text. Instead of a harmony of tone, we have a violent contrast of black and white. In B, the use of a much lighter initial affords an almost perfect harmony of tone, and the initial seems really a part of the page.

Short paragraphs at the beginning of an article or at a division where an initial is desirable, are frequently the cause of much trouble to the printer. The unsightly breaks made by the short lines, as shown in Fig. 11-A, are far from desirable, and the best results are attained where the first paragraph is of sufficient length to fill the space at the side of the letter and at least one full line underneath. In case, however, the beginning of the article or division consists of short paragraphs, it is desirable to run them in, using the paragraph marks, as shown in B. This gives the desirable even tone around the initial and does away with the undesirable open places in the text.

The word of which the initial letter is a part, or the word immediately following it, is usually set in capitals or small capitals. The former are generally used, but in a narrow measure, where the opportunities for pleasing spacing are limited, the latter may sometimes be preferable. Where the text is set in a gothic letter (commonly called the text letter), however, it is preferable to dispense with the setting of the first word in all capitals, as the gothic capitals are heavy and complicated and their design suggests that they should not be used in solid words. In cases of this kind it is preferable to set the first word in lower-case, the same as the balance of the matter. If, however, one has a letter of the uncial character, such as the missal letter, it may be used in solid words with good effect, as it is more open and less complicated in design than the gothic capitals.

THE first essential in commencing the study of this subject is to fix clearly in our minds just what proportion really is. Most of us feel vaguely that certain things

A

THE first essential in commencing the study of this subject is to fix clearly in our minds just what proportion really is. Most of us feel vaguely that certain things

B

MOST of us feel vaguely that certain things are not in proportion, but of the real reason for this lack of proportion, or the remedy therefor, we are not

C

MOST of us feel vaguely that certain things are not in proportion, but of the real reason for this lack of proportion, or the remedy therefor, we are not

D

FIG. 8.— Illustrative of proper and improper spacing around initial letters.

There is no limit to decoration permissible and even desirable in initial letters, but for practical purposes this decoration should be kept within a fairly rectangular shape and not take the form of irregular, straggling lines. The latter make unsightly breaks in the text matter, and the initial letter which necessitates but one change of type-measure is greatly to be preferred.

Where the page is surrounded by a decorative border

and the initial letter contains the same characteristics of design shown in this border the effect is doubly pleasing.

In selecting decorative initials the printer should avoid those in which the letter proper is very far removed from the type-matter which follows. The most pleasing decorative initials are those which admit of the letter proper being easily associated with the word of which it forms a part — the letter being in the upper right-hand corner of the decoration. Some decorative initials show the letter so far removed from the balance of the word that it seems a thing apart from the text.

Everything considered, the initial letter is perhaps the most satisfactory medium of adding decoration to the printed page. It is a single means of gaining the desired ornamentation, as a glance at the manufactured initials shown in Fig. 6 will demonstrate. The reader will readily note that the proportions of three to five, so frequently referred to in this department, have been effectively used

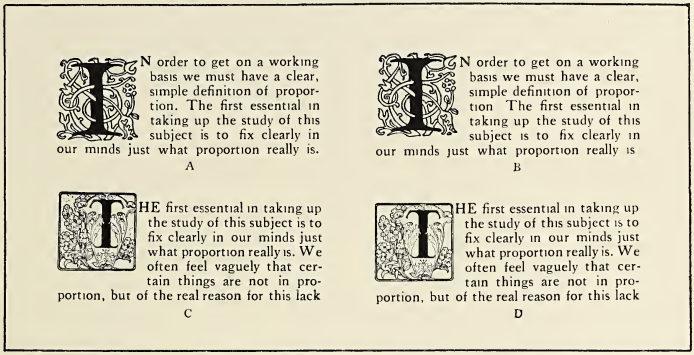


Fig. 9.— Examples dealing with the alignment of the initial letter.

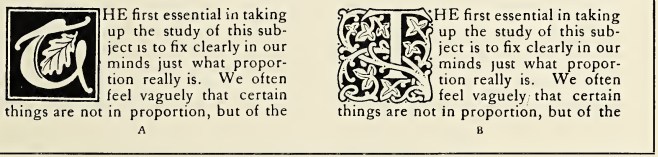


Fig. 10.—A harmony of tone should be preserved between initial and text.

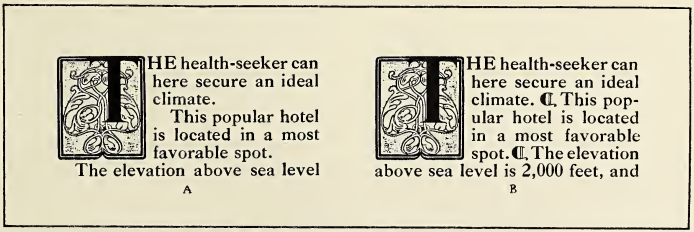


Fig. 11.— Showing bad effects of short paragraphs, and one method of improvement.

in some of these initials, both in the breaking up of the panels and in the placing of the letters proper. The printer will find much to interest him in the study of initial letters. The public libraries contain many examples of their pleasing use, both in the new and old books, and the printer who is fortunate enough to have access to copies of the early books and manuscripts will find in the rich colorings and decorative effects which they show a wealth of information.

LITHOGRAPHIC STONE INDUSTRY.

The quarrying and preparing for market of lithographic stone is a unique industry, carried on near Solenhofen, about forty-five miles south of Nuremberg, Germany, on the main railway line to Munich. The town is an unimportant one of about one thousand three hundred inhabitants, the stone quarries being in the hills back of the town at a level of some one thousand five hundred feet above the sea. Nevertheless this little hamlet furnishes practically the world's supply of this stone.

So far as is now known, says United States Consul Harris, of Nuremberg, in a recent report, the area in which these stones are found is not more than four or five miles long by two or three miles wide. In this limited area quarrying has been carried on for more than a century.

The stone, as is well known, is a species of compact limestone of peculiar texture and of a yellowish-gray or bluish-gray color, hard bluish stones being the more valuable. It is found in layers varying in thickness from a half inch, or even less, up to six or seven inches. The layers extend from near the surface of the ground to a depth of seventy-five or one hundred feet, or even more, and are apt to be much broken by fractures or seams and layers of worthless rock and earth.

In the best quarries not more than one-twelfth of the material removed is marketable stone, and much of this is of little value because of the small sizes in which it can be found clear of cracks or flaws. The quarrying is carried on by several different firms and by a corporation. About twelve hundred workmen are employed in the various quarries and in the work of cutting and dressing the stone for market. The stones are lifted carefully from their position in the quarries in various marketable sizes and are then hauled to buildings near by. Here the surfaces — for some markets one and for others both — are ground down, chiefly with coarse sand rubbed on by heavy machines, water being constantly applied during the process.

One concern has recently introduced a heavy machine fitted with a carborundum planer, which rapidly smooths the surface of the stones as they are passed back and forth under the planer, somewhat as heavy plank in a planing mill. The stones are further smoothed by machinery and by hand, the edges being neatly trimmed and corners rounded.

If the stones are six inches or seven inches thick when taken from the quarries, as is sometimes the case, they are sawed through once by heavy saws fitted on the edges with diamonds and operated by steam-power. The finished stones vary in size from 6 by 8 inches to 44 by 64 inches, and vary in price, when ready for shipment, from 15 or 20 cents up to $65 or $70, depending upon size and quality. In recent years the thinner stones, which would break under the pressure to which they are subjected in printing, are in some cases securely cemented to other stone slabs, thus giving the requisite strength.

It is a notable fact that the industry has never been a source of great profit to those engaged in it. The explanation is that the amount of dead work in the quarries is large, and the proportion of perfect stone of marketable size so small as to leave little margin of profit at the prices at which the stones are sold. It frequently happens that after a stone has been ground smooth, or perhaps been sawed through, at considerable expense, a chalky vein, small pebbles, or other defects appear in the surface, greatly lessening its value. These defects become apparent when a damp sponge is passed over the surface of the stone.

Those interested in the lithographic-stone industry say that the demand for this product has not rapidly increased in recent years. At the present rate of quarrying they believe the supply at Solenhofen should last for from one hundred to two hundred years, or even longer. The stones are at present exported to all civilized countries of the globe. Germany is the largest buyer; France, Italy, England and the United States are the next in importance in the order named. The declared values of the exports of lithographic stones to the United States for the eight years beginning with January 1, 1900, were as follows:

Year.	Value.
1900	$105,949
1901	131,632
1902	135,010
1903	128,000
1904	149,316
1905	124,719
1906	157,118
1907	161,905

AN ALL-TOGETHER CLUB.

Rochester, New York, has a Graphic Arts Club, of which any person, firm, association or corporation engaged in the printing, bookbinding, photoengraving, electrotyping, paper, advertising or allied trades or professions, may become a member upon receiving a two-thirds vote. The objects of the club are to collect reliable information relative to the best methods of conducting these industries from the standpoint of practical experience and the demands of approved business ethics, and to establish a correct knowledge of the elements of cost; to secure equitable competition by preparing estimates of the cost of producing work upon known specifications; to devise economical methods for the purchase of necessary supplies, materials and machinery for the various subdivisions of the trade. The club will also conduct classes for the enlightenment of salesmen, foremen and other employees, as well as maintain a bureau of information, which will deal with the business methods and credits of customers. By these and other means efforts will be made to correct abuses which have crept into the businesses, and thereby put an end to much misunderstanding and friction.

The thirty-odd members who organized the club elected these gentlemen as their officers: President, James A. Gillies, of the Gillies Printing and Lithographing Company; vice-president, E. J. Walsh, of the Walsh & McInnerney Company; treasurer, Henry Connolly, of the Henry Connolly Company, and secretary, Walter J. Phillips, of the Printers' Board of Trade. Among the duties assigned the secretary is that of preparing estimates whenever desired by a member of the club.

FOR SOCIAL FUNCTIONS.

"Menus and Programs No. 2" is a handsome portfolio of designs for a variety of functions, shown in numerous color-schemes on different stocks. Specially designed portfolio cover in two colors. Very suggestive. Sent by The Inland Printer Company for 50 cents.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

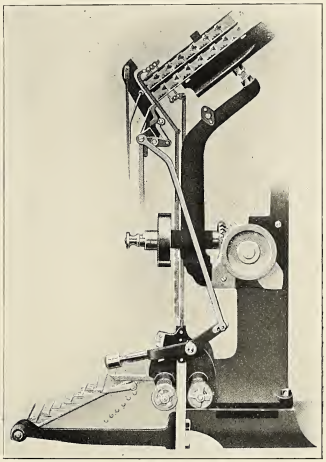
The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

GAELIC, in eight and ten point, has been cut in Linotype matrices by the English Linotype Company.

BRUISED DESCENDERS.—A correspondent writes: "I enclose marked proofs and slugs, by which you will see that the bottom of letters are injured between the cast and delivery into the slug-pan. Immediately I looked for loose first elevator, but it fits snugly; tightening it the smallest fraction causes it to bind. Then I looked for a collection of shavings on trimming-knives, but found none. I next examined the locking bushings and studs, and found them tight. I reset a damaged line; on the first cast the break appeared; on the recast I exerted upward pressure by hand on the first elevator as the mold-disk was being withdrawn from the matrices and the line was perfect. I enclose these two slugs. Notice the bottom of the 'f' in the word 'if'; broken in one; in the recast perfect. I tried this experiment a number of times, with the same result. The knife-wiper appears to be O. K. Thought the difficulty was in the matrices, but obtaining a perfect slug from the same matrix on recast, disabused my mind of that. Any suggestion you may have to offer will be thankfully received." *Answer.*— The trouble which causes damage to descending characters on a slug may be caused by the first elevator having a greater rise than one-sixty-fourth of an inch in vertical alignment. Test in this manner: Send in a long line and stop the machine just as the cast is about to take place; at this time there should be no more than a scant one-sixty-fourth inch between vise cap and the back screw in the elevator head.

DAMAGED MATRICES.—An Ohio operator-machinist submits some two-letter matrices with damaged toes. The bruises were apparently caused by contact with the mold. He says: "I find a number of matrices damaged similar to these. The trouble has developed lately, and, as I have not changed any adjustments, am at a loss for the cause of the trouble. I also find that the alignment is not what it was formerly. In looking over the galley proofs, the trouble appears to begin coincident with the removal of the mold, which was taken out to clean. What has the removal of the mold to do with the alignment or damage to the matrices?" *Answer.*—It is quite possible that you failed to return the mold-keeper to its proper position, which should be fully up against the mold. Having the mold-keeper slightly down on either side may prevent proper alignment, as the toes of the matrices on one end of a line are brought against the rail in the keeper, preventing the balance of the line from being aligned. This condition may have been the cause of the shearing of the matrix toes, as the amount taken off was slight. Would suggest that you first give attention to the mold-keeper. After this, test the down stroke of the first elevator. This operation is as follows: Assemble a line of matrices on the duplex rail, send it in and stop the machine just as second justification is complete; examine the distance between the point of the left screw on the elevator head and the vise cap. This distance should be no greater than one-sixty-fourth of an inch. If found to be over this distance, turn down on the screw. The test may then be made with the line in the roman position, to see if there is any variation; no difference will be found if the mold-keeper occupies its proper position.

READERS of this department will be interested in the illustration here given of the escapement mechanism of the English double-magazine Linotype. As will be seen, the mouths of both magazines are on the same plane, and the matrices are delivered to the assembler through a common



BRITISH DOUBLE-MAGAZINE LINOTYPE.

path. It will be seen that the escapement for the upper magazine is on top of the magazine, while that for the lower magazine is beneath, in the usual place. There are separate sets of keyrods for each magazine, but only one set of keyboard cams. Connection between the cam frames and the keyrods of either magazine is made by shifting the position of the short sections of keyrods forward or back to bring them into line with the keyrods of the magazines, in much the same manner as is done in the American double-magazine machine with the spaceband keyrod and double-e attachment. The hand-lever above the keyboard controls the shifting, and also causes the plate in front of the magazine mouths to slide up or down and align with the magazine in use to support the matrices in escaping. When changing the magazines, the handle is moved to the central point on the sector to cause both sets of keyrods to engage the short rods above the keyboard cam frames and prevent either set of keyrods from dropping.

COLD FACE ON SLUGS.—An Illinois operator writes: "Have been having trouble of late with Linotype slugs.

Several weeks ago they commenced to show a poor face; had a very glossy looking face and always looked cold and produced poor print, no matter how hot or how cold the metal was kept. I removed the mouthpiece, cleaned out throat, and have since been using new metal, but with the same result. Machine has been run for about eight years and, no doubt, the well in the metal-pot is worn to some extent. Plunger fits rather tight at top of well, but farther down there is more play and metal squirts up around plunger somewhat on the down stroke. Would this condition produce the effects mentioned, and if so, would it be advisable to renew crucible? Have brand-new set of matrices, new metal, new spacebands and can not get a decent slug. Am afraid a new plunger would not help much, as the one we are using fits tight at the top of the well, but seems to be loose farther down." *Answer.*— This condition suggests that the plunger binds at the top of the well for an instant as the pot rocks forward, and as the pot rises it lifts the pump-lever roller off the cam, the pressure of the spring then causing it to overcome the binding of the plunger, allowing the roller to drop onto the cam again and the plunger to force a small quantity of metal out of the pot and into the mold before the regular casting operation occurs. This small splash of metal is chilled and produces a bad face on the slugs, irrespective of the heat. The pot-well can be reamed out and a new plunger fitted. One with removable rings can be had, which are made oversize. If the old-style pot is used, with a high well, the top of it can be cut off with a chisel and then a new plunger fitted in. In cases of trouble with slugs, questioners should always send a sample slug, as it always helps in the diagnosis.

AN amalgamation of the various American and European Linotype companies is one of the probabilities of the near future, according to reports. The Mergenthaler Linotype Company, of New York, has been negotiating with the several interests on both sides of the Atlantic, and that matters are progressing to a satisfactory conclusion is indicated by a circular recently issued by the English Linotype manufacturers, Linotype & Machinery, Limited, in which is set forth a plan for the taking over of the English company and also that of the Mergenthaler Setzmaschinen-Fabrik, of Berlin, the intention being to rearrange the territories in which the companies concerned will carry on their operations, and trade rivalry and patent litigation ended. The expiration of basic patents on vital features of the Linotype machine, such as the spaceband, which terminates in May of the present year, may have a bearing on the subject. The American company proposes to purchase the whole or not less than seventy-five per cent of the preference and ordinary shares of the present company at a rate of 14,700 shares of $100 each for the entire issue of the British company, by direct sale of individual stockholders of their shares, and the British company agrees to procure a transfer of the Canadian Linotype business and assets free from debt to the Mergenthaler Company. A new British holding corporation, with a capital stock of $3,000,000, will be organized as a holding company, in which will be vested the American shares, and English shareholders will receive shares equal to 10s. for every preference share and 2s. 6d. for every ordinary share. The authorized capital stock of the Mergenthaler Linotype Company is $15,000,000, of which $10,996,000 has been issued. For the past five years the company has earned an average of twenty-three and one-half per cent annually on the issued stock, and paid fifteen per cent annual dividends. Mr. Philip T. Dodge, president and general manager of the Mergenthaler Linotype Company, is quoted as saying regarding the proposed consolidation: "The acquisition of the European rights by us is a matter still in progress, which may or may not be consummated. It is probable, however, that we shall eventually acquire all European and Canadian Linotype interests and operate them under our control. The principal objects of the consolidation are to avoid litigation, consolidate the patent interests and develop and improve standard machines for the entire world. There will be no change in the Mergenthaler Linotype Company, and I shall continue president and manager as I have since the infancy of the business in 1891, eighteen years ago."

SPACEBANDS BREAKING.—A Pennsylvania operator writes: "Can you give me the several causes for the breakage of spaceband ears? Six bands have broken in the last two weeks, and there seems to be no apparent cause. The first I noticed them was when on touching the spacebar the band refused to respond, and on looking for the cause, discovered the ear broken and the band half way down the chute. The lock-up of the pot and mold appears to be O. K. A factory inspector was through here this week and said it wouldn't hurt to lower the eccentric pin a trifle, as the lock-up was not too tight, and as I was getting a slight metal dust, I followed his advice. I have tested the bands by placing them in the elevator jaws and they slide up all right. The spacebands very seldom get twisted in the intermediate channel and the transfer is made perfectly. The ear on the casting side is the one that breaks. Could it be possible for the pawls in the spaceband box to have too much snap back as to break the ears? The spaceband works perfectly and never refuses to come only as I stated, when one is broken. The spaceband buffer wire is also set correctly so as to prevent the ears striking the assembler rails. I hardly think the justification springs are too strong, as it is necessary when setting wide measure, such as twenty-four ems, to clean the spacebands well, in order that they may slide up easily. However, I loosened the left-hand spring to-day and have not broken a band since. I have about come to the conclusion that spacebands 'jist naturally' wear out. This machine is five years old and we have never had any new spacebands, but have had them repaired, and they appear to be repaired all right. I have your book on the 'Mechanism of the Linotype,' and have found it very valuable. Also take THE INLAND PRINTER and get a great deal of information from your answers to inquiries, especially in the December number, when a fellow was thinking of using a steel star wheel. Any information on this subject will be greatly appreciated." *Answer.*— The spacebands are not broken by the pawls in the box, as the movement of the pawls is made by a light spring action. The broken bands having been found in the box, suggests that possibly the ears have been fractured either in the transfer, or after the transfer, while they remain in the intermediate channel, being left there by the pawl, the second-elevator bar striking on the ears as it descends. However, if you have not found any instance where they were so caught in the channel, it will dispose of that theory. Note whether the right end of the first-elevator back jaw is quite close to the edge of the spaceband intermediate channel. Also note whether a line having spacebands transfers freely by hand. Test this way: Prepare a line having about five spacebands; send it through; lock the spaceband-transfer pawl, and when the machine comes to a stop, place the forefinger of the right hand against the right end of the line, while with the left hand, push the line slowly into the intermediate channel; while doing this, have the light placed so that the back ears of the spaceband are visible. The idea is to note

whether these ears meet with any resistance. You did not state whether your first-elevator jaws were equipped with the lift pawls. The back ear is often broken because the pawl lever is not depressed far enough by the pawl stop, due to wear on the pawl lever and stop. In cases of this kind, the pawl stop must be bent down far enough to cause the pawl lever to raise the pawl above the back ear of the spaceband. Test all your spacebands as described. You did not state whether it was an old spaceband or a repaired one that was broken.

ALIGNMENT.—An Eastern correspondent, who has had a somewhat baffling case of poor alignment of the faces on slugs, had applied remedies suggested in this department, without result, and was then advised to send the vise jaws and mold to the factory for examination. He thereupon submitted the problem to this source and received instruction as follows, which may be suggestive to others: "The alignment of the mold may be improper. Take two matrices, putting one on each end of the first-elevator jaw; turn the machine into the casting position and raise the elevator by hand, and then test the matrices to see if they both are held firmly by the mold in position in the same manner. If one is looser than the other, it shows that it is out. It is also barely possible that the jaws are sprung a trifle. Poor alignment may be caused by forcing the mold disk when it was on the pins; or, in other words, when the pins were in the mold-disk bushings to hold it in place, the operator trying to turn it around. This would cause several troubles, one of which would be the side trimming-knives would not properly trim slugs from the molds on both sides of the disk, and would also interfere with the alignment." He now writes: "I have just applied the test, putting on thirty ems and just two em dashes. At the casting point both were tight; then I used three — one on each end and one in the center. The two on the left were tight, the one on the right, loose. This is the end where the aligning difficulty is more manifest. I repeated the test, each time with the same result. I secured a long file, one giving a sweep the entire length of the back jaw, and filed the jaw until three matrices (one on each end and one in the center of long line) had about the same pressure on them, according to the test suggested by factory. Ever since, the alignment has shown a marked improvement, and yet I do not look for perfect alignment until either I send the back jaw to the factory or obtain a new one. The proof which I enclose indicates the improved alignment — that marked 'reset' was after filing jaw; the other before. I placed a matrix between the jaws and it required four thicknesses of thin paper before the matrix bound in the jaws. I understand one thickness of paper is sufficient play. Am I correct? If not, kindly send me a correct test. I enclose the four thicknesses of paper which I used. Does it not look as though the crooked back jaw is the cause of my imperfect alignment?" *Answer.*— There is no doubt that your poor alignment is caused by the worn condition of your vise jaws. Filing them is only an expedient, and new jaws should be secured for a permanent remedy. There should be only .003 of an inch clearance for the matrix between the front and back jaws. More than this will give trouble, and the jaws should be sprung together to correct this. New models have a back-jaw guard to prevent springing, attached to the vise, which is better than those in the old models attached to the shield.

RECENT PATENTS ON COMPOSING MACHINERY.

Type-bar Impression Machines.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of New Jersey. Filed February 28, 1901; July 16, 1908. Issued February 9, 1909. Nos. 911,612, 912,169.

Vise-jaw Changing Attachment for Linotypes.— Harold Larsen, Springfield, Ohio. Filed June 27, 1908. Issued February 9, 1909. No. 911,887.

Type-bar Impression Machines.— D. W. Dodson, Hartford, Connecticut, assignor to American Type Bar Machine Company, of West Virginia. Filed July 22, 1896; August 31, 1896; July 24, 1896; September 11, 1901. Issued February 9, 1909. Nos. 911,954, 911,955, 911,956, 911,957, 911,958.

Low-metal Alarm.— H. A. Armstrong, New York city. Filed March 4, 1908. Issued February 9, 1909. No. 912,056.

Knife-block.— W. H. Scharf, Montreal, Canada, assignor to Toronto Type Foundry Company, Limited, Toronto, Canada. Filed March 22, 1906. Issued February 9, 1909. No. 912,180.

Type-justifying Machine.— W. T. Hoofnagle, Bloomfield, New Jersey, assignor to M. W. Clephane and M. S. Hoofnagle. Filed July 15, 1908. Issued February 16, 1909. No. 912,961.

Typesetter and Distributor.— E. Mirus, Liege, Belgium. Filed August 20, 1907. Issued February 23, 1909. No. 913,224.

Linotype Machine.— C. A. Albrecht, Baltimore, Maryland, and Carl Muehleisen, Berlin, Germany. Filed April 10, 1908. Issued February 23, 1909. No. 913,447.

Typecasting Machine.— P. G. Nuernberger and George Rettig, Chicago, Illinois, assignors to Universal Automatic Typecasting Machine Company, Chicago. Filed December 14, 1905. Issued February 23, 1909. No. 913,546.

Monoline Machine.— H. Degener, Berlin, Germany. Filed May 20, 1908. Issued February 23, 1909. No. 913,627.

Typesetting Machine.— W. W. Lininger, Denver, Colorado. Filed January 25, 1908. Issued March 2, 1909. No. 913,743.

Composing Machine.— W. G. Reynolds, Chicago, Illinois. Filed May 1, 1908. Issued March 2, 1909. No. 913,851.

NO RACE SUICIDE HERE.

Fra Torro McRaye relates that while he was clerking in a shoe store in Quebec, the following order was received from a worthy habitant:

"MONSIEUR,— Please put some shoe on my leetle family, like dis, and send by Sam Jamison, de carrier:

"One man, Jean St. Jean, thirty-nine year, me; one woman, Sophie St. Jean, thirty-eight year, she; Hermedes and Leonore, nineteen year; Honore, eighteen year; Celena, seventeen year; Narcisse, Octavia and Philias, sixteen; Baptiste, fifteen; Celeste, fourteen; Phillipa, thirteen; Emile and George, twelve; Babette, eleven; Madore, ten; Pierre, nine; Eugene we lose him; Paul, seven; Alphonse, six; Gaston, five; Armand, four; Maurice, three; Edouard, two; Muriel, one year; Hilare he go barefoot. How much?" — *The Fra.*

MODERN PRESSWORK.

The troubles and difficulties arising in the pressroom are easily overcome by adopting the suggestions found in "Modern Presswork," by Fred W. Gage. Some of the subjects discussed: "Adjusting Bed Movement," "Setting the Rollers," "Vignetted Half-tones," "Close Register Work," "Electricity." Twenty-six chapters. Sent by The Inland Printer Company for $2.

COST AND METHOD



NUGGETS OF COST WISDOM.

Cost systems do not tell the guesser in advance the number of hours it will take to do a piece of work. But the history recorded will be his best source of information for a basis.

In soliciting a customer let us not ask for a chance to figure on the job, but just ask for the job.

Without a cost system, how is it possible to know whether the production is where it should be?

Elimination of unintelligent competition would tend to raise your prices and thereby increase the profits.—*Photoengravers' Bulletin.*

A STAMP MAN ON PRICE-CUTTERS.

There is no reason in the world why a stamp man can not command the respect of his community like an honest bank president. We won't guarantee to make them equal to millionaires, but we will take the liberty of suggesting that if a few of those rum-dums who will insist on giving our exalted trade a black eye by their erratic behavior on the lines of price-cutting, begging orders and letting themselves be seen in broad daylight with soiled linen and dirty faces, we could then demand better treatment and higher prices.

Not so very long ago a stamp man in Washington, who took orders from door to door, degraded our illustrious trade so much by working on the sympathy of business men in the manner of a professional tramp, his method being to state that his children were home crying for bread, whereas all his children were grown up, and he owns property and has money in the bank. Now, can a reputable body of business men progress under such circumstances? —*Stamp Trade News.*

UNION VIEW OF PRICE-RAISING MOVEMENT.

As intimated last month, the much-heralded price-raising movement in New York does not seem to be progressing. We regret this, for we have a lively interest in seeing the commercial printing industry put on a more businesslike basis. Conditions have prevented the union from being more than a negative force heretofore. Pressed into that position, it has, however, saved the trade from sinking further into the slough of despond. It has been the one constructive, progressive institution growing out of and related to the industry. Excepting a lucid interval, the United Typothetæ has been an instrument of negation, and often violently reactionary. The present status is the fruit of its failure to understand modern economic laws, which crass ignorance in turn bred Bourbonism.

The union that has done much as a negative force can be made a strong factor as a positive force. The New Yorkers who want reform say they will have nothing to do with unions or unionism — will occupy neutral ground, like an employers' organization — the Ben Franklin Club — in Chicago.

Of course, we can do little along those lines without the coöperation of employers; with it, much may be accomplished. But the tone of the utterances of Mr. Smith, the chief spokesman in New York, indicates that his group would not accept assistance from the union if it were tendered. This shows about as much conception of the union's place and power in trade economy as did the prominent Typothetæ member who, a few years ago, proposed to raise a fund of $100,000 and put " Mr. Lynch and his organization out of business." Those who applauded that sentiment know better now. So will those who think the union a negligible quantity in the price-betterment movement acquire knowledge in time.

The opposition to the union has been on the theory that " competition is the life of trade." Getting down to basic facts, our Eastern friends have to admit that competition is not the force it used to be.

The worship of a shibboleth dies hard. A faction among the reactionaries realizes that the craft needs elevating. It seems to think that perhaps employers can get more for their work and then take a little more out of the hide of labor. Passing all that may be said of labor's capacity to protect itself, these gentlemen overlook, or ignore or don't understand, the operation of natural laws, the effects of which may be seen all around them.

In these days of community of interest and in an industry like our trade, there can be no permanent uplift by a division of the trade. It is a tremendous undertaking and requires the united support of all those interested. With every shoulder to the wheel, it will require the best efforts of all.

For two or three years there has existed in Chicago what is heralded as the largest and best employing printers' organization. It has devoted itself to an educational campaign, maintains a good magazine, an office, a hustling secretary, and has all the earmarks and machinery of an aggressive society. It represents thousands of dollars in attempts to educate employers up to the necessity of getting at least cost for their work. But what has it accomplished in the way of influencing prices generally in Chicago? Very little, if anything, members tell us; there is still a great quantity of printing (estimated at from thirty-three and one-third to fifty per cent) done for less than cost. There are boards of trade in various cities; they farm out jobs and juggle prices in a way that does violence to all judicial conceptions of what constitutes restraint of trade. We have been surprised that these organizations have not been presented to grand juries for review. Possibly the fact that they are not composed of wage-earners has something to do with the law's quiescence. Indeed, what would buyers of printing say if they knew all about board of trade tactics? These boards undoubtedly influence prices, but not in the open, manly way it will have to be done if real benefit is to accrue.

We are in hearty sympathy with the purposes of these movements, but we do not think the methods always within the law or the scope wide enough to insure success.

On the Pacific coast we find another form of organization. It is the result of not a few efforts and failures. The employers there were forced to admit something was wrong either with themselves or their system of organization. After much heart-searching, they decided the fault resided in the last-mentioned element. So they broadened out — especially in San Francisco and Sacramento. They formed organizations that comprehend the whole trade. As they represented labor — the most vital element in production — the unions were requested to get in the game and see what they could do. The San Francisco effort is too young to have any results, but in Sacramento and Oakland the plan has been in operation long enough to have produced results.

The employers found the union capable of doing things in its way of persuasion and education they couldn't do, and then it occurred to them what an absurdity it was to talk of and devise for trade elevation without seeking the coöperation of the labor end. And we submit if it is not a farce?

What of results under the new plan? There was a horizontal increase in prices, and labor and capital, to use a trite phrase, showed the buyers of printing the justification for the increase; in fact, the labor people looked after the educational campaign almost exclusively.

These employers had tried the Chicago plan, the board-of-trade plan, too, and they got nowhere. On a rational and liberal basis, which recognized the right and influence of organized labor, in a few months they were reaping the crop the other fellows are still groping for.

We hear the objector say: "Well, but what will do for Pacific coast cities will hardly fit the situation in New York, Boston, Philadelphia, Chicago, etc." The reply is: Get started on the right basis — a broad and generous foundation — and it will be easy to build machinery to suit local needs.

Undeniably the union is and has been an important element in shaping craft destiny, and it will be a more potential force in the future than in the past.

Those who would succeed in progressive movements can not ignore it, for within it resides the great collective constructive ability of the craft. It has builded and grown and pushed ahead, and acquired the habit of getting there.— *Typographical Journal.*

THE VALUE OF ACCURACY.

BY M. J. BECKETT.

"Why be so particular about method and fact in cost work?" is not an uncommon interrogatory in the trade. If it were an indifferent matter there would be no need of accuracy, perhaps. But it has been demonstrated many times that whether a man knows his costs is not an indifferent matter. The margin of profit is so small that to make an error may mean loss of business or loss of profit. Accurate knowledge of costs spells success and the converse spells failure.

Railroad engineers are particular about the track they run over. If section men did not keep the rails exactly the same distance apart the whole length of the line, but allowed a variation of a few inches either way, there would not be much doing on that railroad except by the wrecking crew. There would be no dividends and nothing but disasters and losses.

Why is the compositor careful about the justification of his lines? Why pay attention to such little things? Afraid of pi? Well, what of that? You know without discussion. It is as essential that the methods and figures should be right in your costs as that the forms lift.

If you buy a piece of land, you are particular to get a competent surveyor to run your lines. If it was an irregular piece and he had to take a number of angles and measure a number of lines, it would make a difference whether he guessed at the measurements and the angles. Would you be satisfied with any such slipshod methods and measurements? Suppose he measured his lines and guessed at his angles and said to you, "This is about where your lines ought to be," would you pay him for the work and be contented? You might, being a printer, but your neighbors would not if you encroached on their land, and you would have them to reckon with. Is that not the case with your cost figuring? If you are continually working on the basis of what your costs ought to be and not on actual facts, you are on the other man's ground as often as on your own and you are getting hurt pretty often yourself. How can you tell which side of the line you are on?

In cost figuring you have a base line that must be measured, not guessed, and two angles that must be absolutely known, not guessed. Many know only the base line, labor and material. And they do not know labor and material as they should, for each has two deceptive elements in it that confuse and cloud the result. The angles are the percentages of overhead charges in manufacturing, and of commercial expense in the office and selling end of the business. The illustration below may help to make clear the meaning. It will be seen that the size of the angles makes a great difference in the meeting point of the lines drawn from the base and of the area enclosed. Given the base line and two angles and the meeting point and area can be easily determined and with as much accuracy as if measured with a steel tape. The same holds good in costs.

The smaller the angles at the base the shorter the lines on the sides and the smaller the area. If you are figuring



your percentages too low or your base line too long or too short, you are not getting accurate results. Perhaps you are too busy trying to make ends meet to study the matter. If so, get some one who knows how, to spend a little time showing you where the difficulty is and let him set you right. It can be done to a dead certainty, and it will be the best investment you ever made. When you are guessing at things you are apt to guess too low rather than too high because of an overtopping desire to get the order. Why not quit guessing and get down to bed rock? Fact will be stranger than your familiar fictions. If you are not willing to look a fact in the face, even though it be an unpleasant one, you are not honest with yourself — are deceiving yourself.

Perhaps it is unjust to say that printers generally are opposed to knowing the exact facts about their costs. Some would dispute the facts if placed before them; some would question them; others would have to be shown beyond the possibility of a doubt; while the wiser ones would say, "We told you so all the time." The trouble may not lie so much in the lack of interest as in the lack of the right method of arriving at the facts. When a sufficient number of printers show an earnest desire to throw away their antiquated and haphazard methods of bookkeeping and adopt a method that will give them the necessary statistics to use in prorating; and, if they will be willing to install the modest machinery necessary to accumulate the

costs, there will be a general awakening all along the line. Prices will become so uniform that shopping for prices will be the exception and not the rule. Then the fellow who does not know, or who will not observe the rules of the game, will soon be "down and out."

Accuracy is the best policy.

WHY DOES THE PRINTER FAIL?

Printers' failures average about one hundred and sixty per year, with an average loss per failure of $10,000. It is not difficult to decide what the principal causes of these failures were. They may be counted on the fingers of one hand: Insufficient capital, ignorance of business, poor salesship, misfortune, ignorant competition.

Ignorance is the predominant element in all of these causes except one — misfortune. Starting with insufficient capital is evidence at the outset of ignorance of the requirements. A large percentage of failures is directly traceable to this cause. How many printers of your acquaintance had enough money to pay for plant and stock and had left a sufficient margin in bank to pay expenses for a month? Is it not a well-known fact that the majority of printers start in by investing almost the last dollar in a plant for which they owe a large part of the purchase price? The machinery and supply men are so very accommodating that they fairly swamp the would-be printer - proprietor with credit. He puts to sea under full sail and with very little ballast or "rocks," and heads toward the port of success. All goes well until debts, like sea billows, roll over his decks, and then both captain and crew get alarmed. The ship turns turtle and all are lost. If they had only known they would not have left port. And thus it goes.



"Did Mr. Roosevelt ruin *your* business, too?"

Does this mean that only those should go into business that have large capital and wide experience? That is one way of looking at the matter. It would be a safe rule to spend a few months learning business ways, learning bookkeeping, investigating the possibilities of success in any place before putting money into it. Learn the easy essentials of business success before jumping into the water. Get in as office boy and work up to bookkeeper. Learn how to analyze the business and see if all the supposed profits are really there or if the man who is wanting to sell just thinks he is making money and is deceiving himself and ignorantly misleading you. If you find the plant is really paying, you go in with a fair chance of getting on in the world. You are drawing pay while you are learning, while if you go in ignorantly you will have to pay dearly for your knowledge and possibly lose all you have and mortgage the future so heavily you will never get out of debt.

Beware of the ignorance that kills.

There is also an ignorance that cripples. It is the kind that keeps a man all his days on the "hog train" when he might ride in a Pullman, eat in a dining-car, own a fast horse or an automobile and his own home. He is ignorant of the most important things in his own business, and is ignorant and suspicious of his competitors and their ways of doing business, and of course he has made up his mind that a different state of affairs is impossible and he settles down to a life of despair. He is not aware that there is insensible to his surroundings, a cripple for life. What can you do with such a man? Leave him to his corncob any better way. Ignorant, helpless, indifferent, almost pipe and his delusions.

DISCOUNTS AND INTEREST.

In our February issue we gave Mr. Kirchner's views, in which he advocated the introduction of a system of discounts and credits. It was accompanied by some comment by other printers not at all favorable to the idea of establishing such a system. The Conference of Master Printers of Queensland, Australia, agrees with Mr. Kirchner, and believes that discounts are advantageous. At their last meeting the master printers of Brisbane decided by resolution to post the following notice in a conspicuous place in every office:

"That, in future, the terms of payment for the master printers of Brisbane be as follows: Ten days from date of delivery, three per cent; thirty days, two and one-half per cent; two months, one and one-quarter per cent; four months, net; after four months, interest at eight per cent."

The principal supporter of the proposition was J. A. J. Ferguson, and, in the course of a short address, in which he elaborated on the thought given by Mr. Kirchner, he is reported as saying:

"If our 'good marks' pay us within thirty days for work done and material supplied, which ought, strictly speaking, to have been paid for on delivery, we are really making them a loan of the amount of the price of the job. Thus, A orders thirty thousand catalogues for, say, £200, and B orders five thousand envelopes for, say, 30s., and both take delivery on the first of the month. It is quite plain that £201 10s. of the printer's money is practically loaned to A and B to provide them necessary working expenses; and they should be prepared to pay for it. What happens? Do they come in the 30th of the month and give a check for £201 10s. plus, say, seven per cent for their accommodation?

"Not a bit. The generous and considerate printer not

only accepts the money after that time gladly, but makes a present to A and B of at least £5 9d. for their kindness! Moreover, he will do that after many months have elapsed; or, at least, he is expected to do so by exacting customers who, with all assurance, deduct two and one-half per cent or more from their accounts, simply because they have condescended to pay at all.

"Take an extreme view: Say A and B settle their accounts after three months. The printer gets £196 9s. 3d. for work done, most of which he has paid for long before.

"On the other hand, let us imagine that C and D have paid their printer promptly, and require just £200 to carry on with. They apply to a bank and get a temporary overdraft. They owe £200 and repay the bank at the end of three months £196 9s. 3d.? No! The banker requires something as profit. He will demand, perhaps, £214, and will get it, for he sells his money. There should be no confusion in our minds as to those two things: the printer sells time and the banker sells money. Then why should there be any difference in the custom of paying for one or for the other? We should not be expected to lend money or its equivalent without due compensation. . . .

"There should also be considered the actual reduction of our receipts by what may be eventually paid to our collectors and the solicitors who have to be employed to stir up tardy debtors. Some of the customers certainly need many reminders, and the experience of a fair number of printers is that very often five per cent or ten per cent has to be paid out of proceeds for the privilege of persuading our defaulting patrons to give us back the money we have, for months and months, allowed to them the free use."

Mr. Ferguson admitted his proposal was revolutionary and there would be great lapse between performance and expectation, but he opined that printers "ought to be able to secure considerable improvement in the payment of accounts." Geographically and otherwise, it is a far cry from Chicago to Brisbane, but we see that in some respects the problems of the printer are similar.

PRINTING TRADES CREDIT ASSOCIATION.

This is an outgrowth of the Ben Franklin Club of Chicago. Many members felt that the club might be of service to them in making collections, keeping track of chronic deadbeats and other cognate matters. One or two efforts were made to meet this demand, with varying degrees of success. It was finally decided that the most satisfactory method of handling such affairs would be through a corporation. With the club's approval, the Printing Trades Credit Association was incorporated under the laws of Illinois, with a capital stock of $1,000, divided into one hundred shares of $10 each. The association is now doing business and announces its readiness to furnish subscribers with any information it may have regarding credit ratings. When special reports are required, they will be furnished at a nominal charge to the subscriber making the request.

Past-due accounts will be accepted for collection from any concern connected with the printing trades. A list of assigned accounts is kept on file for the convenience of subscribers. When the association has exhausted its usual resources for collection, the creditor will be so notified, and if it is desired that suit shall be filed, arrangements will then be made with the association.

The fee for monthly reports and other services is $5 a year, payable in advance, though there is a reduction for this service for the members of the club. For collections a flat rate of ten per cent is charged on all accounts, with a minimum fee of $3. If a suit be instituted, special arrangements must be made with the association.

The office of the association is 1327 Monadnock block, Chicago, and the directors are: J. A. Morgan (president), O. A. Koss (vice-president), Julius C. Kirchner (treasurer), F. I. Ellick (secretary), and W. J. Hartman.

F. I. ELLICK RETIRES AS SECRETARY OF CHICAGO FRANKLIN CLUB.

At the March meeting of the Ben Franklin Club, of Chicago, it was announced that F. I. Ellick had decided to accept a position which would necessitate his retiring from the secretaryship. In breaking the news President Hartman paid a tribute to Mr. Ellick's loyal enthusiasm and unflagging energy in promoting the interests of the club. The officers were reluctant to let him go, but unfortunately the club's revenues are not sufficiently large to pay a salary which would hold men of Mr. Ellick's caliber. Mr. Hartman cited the installation of cost systems in more than sixty offices in Chicago as one evidence of the retiring secretary's industry, and every feature of the club's work had felt the quickening influence of Mr. Ellick's activity. In the opinion of Chairman Morgan of the cost committee, the club had in its retiring secretary the best and most practical authority on cost in the world. He had taught Chicago printers as no other one had the necessity for and value of ascertaining costs.

Mr. Ellick said it was with reluctance he gave up work that had become of such absorbing interest to him. While appreciating the kind words of the members, he had a feeling of being somewhat lacking in relinquishing office at this time; there was so much to be done, and the work which he was leaving behind had a fascination for him. But, in justice to himself and family, he was bound to accept the proffered position. He referred to the widening influence of the club, and paid a tribute to the work done by THE INLAND PRINTER in spreading a knowledge of the need of merchandising among printers. He said that almost daily the club received letters in which reference was made to THE INLAND PRINTER, and they hailed from all quarters of the world.

Mr. Ellick will remain in Chicago, and promised to maintain his interest in the club. He is now manager of the Excelsior Printing Company, of which W. F. Whitman is the presiding genius.

"WHERE ESTIMATING FALLS SHORT."

Such was the subject assigned Irving A. McKenna, of the R. R. Donnelley & Sons Company estimating force, at a Franklin Club dinner. The speaker said it was desirable the estimator should know the intricacies of the work as well as the conditions prevailing in the shop he represented. Where salesmen are employed and estimators do not always come in close contact with customers, the former should understand the outside conditions that surround the work, and be capable of making slight alterations in the figures, thus obviating the necessity of returning to the office when the dickering stage is reached.

Mr. McKenna made an appeal for what might be called more professional pride. Printers were no longer mechanics, but quite as much entitled to the distinction of being regarded as professional men as are architects, for they are builders of business literature which combines art and utility. To keep in step with progress, representatives of printing-houses should show this latter-day dignity in their demeanor and dress. Estimators should have a high and constantly increasing appreciation of good printing. It is

their duty to design work and help out customers or prospects with their color-schemes, which can not be done without a well-grounded knowledge of the art. Mr. McKenna said that in order to secure needed information, trade papers should be read with avidity. While they contained much that was of little value to the estimator, it was there the views of the best men in the trade are found, and every issue is of much greater value than the subscription price.

Better prices are necessary, and in the speaker's opinion one of the most effective ways of obtaining them is to educate the public to the advantages of quality. In season and out, preach quality; and when dealing with a customer discuss its value thoroughly, avoiding all reference to price till the last. Indeed, said Mr. McKenna, the craft should keep pressing on to better conditions till it made contracts on the same basis as the steel trust — indicate what the price would be and bill goods on the basis of actual cost.

ANSWERS TO CORRESPONDENTS.

BY M. J. BECKETT.

R. E. D., Colorado (420). — "Is your system of cost accounting adapted to the country printer handling a high grade of job work in connection with a daily and weekly newspaper?"

Yes, the system of accounting taught in the Inland Printer Technical School is especially adapted to your needs. When properly installed in your plant, you can easily know the cost of every job as soon as completed. You will know the earnings and expenses of your job department as a whole, and of your daily paper and of your weekly paper by months and years. The plan is so simple, so exact and so economical that you will be pleased beyond a doubt. There is great satisfaction in knowing the exact status of each department of your business at any time. Guesswork is entirely eliminated by this method and you can be as sure of your costs as of death and taxes.

B. F. H., New York (411).— "I believe that cost accounting is the weakest point in any office, and if this course would pay me I may enroll."

You have the idea exactly. No business is stronger than its weakest point. An up-to-date shop with the best workmen obtainable is like a ship without captain or pilot, if it is not equipped to take reckonings. What is the good of it all if you do not know what you are doing? A few weeks' study and a small outlay for the "cost machinery," most of which you can make yourself, will equip you for finding costs and know your business as thoroughly in this respect as in the mechanical department. The course will pay you or any other printer in dollars and cents and in satisfaction a hundred-fold.

J. B., Colorado (413). — "I realize that I am lacking in knowledge, and feel that a course in cost accounting like that of the Inland Printer Technical School would be of great help."

You are not alone in this feeling. There are others that feel just as you do and are taking up the course. They are placing themselves in a position to get the necessary help on the road to success. Are you headed that way or do you just think you are? Make sure you are right before you go too far.

C. B. T., Oklahoma (412).— "Cost accounting. It is a part of the business too often neglected, and I, for one, would be eager to take up the study if I were convinced that it was worth the price asked for it."

Feeling the need of a thing is the first step toward getting it. You may be assured of one thing at the outset. There is nothing in the course that can possibly damage you or your business and much that will benefit you. The cost of the course both in time and in money ought not frighten any printer with only a few hundred dollars invested in the business. You are making a small investment in something that will benefit you every day you remain in the printing business, and be of as much value in any other line of manufacture or merchandising.

L. R. G., Connecticut (422). — "Do you think it advisable for a journeyman printer to study costs?"

If he is endeavoring to master the printing business, yes. If he has an ambition to be an employing printer at some time, again, *yes*. A thorough knowledge of costs such as may be had in a few weeks' time studying evenings and at odd moments may be of great benefit to thousands of journeymen printers and help them to better positions in many places. The basic principles learned in this course for printers are of the same value in any other line of manufacture.

W. W. K., Minnesota (414).— "Having been called from the mechanical department into the business office, I believe that the correspondence course of your cost department would be just what I need."

No printer knows when the lightning will strike nor where, and if he has his rod up he is prepared. There is no doubt about the course being a help to you in your new relation, and it will take you but a little while to get the work and make it of practical use to you. There is nothing experimental about it. It has been tested from beginning to end and all you will have to do will be to acquaint yourself with its workings, print up the necessary blanks and go at it.

H. F. R., Indiana (415). — "Please put us wise to what your correspondence course in cost accounting for printers offers for the proprietors of the up-to-date country shop."

The Inland Printer Technical School offers the country printer a course in cost accounting that will "put him wise" to the very things he wants to know about his business. You get a bookkeeping, office and shop system, acquainting you of the cost of your work and pointing out unfailingly where your gains and losses come in. It will help you to build up a profitable business where otherwise you might be losing for a considerable time before you became fully aware of it. If you are selling a product without knowing the cost you are doing an unsafe business. At a very little expense you can get a business insurance that will enable you to sleep better and give you more time to plan how to spend your profits.

D. G. S., West Virginia (418). — "Also, would the system be applicable in an office where a small daily paper is printed and published, for the keeping of accounts in connection with the job-printing end of the business?"

This is answered in No. 420, but not everything said that might be said. A most thorough course of double-entry bookkeeping is a part of the course of cost accounting. Correct bookkeeping is necessary to the success of any kind of business and is the foundation of cost accounting, which is only a part of general accounting. But do not be alarmed at the thought that it is going to be too complicated to learn or practice. It is both easy and simple and not beyond the grasp of the average high-school boy or girl. A business man or a bookkeeper ought to experience no trouble with it at all. A little extra time each day for a few weeks would put you right.

J. L. J., Oregon (424).— "I have been wondering if the course in cost accounting would not be just the thing for me."

If you leave the matter for us to decide we would say, yes. Try it and you will know for yourself. It will not hurt you to know all there is to be known on the subjects treated of in the course. It would be the part of wisdom to take up the study at once with a view to putting it in practice at the earliest possible moment. Lost days never return. Get busy now.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

THE INLAND PRINTER'S twenty-sixth ad.-setting contest closed on March 15 and at the time this part of the magazine went to press the indications were very promising that it would be a most interesting and instructive one, as the entries were coming in rapidly. As soon as these contests close sets of the ads. submitted are collated and sent to the contestants. If any contestant has failed to receive his set of ads. when this copy of THE INLAND PRINTER reaches him, he should write at once, as the package must have gone astray. For the next contest I would like to use as copy an advertisement which some compositor has found difficult to display effectively, or one which he would like to have a number of other compositors try to see if they could devise a better arrangement than the one used by him. It is, of course, desirable to reproduce the ads. in THE INLAND PRINTER as near full size as possible, and the size of the ad. is therefore limited, but there are many troublesome ads. in the smaller sizes, and it would be a great help to the contests if compositors will submit copy which they in actual experience have found difficult. Send the copy so that it will reach the editor of this department before May 1.

ONE of the most unique amateur publications is the *Monthly Review*, edited and published by T. M. Cushing, of Philadelphia, a lad of twelve years. It consists of ten pages, 5½ by 8½ inches, and has many of the usual departments of a general magazine, including a continued story, a "Puzzle Corner," and a "Teddy Bear Contest." It has a circulation of about twelve copies, each of which is typewritten separately by the editor.

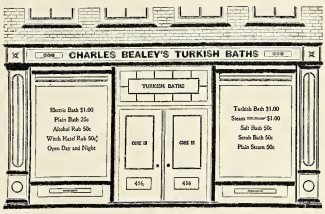
EVERY newspaper, and particularly those in the cities, is confronted by the problem of churches, societies, clubs and lodges expecting the free use of space to announce and exploit their various entertainments, but when these organizations desire printing they take it to the lowest bidder, which is usually some irresponsible printer who has no connection with the newspaper. The Paterson (N. J.) *News* has taken a firm stand on this question, as announced in a recent editorial:

> Hereafter the *News* will not extend the use of its columns without charge to any cause for which the printing has not been done at one of the newspaper offices of the city. The people who do not patronize the newspapers should not expect to receive courtesies from them. The newspapers do more free work for the cause of religion, charity and the public uplift than any other class of business is asked or expected to do, and they receive less in the way of appreciation and patronage. Hereafter, as far as the *News* is concerned, people can get their notices where they get their printing done. Except where one of the newspaper offices is recognized, the *News* will not extend the usual courtesies.

There are three or four other papers in Paterson, all of which conduct job departments, and the *News* is entirely unselfish in the matter. Publishers in the past have taken the stand that no notices would be published unless the printing was done in their own offices, but the *News* includes the other papers in its ruling, which is a commendable action.

THROUGH an arrangement with one of the best vaudeville theaters in the city, the Trinidad (Colo.) *Chronicle-News* was able to conduct a series of theater parties which nearly swamped the playhouse, and effectively advertised both the newspaper and the theater. Four performances a day were given and each was witnessed by a most enthusiastic audience. The *Chronicle-News* does not state what arrangement it was able to make with the theater, but it looks like a good move on the part of both, without a cash consideration on either side.

TO BUILD the front of a store in four hours would be a big job for a carpenter, but a bigger one for a printer. However, H. E. Nye, of the Aberdeen (Wash.) *World*, constructed the store front illustrated herewith in that length of time, with no other copy than an order to "build the



A store front that was "built" in four hours.

front of a building." While composition of this kind is more of a freak than practical ad.-work, still it must be conceded that Mr. Nye did an exceptionally fine piece of work, and displayed a knowledge of architecture as well as of typography.

CREDIT FOR ADVERTISING RESULTS.— One of the perplexing problems of the newspaper publisher is outlined in the following letter from the Geneva (N. Y.) *Times:*

O. F. Byxbee, Chicago, Illinois.

DEAR SIR,— I believe THE INLAND PRINTER offers to aid newspapers in solving their troublesome questions and that you are the party to write to. We have trouble in getting credit from the merchants for the advertising which appears in the paper. I suppose all newspapers are up against this question more or less. Can anything be done to have our readers give us credit to the trade for the advertising?

Yours very truly,

GENEVA DAILY TIMES.

It is very difficult to get subscribers to mention a newspaper when trading with local advertisers, and no matter how much persuasion is brought to bear upon them, still only a small percentage would respond. The best way to prove to advertisers that their announcements are read is to get one or more of them to advertise a standard article at a reduced price in your paper only and then have the merchants note the increased sales. The experience of one or two along this line can be used to demonstrate and prove to other advertisers that your readers read the advertising columns.

SOMETHING unusual in a special feature for a weekly paper is being used successfully by the *Keokuk County*

News, of Sigourney, Iowa. An article is published each week under the heading, "Keokuk County Boys Who Have 'Made Good,'" illustrated with a photograph of the subject. Sherman W. Needham, the managing editor, writes: "This feature is proving of great interest to our readers. We have never seen it tried before, and thought that you might be interested in seeing it. We expect to include the girls later."

ADVERTISING THE JOB DEPARTMENT.— John W. Baker, superintendent of the Gazette Publishing Company, Niagara Falls, New York, writes as follows:



Emphasizing quality and service in advertising the job department.

Mr. O. F. Byxbee, Chicago, Illinois.

DEAR MR. BYXBEE,— Under separate cover I am mailing you two marked copies of the Niagara Falls *Gazette*, containing advertisements for the printing department. Also enclosed herewith two or three ads. taken from the same newspaper, and we would like your criticism of the same.

We are much interested in this class of advertising and believe it will result in much good. Competition is strong locally and outside printers come in as well, but whatever work is taken away is usually captured on price basis. It is my opinion that this can be overcome largely by a systematic newspaper and blotter campaign such as we have inaugurated. With few exceptions the ads. change daily, but all are on the same line of argument: quality and service.

Awaiting with much interest your reply, we are,

Yours truly,

GAZETTE PUBLISHING COMPANY,
By JNO. W. BAKER, Superintendent.

There are a number of very good features about Mr. Baker's ads.— they take up one point at a time, present it clearly and concisely, and are continually emphasizing the advantages of quality and service. This kind of advertising can not fail to result in much good, particularly where the copy is changed each issue. The exploiting of low prices on printing is a grave mistake — the advertising of higher prices will bring more business when it is known that the printer has a reputation for quality and promptness. Mr. Baker runs his ads. on a local page, next to reading matter — a good plan. Such ads. are too frequently used as fillers in obscure corners of the paper. They should be given the best positions, changed every issue, and worded and displayed in a high-class manner, demonstrating to the reader the necessary ability to handle his work in the same way.

THE FIRST PAGE OF A SIX-COLUMN PAPER.— George C. Mansfield, editor of the Oroville (Cal.) *Register*, sends three issues of his paper, showing different styles of make-up for the first page, with a request for criticism. In the same mail comes a copy of the Estherville (Iowa) *Enterprise*, sent for the same purpose. All four pages are reproduced. The first page of the *Enterprise* is of an entirely different type from the other three — more conservative, more dignified, yet bringing out strongly the more important news matters. The handling of the other three pages is what many would term "yellow" — the importance of the news is greatly exaggerated. It would be better to reserve treatments of this kind for extraordinary happenings, for if such extremes are resorted to in every issue, there is little opportunity to exploit by contrast really important news items. When occasion arises for headings of greater size, any one of the arrangements shown by the *Register* could be used, but somewhat of a modification would be advisable. That of the issue of February 9 is probably the best of the three, but the headings at the tops of the third and fourth columns should be smaller, and those in the second and fifth columns still smaller. Two large heads side by side, set in the same type, are never advisable, as each detracts from the other and loses strength through lack of contrast. The *Enterprise* might break through its conservatism sufficiently to use large heads on some of its secondary articles, but it must be conceded that the arrangement is a very neat one.

"STORM SCENES" is the title of a very handsome thirty-two page booklet issued as a souvenir by the Madison (Wis.) *Democrat* a few days after a remarkable fall of snow which gave the city a phenomenal aspect. Thirty-four excellent half-tone cuts were shown of the scenes in local parks and streets. The booklet was a good stroke of

enterprise, and indicates that the publisher of the *Democrat* is quick to recognize and grasp an opportunity to strengthen his position with his readers.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Estherville (Iowa) *Enterprise*.— About the only defect is a poor register. Otherwise the *Enterprise* is very commendable.

Pawnee City (Neb.) *Republican*.— Ads. show good taste, but the six-point black rules are too heavy for some of the smaller ones.

Piscataquis Observer, Dover, Maine.— The setting of ads. in one series of type gives your paper a neat appearance, which would be still further improved if more rules were used as borders.

Anita (Iowa) *Tribune*.— Neat ads. and good presswork are not lacking in the *Tribune*, but the home-print pages are so badly crowded with ads. that the paper from a news standpoint is not very creditable to the publishers.

Spring Valley (Wis.) *Sun*.— It is several years since I have criticized the *Sun* and I have forgotten its former appearance. The first page is a little crowded, as there is not enough space on either side of dashes and headings, and the paid local items on this page are certainly out of place. The running title would look better in larger or heavier type. There is not enough distinction between advertising and reading columns, and using the same rule between articles of reading matter as you do between ads. aids in emphasizing this defect, as does the use of the same body-type in the ads. as you do in the reading matter. But these are all minor defects. The ad.-display and presswork deserve commendation.









Four styles of make-up for the first page of a six-column paper.

LO, THE POOR BENEDICT.

It's "Hubby, put the cat out,"
  And it's "Dearie, fix the range";
It's "Have you wound the clock, love?"
  And it's "Have you any change?"
It's "Hook me up the back, pet,"
  And "Lock the cellar door,"
And it's "Do be careful not to spill
  Those ashes on the floor."
So let the bumper circulate,
  And quaff a mournful glass
Unto the humble Benedict.
  Alas! Alas! Alas!

— *New York Herald.*

ONE WAY HE COULD HELP.

An Eastern college graduate applied for work in a Michigan lumber camp. He was told to get busy on one end of a cross-saw, the other end being in charge of an old and experienced lumberman. At first all went well, but at the end of the second day the young man's strength began to wane. Suddenly the old man stopped the saw and spat.

"Sonny," he said, not unkindly, "I don't mind yer ridin' on this saw, but if it's jest the same to you I wish you'd keep yer feet off the ground." — *Exchange.*

MEETING OF BUCKEYE NEWSPAPER MEN.

The mid-winter meeting of the Buckeye Press Association, at Springfield, Ohio, February 25, 26 and 27, was one which will long be remembered on account of the genuine uplift received by those who attended. When a body of newspaper men will sit for four hours in an animated discussion of business without even the side attraction of a "feed," a vaudeville stunt or even a cigar, it certainly shows a deep interest in the fundamental reason for the convention. The last evening of the week's meetings was devoted to a "Shop Talk." The members assembled soon after 8 o'clock, and, after listening to two able addresses, launched into a discussion of the various every-day problems of the newspaper publisher, in which every one present took part and which lasted until long after midnight. There was no haggling over details, but a whole-souled exchange of experiences, every line of which was full of meat. It is to be regretted that these discussions could not be reported verbatim, as in them was embodied more real practical help than in all the rest of the meetings combined, and those who allowed the pursuit of pleasure to interfere with their attendance missed a treat.

In the discussions open-space advertising contracts were given a "black eye." One member stated that he found that advertisers would contract to use a certain number of inches and, when the end of the year came, would be far short. It was impossible to collect for the unused space without suit, and suit was inadvisable. Neither was it possible to charge a higher rate for the smaller number of inches used without the probable loss of the advertiser. The only solution was the procuring of a contract for a fixed space each issue, with an agreement to accept extra space pro rata.

Another member advocated the use of individual electric motors over a gasoline engine, stating that he had saved in the neighborhood of $100 on power during the year. He said he made the change through a statement made by another member in last year's "Shop Talk." He used three motors, one on his Miehle, one on a jobber and one on the cutter.

In Ohio there is great interest in the prohibition movement, and there were frequent references to "wet" and "dry" towns. President Bryan said he did not believe that a paper in a "dry" town should accept "wet" advertisements. Another member stated that he had received twenty-seven liquor propositions since his town went "dry."

The question of collections was discussed at consider-

able length, and the consensus of opinion was that monthly settlements should be required, and that the country publisher was too lenient. He should go out and ask for the money when it fails to appear. One publisher cited an instance where he needed money and went to his advertisers and stated that he was in urgent need of funds to meet a draft. The next time his accounts got behind he couldn't think of a new excuse, so went to the bank and borrowed the necessary cash for his own needs. But it isn't every publisher who has such open-hearted friends at the bank.

Advertising rates came in for a good share of discussion, and the cost of Linotype composition was a topic which received much attention. Some valuable informa-



President Bryan and Secretary Hosterman discussing the prospects of re-election.



President Bryan inspecting Springfield.

tion was given by the different members in regard to their experiences with advertising agencies and the handling of patent-medicine accounts. An instance was related where a patent-medicine manufacturer would sell a quantity of his goods to a local druggist, making a contract with him which stipulated that the manufacturer would do a certain amount of advertising in the local papers. This advertising would be placed through an agency, and the publisher, ignorant of the conditions and fearing the loss of the contract, would yield to the agency's demand for a low rate in order to get business which the agency was obliged to give him regardless of price.

The convention, as a whole, was a great success. The addresses were all on timely subjects and contained much of value to the newspaper editor and publisher. But the members did not rely entirely upon their own number for speeches, however, but with a desire to broaden their views called upon some eminent outside talent. Among the speakers of note were Dr. S. D. Fess, president Antioch College, Yellow Springs, Ohio; Oliver Farrar Emerson, Ph.D., professor of English in Western Reserve University, Cleveland, Ohio, and James Schermerhorn, editor and publisher *Daily Times*, Detroit, Michigan. The subjects treated were more for the benefit of the editorial end of the paper than the business department. Doctor Emerson's address on "The Movement for Simplified Spelling" was listened to with great interest, and Doctor Fess received many rounds of applause during his talk on "The Press in a Democracy." He emphasized very strongly the power of public opinion, and the tremendous influence of the press in molding public opinion. No man or body of men could withstand the onslaught of public opinion when once thoroughly aroused, he said, and the newspaper editor had it within his power to create and wield this mighty influence for good.

The social side of the convention was well taken care of by the local committee, of which A. D. Hosterman was chairman. Trolley trips over the entire city were provided, with stops at the Masonic Home, Odd Fellows' Home and Pythian Home, where interesting programs were provided for the entertainment of the guests. So eager was the committee to leave nothing undone, that it was necessary to crowd a theater party and the banquet into one evening.

President Bryan stated that he was much pleased to find that so many editors were accompanied by their wives. He considers this a good feature and hopes that next year still more of the ladies will be present.

One of the most pleasing features of the convention, and one which created much favorable comment, was the special edition of the Springfield *Daily News*, issued in honor of the newspaper men. It was full of reminiscent and instructive matter pertaining to journalism and its growth in the State, fully illustrated. The edition was a creditable stroke of enterprise on the part of the business manager of the *News*, Mr. R. B. Mead.

Last year's officers were all re-elected, and the place and time for the next annual meeting was left in the hands of the executive committee.

A GOOD TEST.

The average printer will do a business of perhaps $20,000 a year. If he makes a clear profit on this of five per cent, he will have $1,000 a year to lay away, and in twenty years he will have saved $20,000, which, with five per cent compound interest, will amount at the end of twenty years to $33,000. Any printer who has not done as well as this in proportion to his amount of business, and the length of time in business, has not made five per cent, and yet how many printers can claim to have done this?

It is commonly said that printing is a ten per cent business, but would it not be nearer the truth to say that it is a one per cent business? Printers who have been in business for periods of from twenty to forty years who can show a clear net profit of more than one or two per cent are rare exceptions.

This should not be so. A man who spends his life in a business should be able to acquire a competence by the time he is fifty-five or sixty years old, and in these days of low interest rates a competence means not less than $40,000.

This amount can be accumulated by a printer with a fair business upon a profit as low as five per cent, but it must be real profit.

If a printer, after submitting his business to the simple test outlined above, finds that he is not making any real profits, there are two remedies:

First: Better management.

Second: Better prices.— *Board of Trade Printer.*

NEW CORNER CARDS.

In addition to the large showing of practical examples, "Envelope Corner Cards No. 3" contains an instructive chapter on corner-card typography. Interesting and valuable. To be had of The Inland Printer Company for 25 cents.

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. II.— BY O. F. BYXBEE.

SECURING subscribers by direct canvass, without the aid of premiums or any other extra inducement, is conceded by publishers to be the ideal way to increase circulation, and it is plans of this kind which we are to consider this month. Canvassers may work on salary or commission, but it takes exceptionally good ones to earn a living unless there is systematic coöperation on the part of the publisher. The publishing of a bright, newsy paper is, of course, coöperation, but this is not sufficient; there must be some definite action which will aid the canvasser in his work.

Where the quality of the paper is of the greater assistance, is in retaining the names on the list after the subscriptions have expired. An expert canvasser may induce people to subscribe for the paper by describing its attractive features, but if the paper itself is a disappointment the subscriber will be lost and the same people must be canvassed again, and the work of the canvasser on his second visit is made doubly hard. In this respect the gaining and holding of subscriptions is much the same as the gaining and holding of advertising — unless the paper "makes good" the customer is lost and is practically beyond recovery.

Sterling Galt, editor and proprietor of the Emmitsburg (Md.) *Chroniele*, recognizes the importance of coöperating with his subscription canvasser. He employs for that work a college graduate, a man thoroughly conversant with the newspaper business, who periodically canvasses such territory as the publisher deems likely to give results, and this man brings in an accurate report of every condition that exists in that locality, what papers are taken and why, and what features are most thought of in that particular neighborhood. Mr. Galt states that he finds this method more satisfactory than any other, as it practically puts him in touch with every man and woman in a given territory. When he finds that a person is doubtful he uses sample copies for a limited time, mailing them regularly, and has found that "in seven cases out of ten" the results are worth the small expense entailed.

Where sample copies are used, it will be readily recognized that the publication of a paper of high quality is imperative. Where a canvasser secures subscriptions from people who are not familiar with the paper he represents, he may paint the good qualities in glowing colors — more glowing, perhaps, than the facts warrant, but when the prospective subscriber has been receiving the paper for several issues the canvasser must stick close to the truth. He may call attention to the good points which the subscriber may have overlooked, or failed to fully appreciate, but he can not go beyond the facts.

One of the most successful plans for building circulation on a straightforward canvass, aided by sample copies, and building solely on the merits of the publication, was used exhaustively a few years ago by the Waterbury (Conn.) *Republican*. A series of ten little circulars were used, each about 6 by 8 inches and printed on varying bright-colored papers. The wording of these circulars was so clever that their reproduction is warranted:



Members of the Buckeye Press Association attending their Midwinter Meeting at Springfield, Ohio. The children are charges of the Ohio Masonic Home, where the photograph was taken.

FIRST WARNING.

Good Morning:

We are sending you herewith a complimentary copy of the Waterbury *Republican*, in order to show you what a mighty good newspaper it has become recently. We hope you will learn to like it.

We will have it left at your door every morning for a week or so. If you don't get it regularly and early enough to suit you, drop us a postal card or call us up on the telephone. Kick as though you were a paid-in-advance subscriber, for we are paying to have this paper delivered to you and intend to see that you have it.

If eventually you say that you like the paper so well that you want us to send it right along, we will feel more than repaid for any trouble we may take. If you don't, why it is all right anyway. If you are already taking the paper and won't want to be bothered further, please notify us and we will stop.

THE WATERBURY REPUBLICAN.

"A Newspaper Full of News."

THE SECOND LESSON.

How Do You Like It?

Isn't there some satisfaction in picking up a good newspaper first thing in the morning to see what has been happening everywhere, particularly in and around Waterbury? You are informed for the rest of the day, for somehow the news has a habit of happening in time to get into the morning paper.

There is no use talking, if you are looking for magazine literature there may be better places to find it, but if you want NEWS while it is freshest, you must read a good morning paper, and we are sending you a good morn-

ing newspaper on trial for awhile. Let us know if you don't get it regularly and promptly.

The *Republican* costs only 2 cents a day, 50 cents a month, $6 a year.

"A Newspaper Full of News."

CHAPTER THREE.

Morning vs. Evening:

During the Spanish War the morning newspapers of the country printed the first accounts published anywhere of the following events:

The destruction of the Maine.

The finding of the court of inquiry.

The decision of Congress to vote $50,000,000 for the national defense, which was practically the declaration of war.

President McKinley's call for two hundred and fifty thousand volunteers.

Dewey's victory at Manila.

The finding of Cervera's fleet at Santiago.

The battle of Santiago.

And a few more events of more or less interest.

Not much left for the evening papers, was there?

This was not a series of accidents. It simply represents what is happening on a smaller scale, both with local and foreign news, every day in the year. The morning newspaper gets the news first, nine times out of ten. In Waterbury, the morning paper is the *Republican*, 2 cents a day.

"A Newspaper Full of News."

FOURTH POINTER.

Our Leased Wire System:

You will remember that for years the *Republican* struggled along without a full leased-wire report from the Associated Press. It attempted to give the news through a "grapevine" wire and did not succeed.

The first thing the new management did in October was to subscribe for a full Associated Press report, which is received nightly over our own special wire through our own operator.

When Jeffries licked somebody or other out at San Francisco some time ago, the men did not step into the ring until nearly 1 A.M. Eastern time, but the *Republican* printed a four-column report the next morning. There was nothing left to say after that.

Perhaps you are not interested in fighting of this sort. Well, then, when the Schley Court of Inquiry reported recently, the findings were not given out until 10 P.M. in Washington, but the *Republican* printed a five-column report the next morning. Six months ago this would have been a physical impossibility, but our news facilities are now of the best, locally and outside.

Didn't the *Republican* "scoop" the New York papers half a day on the Park Avenue Hotel disaster? Yes, sir, and if you want the big news happenings of New York city while they are fresh, read it every day.

"A Newspaper Full of News."

HINT NO. 5.

Getting Better Every Day:

People tell us that the *Republican* has improved greatly of late. With blushes, we admit that this is true. The improvements that have been made, however, are only the beginning of a procession that will be years long.

We intend to make the *Republican* better every day, adding something here one day, improving something there the next, and not stopping until we are dead. Waterbury is entitled to a first-class morning paper. Here it is, and if you take it you can watch it improve and grow.

Our ambition is to make the *Republican* so acceptable to the people of Waterbury and vicinity that no family will be able to get along without it. Have we succeeded in pleasing you so far?

"A Newspaper Full of News."

SUGGESTION SIX.

Local News Especially:

"First of all, the news." That's our motto. When it comes to ascertaining what the news is, we proceed on the theory that people are more interested in a dog-fight, if it's a Waterbury dog, than in the court affairs of the Ahkoond of Swat.

Oh, the local news is the thing, and we are doing our best to gather it for you. If it takes two editions a day, or ten, you will get them whenever the event is big enough. And just for an example of the way the *Republican* can cover the news, take its accounts of the big fire.

"A Newspaper Full of News."

YOUR SEVENTH LETTER FROM US.

Getting Interested?

Are you beginning to look expectantly for the *Republican* with your coffee every morning? Is it getting to be a welcome visitor? We hope so. That's what we want.

We hope to make the *Republican* a member of your household and a family friend. No American family pretends to get along without newspapers. The only question is what newspapers shall be bought. We claim that you get more for your money in the *Republican* than elsewhere. There are twenty-five or thirty columns a day filled with NEWS, everything that happens in and around Waterbury as the principal part of it, and the splendid service of the Associated Press backing us up by supplying us with everything that happens anywhere else in the wide world.

"A Newspaper Full of News."

FOR THE EIGHTH DAY.

How To Get It Daily:

If the *Republican* pleases you, you will naturally inquire how you can get it daily.

In a few days a canvasser will be around to see you. Please have your answer ready, and then make your choice of the way you pay. You can pay the carrier daily, weekly or monthly, if you choose. If you don't want to be bothered with frequent payments, give the canvasser your order with or without the cash, and let him know how often you want to pay. You can then pay at the office monthly, quarterly, or yearly in advance. We will attend to any complaints regarding the delivery of the paper, and will see that the delivery is prompt and regular. It costs 2 cents a day, 12 cents a week, 50 cents a month, $6 a year.

Important point. The canvasser is a good-natured young man, but he has a good many calls to make daily. He would like to get your decision the first time he calls. Please have your answer ready.

"A Newspaper Full of News."

NINTHLY.

Are You Ready?

You will readily guess that we have a purpose in all this. We want you to become a regular reader of the *Republican*. We want you either to subscribe, paying at the office, or to buy it from a carrier, or at a news-stand. We don't care where you buy it as long as you do get it.

Our canvasser will be around to-morrow. Please have somebody or everybody in the house instructed whether you want the paper or not, and if so, how you want it. We ask this because we want to know whether we have succeeded in our campaign.

Please do not omit this or all our efforts will have been wasted.

Vote early and vote right.

"A Newspaper Full of News."

LAST CALL TO BREAKFAST.

Our canvasser will be around to-day. Is your answer ready?

Please tell him that the *Republican* is worth many times 2 cents a day and sign the order he will present you.

"A Newspaper Full of News."

One man devoted his entire time to this work. The first morning he had delivered to fifty prospective subscribers papers with the "First Warning" pasted on the first page; the second morning these same fifty people found "The Second Lesson" attached to their papers, and so on for ten mornings. On each successive morning a new series of fifty papers was started, and followed up in the same manner, until, on the tenth morning, five hundred papers were being delivered, the first set of fifty receiving the "Last Call to Breakfast." The man in charge then made a personal canvass of this latter fifty that day, and on each succeeding day he had another fifty ready to canvass, while he continued to start out a new fifty with his "First Warning." In this manner from eight to ten new subscribers were secured every day, all being secured on the merits of the paper, and just because these merits had been brought to their attention in a novel manner. The publishers stated that the only mistake made was the attempt to work the plan too fast, as it was difficult for one man to properly canvass fifty people every day.

(To be continued.)

FIRST AID TO THE PRESSMAN.

"Modern Presswork," by Fred W. Gage, tells the "how" and the "why" of pressroom methods. A necessity to the pressman. Twenty-six chapters. Can be had of The Inland Printer Company for $2.

A COMPLICATED DENIAL.

She — "Is it true that Miss Blank is going to marry the Prince?"

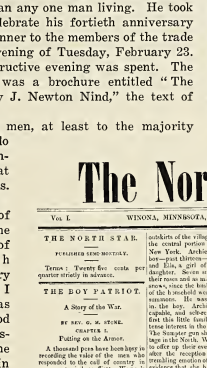
He — "Er — well, they have issued a denial of the story which contradicted the report as to the falsity of the rumor that the account was untrue." — *Brooklyn Life.*

THE MAKING OF A TRADE PAPER MAN.

THE ex-president of the National Federation of Trade Papers, and editor of the *Furniture Journal* and *Embalmers' Monthly* of Chicago, J. Newton Nind, has done more to promote unification of interest among the trade papers of America than any one man living. He took occasion to celebrate his fortieth anniversary in trade journalism by a dinner to the members of the trade press association on the evening of Tuesday, February 23. A most enjoyable and instructive evening was spent. The souvenir of the occasion was a brochure entitled "The Making of a ————, by J. Newton Nind," the text of which follows:

It isn't given to most men, at least to the majority of men who attempt to do newspaper work, to continue in the treadmill of that vocation for forty years. But such has been my lot.

A few months ago one of my boyhood friends sent me a copy of Vol. I, No. 1, of *The North Star*, which marked my active entry into newspaper work, and I was reminded that I was fast approaching the period when I could claim the distinction of having done forty years of service in connection with newspapers. A photographic copy of this, my first venture on the "sea of journalism," accompanies this. The original was just four times the size of this sheet, and its ownership was vested in four boys, who invested $7 each in a secondhand font of bourgeois type and enough rule to get out the paper. My nominal connection with this paper, as stated in the editorial announcements of *The North Star*, was that of subscription agent. The name, as there given, may seem unfamiliar to some of my friends and is the only thing which I am at all anxious to explain or palliate. If a man parts his name in the middle, he is sometimes open to the charge of being "affected," particularly if he is a writer. He is put in the same class with the musician who never has his hair cut. As a boy I was known by the good, honest name of John. Those who knew me as a boy still call me John, and I do not object. But my middle name, Newton, is a family name, taken because of certain ancestral entanglements with which I had nothing to do, and many members of my family bore the name and were called by that name. Several of the family lived in the same town, and to distinguish me from other Newtons I was made the goat and called just plain Johnnie, which latter name was, as I grew older, somewhat dignified and changed to John. But my grandfather and others of the family had always used the middle name of Newton. I am one of a line of J. Newton Ninds. When I began to get away from boyhood things I took what belonged to me and have written my name as given for years. Then it has saved a lot of things designed for me going to Hind, Lind, Wind, Mind, and Mud.



The North Star.

Vol. I. WINONA, MINNESOTA, FEBRUARY 13, 1860. No. 1

THE NORTH STAR.

PUBLISHED SEMI MONTHLY.

Terms: Twenty five cents per quarter strictly in advance.

THE BOY PATRIOT.

A Story of the War.

BY REV. G. M. STONE.

CHAPTER I.

Parting on the Altar.

A thousand pens have been busy in recording the valor of the men who responded to the call of country in our great civil conflict. Women's work in the war has also been fully noted. It is just that such tribute should be paid to the men who bled and died winters who nourished the wounds of strife. There is another class—not forgotten—but perhaps neglected in whose interest the present story is written—I mean the boys of the war. The fires of patriotism were not confined to adults. The intelligent boys and girls, trained in our common schools, those colleges of the people, felt the inspiration of loyal love, and rendered service at home and on the field which deserves the gratitude of the nation.

A little girl in Boston, was it not? when the news of the Bull Run[illegible] ster cause, exclaimed, "I wish I was a hundred men." Many a boy shed at home "to watch by the stuff" saying to a lieutenant father, "go and I will take care of mother and the little ones until you come back." And now while the father[illegible] in the soldiers grave—these boys grow to young men redeem their promise to the dead.

The present story is of one who will drawn into the battle.

In 1861 when the storm of the war began to be most heavy, Mrs. Hosmon lived in a modest cottage on the outskirts of the village of Bellville, in the central portion of the state of New York. Archie a quiet, manly boy—just thirteen—was her only son and Ella, a girl of eleven, her only daughter. Seven summers had seen their roses and as many winters their snows, since the husband and father of the household went away at death's summons. He was sorely bereaved in the boy. Archie was studious, capable, and well-liked. From the first this little family had felt an intense interest in the civil conflict. The Sumpter gun shook their far off, in the North. When their country to offer up their evening supplication after the reception of the news, the trembling emotion of the mother gave evidence that she had taken the station into the hallowed sanctuary of her heart. Among the grave and well seated at the roll-call dept. for the opening of the family of daily prayer bringing the latest war news. Archie could always be seen, and when the display letters announced victory he bounded home to share his joy with his mother and sister.

One morning the news of the first Bull Run battle came. Archie read in the little home circle the story of the sad route—the Union army had been repulsed and scattered, and the burying pell-mell to the defences at Washington. Who can forget the gloom which followed that disaster? Not a gloom which palsied action but of despair, but one which thrilled all and quickened all loyal hearts. The nation rose gradually as from a stunning blow to a fresh revival of patriotic feeling.

As Archie passed down the village street about two weeks after the arrival of the news, he saw preparations and walls, the announcement, "War meeting, at 10 o'clock," and in a moment resolved to be present.

Capt. Dement who had left his class in college to do service as private, in response to the call for three months men, and who had just been commissioned as captain of volunteers, made the address of the evening. It was full of another subject of another age that "his words were half battles." The declaration could have been justly applied to the speaker upon the occasion. It was no bare for rhetoric. Indeed young Dement never considered himself a public speaker, until he found himself giving vent to the smouldering fires within, before such audiences as the one at Bellville on his first recruiting tour through the county. His addresses however acquired the highest use of eloquence—they moved men to action. On the night in question, when he followed his description of the nation's great peril with an appeal to young men to step forward to the rescue, the effect was electric. It was a single pulsation of the nation's great heart in that quiet village—Many were ready to enlist when the call was down, but the hearts of all were touched when Archie Hosmon pushed forward first, and said, "Put my name down, sir."

"What is your age, my boy?" inquired Captain D.

"I am just thirteen, sir," was his reply.

"Sorry we must refuse you, but the regulation admits none below the age of eighteen."

"If there's nothing does that I can do sir," said the boy, his face mantled with confused disappointment.

"I will see you by and by," was the reply.

Recruiting in the town hall was brisk that night. Of the comparatively few young men in the county of twenty years, the flower of the community rallied themselves to form a part of Capt. Dement's company, to report for immediate service.

"I can see you," said the Captain to Archie at the close of the meeting "if you can obtain the consent of your parents to go with us, but it will be impossible to enlist you."

Nominally, I was the subscription agent of *The North Star* and collected "strictly in advance" enough 25-cent pieces so that at the end of the first three months of publication a dividend of $8 was declared to each of the four stockholders, an experience which was repeated three months later. But, as a matter of fact, the subscription agent and the publisher, W. F. Worthington (long since deceased), set the type out of hours, and otherwise got out the paper. Worthington was then learning his trade of printer; I was carrying and selling papers and going to school when jobs of bill posting did not prevent. I recall that we had some difficulty in getting four pages of matter out of that font of secondhand type and that the bottom of the boxes were generally pretty well scratched. Once in two weeks, during the evening, Worthington pulled the lever on a Washington hand press and I manipulated the roller over the form, and the limited edition of *The North Star* was ready for distribution the next morning. It was during this period that I began to learn the printer's trade, and the knowledge then and since acquired has served me well during all of these years. George Griffith, the editor, has passed out of my knowledge altogether, while Henry G. Smith, true to his early instinct, and the position given him in our company, is still holding the bag as the head of an important insurance company.

Amateur journalism, then as now, had spread itself over the country and our first paper assumed to be no more than a paper made by amateurs for boys. A similar paper, which had been started in Minneapolis, offered the inspiration for *The North Star*, and I believe I was responsible for the suggestion which led up to the enterprise.

At the end of six months my associates wanted to give the paper up. I had no such disposition. I was just beginning to like the game. So I took over the material, added to it, rented an office (we had previously done the composition in the back of a tailor-shop owned by Worthington's father) and enlarged the paper to five columns to the page, in which form it was published until July, 1871, when the printer who had furnished the presswork and paper looked me up in the Bradstreet of that time and said he could furnish no more until the accumulated bill had been paid. The paper suspended then and there, and I went into the jobroom of the Winona *Republican* to work out the amount of my indebtedness upon a basis which was satisfactory to all concerned. The foreman of the jobroom was a methodical and capable Englishman, who taught me many things which since have been of value. I washed rollers, kicked a Gordon press, distributed dead

type and finally came to the stage of job composition. But my parents thought I ought to get back into school, as I did, putting in spare moments around the office of the Winona *Republican*, selling and carrying papers, posting bills, etc.

I seem to have made an impression with *The North Star*, which, while dead, still lived, for Professor Hood, who was then superintendent of the schools in Winona, and who had a project for the establishment of an academy at Red Wing, invited me to resume the publication of the paper in Red Wing as an adjunct to his school, which I did as soon as the school opened. With the paper published in the five-column form as a weekly as a means of a livelihood I managed to get in another year at school. It was a year of intense application, for I was almost the only compositor the paper claimed, and much of the preparation of copy devolved on me. I had to keep up my studies and to sleep and eat and do a few other things boys of seventeen like to do. The type was set and the forms made up in a basement room in the school building, which was located on a hill back of the city, and the forms taken by me, by cart or sled, according to the season, to a downtown printing-office, where the printing, etc., was done. I seem to have made enough of an impression with that weekly paper so that Louis A. Fisher, then managing editor of the St. Paul *Pioneer*, invited me before the end of the year to help report the session of the Minnesota Legislature. My career as a daily newspaperman commenced as soon after that invitation came to me as I could make the arrangements. *The North Star* was continued as a monthly for a couple of years, however, by Ed. A. Henderson, who, like myself, became a newspaper man. During this period I continued to act as the editor, writing my "stuff" and sending it to Red Wing.



The amateur journalist. About 1869.



The trade newspaper man. About 1886.



The daily newspaper reporter. About 1876.



"Veteran" but not "Venerable." 1909.

During the career of *The North Star* others were, from time to time, associated with me, some of whom have found their way into the newspaper field. Among these are Ed. A. Henderson, already mentioned; William Howe Downes, who furnished stories, poems and editorials for the paper, and who is now one of the best-known art critics in the country. Something from his pen on art appeared in one of the magazines only last month. Fred T. Flint, who was with me on the paper in Winona was long the competent night editor of the *Inter Ocean* and the *Record-Herald*, in Chicago. Tams Bixby, now manager of the St. Paul *Pioneer-Press*, and interested in several other newspaper properties, did his first newspaper work in connection with *The North Star* while it was published at Red Wing. He was local reporter for a time. David F. Richardson, now of the successful furniture firm of Richardson & Richardson, Northfield, Minnesota, was a student at the Red Wing Institute and helped out by setting type on the paper.

There are many others who were prominent in amateur journalism then who seem to have obtained their first liking for newspaper work in those days, and who have stuck to the game ever since. Among these are Charles S. Diehl, assistant manager of the Associated Press, who published the best paper of its time, *Our Boys*, which hailed from Chicago; William L. Terhune, who, after twenty-seven years' devotion to the *Boot and Shoe Recorder*, of Boston, has just retired with a competency, and George B. Putnam, the present editor of the *Boot and Shoe Recorder*, who, while not in the beginning of this story associated with Mr. Terhune, formed an acquaintance then which endured and became closer in later years. In looking over the files of *The North Star* to get certain dates needed for this sketch, I came on to a scathing editorial on amateur journalistic politics, in which Mr. Terhune figured prominently. He has long since forgotten that I referred to him then as "the windy Terhune." He has succeeded, in all probability, during the past thirty-five or more years, in living down the reputation I then gave him. Let us at least hope so.

The chronology with which this is supplemented tells about all that needs to be told of the career I had as daily newspaper man and trade newspaper man. Into this later vocation I drifted in this way: The lumber interest was a considerable one in the Northwest, and it dawned on F. A. Carle, managing editor of the *Pioneer-Press*, that there was no one connected with the paper who knew anything about the interest or the subject. The paper, like other daily papers of that day and this, was constantly making itself absurd by announcing that great combinations had been formed by the lumbermen whenever two or more magnates got together and bought enough timber to stock some modest sawmill for a year or two. In the average newspaper office a million feet of logs and a million dollars in money have about the same relative importance, when, as a matter of fact, a million feet of logs is about two days' supply for some sawmills, and the dollars will last —well, the novelists and the playwrights have dealt with that subject. So I was assigned to study the lumber industry, which I did successfully enough so that the discriminating editor of the *Northwestern Lumberman*, W. B. Judson, asked me to become the correspondent of that paper. I soon discovered that $5 for a column of six hundred words, with no limit on amount if the "stuff" was good, counted up faster than the envelope which came from the daily newspaper counting-room each Saturday night, and the contents of which varied from $25 to $40 per week, and for which modest stipend I was expected to grind out long columns of copy, serve uncounted hours, worrying meanwhile about a staff of reporters and scoops which they might miss and which, if they missed, brought down on me the excited protests of an always watchful managing editor. I began to see that there was nothing for me to attain in the daily newspaper field which I had not achieved, and so I began to make my plans to get into trade journalism, with what success fully appears.

The path I chose to pursue has not always been smooth. But the chronology discloses that I began to write about furniture in 1889, so I have to my credit approximately twenty years in this field. In looking over the files of the furniture papers to verify certain dates, I came upon two announcements which are mile-posts in my later career. One of these, which appeared in the Rockford *Furniture Journal*, was as follows:

TO OUR PATRONS.

In assuming the management of the *Journal,* I desire to say that it will be my aim to continue to get out each month a paper that will contain matter of interest to the entire furniture trade. Our columns will always be open to discuss anything pertaining to the interest and welfare of the furniture business. Contributions will be gladly received and our readers are invited to send us at all times such items of news as they believe will prove valuable to publish. As an advertising medium, I believe the *Journal* can not be surpassed by any paper now in the field for reaching the great mass of dealers in the West, North and Southwest, where it has its largest circulation. I believe those who have used its columns for advertising purposes will bear me out in this assertion. I trust that my relations to the furniture trade will continue of the same pleasant nature that they have been since I first became identified with it, and I shall try to conduct the *Journal* in such a manner as to merit the same liberal support that I have had heretofore.

PIERRE D. FRANCIS.

Immediately under it there appeared the following from the pen of Mr. Francis:

In the April issue of the Minneapolis *Furniture News* appears the valedictory of its able editor, J. Newton Nind. We regret to learn that Brother Nind is no longer to be counted among our ranks. Under his management the *News* has been made a very readable sheet, and of all the exchanges coming to our desk none was looked through more carefully nor read with keener interest. If it is the only newspaper child to which, as he says, he claims parentage, the offspring which has matured so handsomely is one certainly to be proud of. It is a pity that there are not more of the same stamp among the many trade journals of the country. We hope to see the *News* kept up to the same high plane that it has reached. Our best wishes go with Mr. Nind in the new position he is about to assume, and we are sure that is the uniform sentiment of the furniture men, who have always read the *News* profitably.

These two articles appeared in the issue of the Rockford *Furniture Journal* which was dated May, 1893. Mr. Francis and myself had never met at that time. But I acknowledged the handsome compliment he had paid me and some correspondence followed. In less than a year, in the issue of the *Journal* of March, 1894, he made another announcement, of which the following is a portion:

A CHANGE.

Having purchased a controlling interest in the Rockford Furniture Journal Company, its affairs will now be conducted by me.

When I became identified with the *Journal* in April last, I at that time stated it would be my aim to make it a first-class furniture paper in every way. Its readers no doubt have noticed some improvements since that time, but more radical ones are contemplated in the near future.

It affords me much pleasure to announce to the furniture trade that, beginning with the April number, Mr. J. Newton Nind will assume editorial charge of the *Journal.*

His retirement from the Minneapolis *Furniture News* a few months ago was deeply regretted by every one in the furniture business in the West, and the announcement of his return to a field in which he made such a marked success will no doubt be received with much pleasure by our readers.

It is our purpose to make the *Journal* an up-to-date furniture paper in every sense of the word.

P. D. FRANCIS.

Three months thereafter I secured the control of all the stock in the *Furniture News,* in which I had continued to be financially interested, but without any participation in its management.

Have you any recollection of 1893 and 1894? I do not know which of us had the least money, Mr. Francis or myself, or which of us had the most debts at this particular time, but we both bent to the task which was before us. We have worked together for the past fifteen years and the result is the modest success evidenced in our various publications.

Sometimes the cub reporters on the daily newspapers in the cities where I labored so long refer to me as the "veteran newspaper man." I do not resent the appellation. But I am compelled to take issue with them when they go a step farther and refer to me as the "venerable newspaper man."

I am conscious that I have not soared to great heights. I am conscious, also, all the time, that my work falls far short of what it should be. But during the forty years spanned by this narrative, under the stress of necessity, I have "got the habit" of working right on. Some boyhood dreams have meantime been shattered. I might not have done as well in some other vocation, for, when I undertake an analysis, I am forced to the conclusion that in no other calling would I have been anywhere nearly as happy as I have been most of these forty years. There is something in the old adage of "as the twig is bent the tree will incline," and it is sometimes a mistake to bend the twig in some other direction than that to which it inclines. I think, after all, I am not unlike Topsy. I "just growed" into newspaper work. I liked it as a boy and I like it as a man.

WELL-KNOWN PRESSROOM FOREMAN RESIGNS.

J. Albert Holmquist, of 2300 North Avers avenue, Chicago, who has had charge of the pressroom department of the Manz-Hollister plant for several years, resigned his position on March 4 last. Previous to his engagement



J. ALBERT HOLMQUIST.

with the Manz-Hollister Company, which he filled with marked ability, Mr. Holmquist was connected with the American Colortype Company.

A large share of the credit for the arrangement of the pressrooms of the Manz-Hollister Company, which are said to be among the lightest and most conveniently arranged in the country, is due to Mr. Holmquist's efforts. While he has not yet made definite plans for the future, he expects to remain in Chicago for the present at least.

PICTORIAL ANCESTRY.

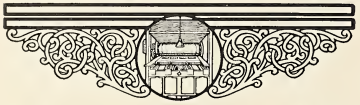
An Englishman, fond of boasting of his ancestry, took a coin from his pocket, and, pointing to the head engraved on it, said: "My great-great-grandfather was made a lord by the king whose picture you see on this shilling."

"What a coincidence!" said his Yankee companion, who at once produced another coin. "My great-great-grandfather was made an angel by the Indian whose picture you see on this cent."—*Christian Endeavor World.*

THE THEORY.

The single eyeglass is worn by the dude. The theory is that he can see more with one eye than he can comprehend. —*United Presbyterian.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A Book on the Making of Embossing Inks (426).—"Have you a book giving full particulars concerning the making of embossing inks?" *Answer.*—"Oil Colors and Printing Inks," by L. E. Andés, is the title of a treatise on the subject of printing-ink manufacture. This work is comprehensive and deals with every phase of the subject. 248 pages, price $2.60. Sold by The Inland Printer Company.

To Remove Ink from Paper (433).—"I would like to know if there is anything that will take printers' ink from paper without injuring the paper?" *Answer.*—Much depends upon the grade of stock. Ledger and other heavy grades of similar stock will stand erasures without any serious damage to the stock. We do not know of anything solvent which will entirely remove ink. Possibly some of our readers do.

To Print on Burlap from Rubber (434).—"Can any of your readers answer the following questions? (1) We desire information regarding the use of rubber for use in printing burlap bags. We wish to use the rubber in place of stereotypes. (2) Do you know of any improved press for work of this kind?" The new National Manufacturing Company, Elkhart, Indiana, makes machinery for printing bags and burlap.

To Bronze on the Second Impression (436).—"Please inform me how to print over a red tint impression with yellow so as to bronze. I find the gold adheres to the tint also. How can I prevent it?" *Answer.*—With the tint use as much drier as the stock will stand. After printing, allow the work, which should be laid out lightly, to remain about forty-eight hours. Print the bronze form with yellow size and bronze. Should you find that the gold adheres to the first impression, rub the tint with French chalk or powdered magnesia with a piece of cotton.

Overlays on Rotary Press (437).—"Can overlays be used for individual pages on a twenty-four page paper printed on a rotary? The pressman says that it is impossible, that the stretchers would not last ten impressions. Is there any machine for proofing curved electros before they go to press?" *Answer.*—If the overlays for the pages referred to do not cause the circumference of the printing surface of the cylinder to be greatly increased at that position, we believe the stretchers should not be torn. However, we would like to hear from some of our rotary men on the subject. We do not know of a press for proofing curved plates.

Copying and Gold Inks (429).—"What will I use to make copying and gold inks work satisfactorily? Is there not some liquid to thin them with?" *Answer.*—Do not use soft rollers with either ink. Have the rollers touch the forms lightly. Before running the copying-ink on the disk, mix a few drops of glycerin with enough of the ink for immediate use. This mixture will give uniformity to the work and will not pull the rollers or pile up on the disk. It may be necessary to add a few drops occasionally to the ink on the disk. Gold ink works best when the disk is kept warm. This can be accomplished by placing a gas-jet or lighted candle in a position so that the disk is gently heated; it must not become too warm. The spraying of acetone on the rollers occasionally will tend to keep the ink working more freely. Acetone may be procured in a drug store.

Varnished Post-card (428).—A litho post-card in monotone, with machine-varnished surface, is submitted. The printer inquires if the specimen was printed, and how he could duplicate such a job on a press with half-tone cuts. He asks if it is practical to varnish the surface with the same cuts run over with a gloss varnish. Also what kind of varnish is used. Our reply was as follows: The post-card is lithographed and afterward varnished by machine. The work is turned out in large sheets and, after being varnished, is cut. Post-cards printed from half-tone cuts are handled in the same manner. They may be printed on platen presses in small sections, or on cylinder forms in full sheets. For small shops the work may be sent to a finishing or label house where the varnishing may be done. To varnish those cards on a press with the same blocks is not altogether practical. When this work is done a thin gloss varnish is used, and if a double-tone effect is desired the varnish is tinted with color.

A Solvent for Dried Size (425).—A subscriber in Maracaibo sends the following query: "When I have printed one hundred thousand of a certain bronze label with good yellow size, I have had very much trouble in cleansing the electros. I have washed them with kerosene, benzine and turpentine, without success. The size remained dry on the surface and in the detail of the electros, giving a bad appearance when they are printed again. Please advise me of some compound to remove the size without harm to the electro." *Answer.*—Owing to the nature of the size, which usually carries considerable drier, the solvents commonly used are not effective. If the size has remained on the cut long enough to become hard, remove the electro from the base and place it in a bath of hot caustic potash. A saturated solution will not harm the plate. This solution will remove any kind of gold size, that which contains gums as well as the ordinary grade. Another effective solvent is crude carbolic acid. Cover the affected surface liberally and allow it to stand until it softens the size. Several applications may be necessary.

Imperfect Inking (427).—An eight-page circular printed in red ink on S. & S. C. book-paper is submitted for inspection. The first page is a solid cut 3½ by 6 inches, with a white circle in the center. The second page, which is opposite the head of the first, contains a type-border which causes a light border to appear in the solid cut, due to a less quantity of ink being imparted to it by the rollers. The reason for this condition appears to be caused by the ink-rollers first inking the border, then the solid cut. The query reads: "We enclose herewith a sheet which was run on a ——— press with three form-rollers and an extra vibrator. You will notice the color-block contains marks identical with the border-design which appears in the page opposite. The press is apparently in perfect condition, and we believe it should do better work than this. Tell us what causes this trouble." *Answer.*—The press is not at fault. The ink is deposited on the border and, as the circumference of the rollers is not great enough to present a new surface to ink the solid cut, the cut received less ink in consequence; hence the marks, which are a counterpart

of the border. Lock the form so that the solid cut receives the first inking from the rollers. The marking, if visible at all, will be much less prominent. Double rolling the form is another way out of the difficulty. Narrow rules and borders which are parallel with the bearers and which are greater in length than the circumference of the rollers will present just such a difficulty. Tilting the form in the lock-up so that the rules do not touch the rollers throughout its entire circumference at the same point, but, rather, making a spiral mark, will give uniform inking.

HALF-TONE CUTS ON LINEN STOCK (432).— Submits proofs in black and light-gray tint from a half-tone cut 1⅛ inches in diameter representing the relief impression of an official seal. The lettering and design are illegible in the tint, and barely visible in the black impression, owing to the heavy impression and the amount of ink used. The screen lines in the high-light part are filled in, making that part appear as dark as the lettering and design, which should appear solid. The query reads: "I have a half-tone cut to work in a tint on this letter-head. The tint must be light, yet show up plainly. Have tried white ink and two tints, but without success, as I can not keep the cuts clean. What should I do to print this cut so as to have the lettering appear plain without having the screen lines appear too strong?" *Answer.*— We are unable to ascertain the condition of the cut from the black impression. In the make-ready you can proceed as follows: For a tympan use about three sheets of thin hard manila with a sheet of four-ply wedding Bristol or other hard board beneath them. Ink up lightly with a stiff job-black, using rollers which are not very soft or new. Take three impressions on a piece of onion-skin folio or a similar grade of light smooth stock. Spot up the center of each with thin tissue and tear the edge of each and attach them in register with an impression taken on the second sheet of the tympan. Tear off the bottom sheet of the tympan and place the card just beneath the top sheet. After the guides are set, sheet off sufficient ink to reduce the color to the desired shade. It may become necessary to scrape the top sheet on the edge of the impression so that the edge of the cut does not print harshly. Also an additional patch of thin folio in which the lettering and design have been spotted up may need to be attached. The impression should be strong, but not to a point where the fine dots are made to print heavy.

UNSUITABLE INK (431).— Submits a long, narrow label, printed on litho-plate paper. One section of the label is in condensed six-point gothic; the other part is a cut having two black bands with white letters. There is also a twenty-four point gothic line in the body of this section. The inking of the solids is very weak, and shows the surface of the stock to be lifted in places. The inquiry is as follows: "The label, which is enclosed, caused me considerable trouble. I used a good stiff black ink, which I reduced with varnish until it became quite thin, yet it peeled the stock. When I carried enough color to make the cut appear black it filled up the type. What would you suggest as a remedy for this defect?" *Answer.*— We would recommend that you carry at least three grades of fine job black. With these grades of ink a printer may handle any grades of jobwork. The inks are as follows: a stiff job-black, which will cost about $2 a pound. This ink will be used for such grades of stock as bond, linen and flat papers. A medium grade of black ink, which will be used principally for the common class of commercial work, may also be used to modify the stiff job ink where the case demands. A soft grade of black ink, without tack, is a valuable medium for such grades of stock as the label mentioned before. This ink will be useful where the surface of the stock will not stand a strong pull, and for the purpose of changing the working qualities of the more tacky grades of black ink. The addition of a soft ink is recommended in preference to a reducer as it adds a larger volume of pigment with a minimum of vehicle. A reducer acts principally as a dilutant, and unless used in large quantities will not eliminate the tackiness of inks without also impairing their working qualities.

HALF-TONE CUT ON SOFT PAPER (435).—Submits a half-tone impression of about 133-line screen, which appears to have been done on an offset press. A soft linen-finished matt paper is used. The ink is a dead black, having the faintest tinge of blue, which gives a pleasing effect not unlike a photogravure. Our reason for believing that the impression is not printed is owing to softness of the paper used, which has a linen finish. The sponginess of the stock and the roughness of its surface does not permit of sharp half-tone printing without considerable pressure; as a consequence the fine dots would be enlarged and the middle tones entirely lost. None of these features are visible in this impression. The letter is as follows: "Enclosed you will find a specimen printed on soft book-paper. Can you tell us how this work is done?" *Answer.*— Printing with half-tone cuts on matt-surfaced book or other paper may be done with some degree of excellence where a suitable screen-plate is used, with proper manipulation of make-ready and appropriate inks. The linen or eggshell finish may be given afterward by "roughing." A 65-line half-tone cut under favorable conditions will print with excellent results on news stock or on wove bond-paper having a matt or machine finished surface. The use of a 133-line cut of the same subject will show a loss of the middle tones, as they develop into solids, due to the necessary pressure. A good example of the relative values of the various half-tone screens is shown by a booklet issued by the Union Card and Paper Company, of New York. This booklet shows twelve grades of stock, ranging from enamel to bond paper. The varieties include book, news and flat stocks. The half-tone cuts are of the same subject, a medium contrasty child study, and is shown in the following screens: 50, 65, 100, 120, 133, 150 and 175 lines. All cuts on the same sheet are necessarily printed with the same ink and receive the same care in make-ready. On the softer grades of paper with the machine finish and matt surfaces, the coarser screens give the most pleasing results, even though there is a slight loss of detail in the high-light parts. In the finer grades of paper it naturally follows that the finer screen cuts have the more finished appearance. When half-tone work is to be executed on a grade of stock not commonly used for such a purpose, the first requisite will be to secure the proper half-tone screen; the other favorable conditions will be suitable make-ready and inks, and careful handling, which may require slow running of the press and frequent washing out of the cuts. The "roughing" of the stock after printing removes much of the harshness of contrast by a general softening of the various tones and gives a finish to work which might otherwise be commonplace.

INSUFFICIENT DRIER IN INKS (430).— Submits a sheet of labels printed four-on in three colors, orange as a background, solid lettering in red and a keyplate in black. The orange is printed uniformly even and covers properly. The red appears mottled and, in many places, does not lift well. The keyplate in black, where it overlaps the red, prints as though the impression was taken on the freshly printed red ink. This condition forms one of the

reasons for complaint. The printer says: "In printing a lot of labels like the enclosed sample, I experienced considerable trouble. The work was done on a new 14 by 22 platen press, the rollers being in first-class condition. The yellow was mixed to order. However, I found it necessary to reduce this ink, which I did with a neutral body, adding about twenty per cent by measure. It worked fine, dried well and caused no offset. The next day the red was put on and I found it would not cover well when it was reduced, and would fill in the fine lines. After considerable work the red form was finished. The black keyplate caused the greatest trouble. Where the black lapped on the red the ink would not take at all, so I was forced to rub the surface of the sheets with a cloth dipped in magnesia before the black would print at all; then it covered all right. When the red was printed they were laid out in bunches of about one hundred sheets. The next morning they were stuck together so that we had to break and roll them apart before they could be jogged. Out of five thousand sheets one thousand five hundred had to be thrown away. Was the fault with the paper, ink, or my way of handling the work?" *Answer.*— The working of several colors, one over another, so that all of the colors will dry properly without mottling or causing the sticking of the sheets together is a problem which has received due attention from the inkmakers. Special label-inks may be secured from ink houses that will work properly when manipulated in the right way. These inks may need modifying with driers to suit the nature of the stock. In the specimen referred to, it is evident that the red ink did not take on the first color because it had not dried sufficiently. This tardy drying is possibly due to the use of such a large per cent of neutral. While a first color should be reasonably dry before the second is applied, it is not at all necessary that it should be "bone" dry. The addition of a quantity of siccative will hasten this condition and will fit the surface to receive the following color. It is a safe plan when about to undertake work of this character to test the drying and covering capacity of inks, so as to determine the quantity of driers required. The tendency of inks to dry will vary in proportion to the quantity of driers they contain and the absorbency of the stock. In this manner the first color may be dried partly by absorption of the stock, and outwardly by contact with the air, or by oxidation as it may be called. As the second color is not affected by the stock, it must be air dried wholly. This color, by combining with the partly dried first color, produces in the lapping portion a double quantity of soft ink, hence the offset and clinging of the sheets together even when laid out in small piles. Herein also lies the cause for the third color not laying or taking hold properly when insufficient time is allowed between the second and third color. In the foregoing instance the same inks can be properly charged with driers so that the colors will lay uniformly, but they should be tried out in advance. This plan will save both time and material.

LEGAL RESIDENCE.

Two wretched-looking tramps were brought up before a justice of the peace. Addressing the worst-looking one, the justice said:

"Where do you live?"

"Nowhere."

"And where do you live?" said the justice, addressing the other.

"I've got the room above him, your worship."—*Salt Lake Outlook.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

THE GRIP.— M. L. J., Anderson, Indiana, writes: "We disagree somewhat as to whether we should say, 'I was cured of la grippe,' 'of grippe,' or 'of the grip.' Which way do you consider proper?" *Answer.*— La grippe is the original of these forms, being a French figurative name of the disease called influenza (first by the Italians), and coming (i. e. the French name) from a French verb that means to seize. This French name was first used by Englishmen as French, and in such use of course the foreign spelling was the only right one. Since then, however, a regular process of evolution has matured, and now the regular English spelling for the sound of the word is strictly the best for its use as an English word. Grip is, of course, the spelling meant. Equally of course, there is nothing wrong in using the French form if one chooses, with the article or without it. The dictionaries do not even record the complete Anglicizing of the word, though it is an accomplished fact. In the Standard Dictionary the French and English forms are both given together, with the French preferred; in the Century only grippe is given, which is strange when its editors were supposed to favor so-called simplicity; and the Webster's International does not record grip as a spelling of the word as the name of the disease. Thus present dictionary authority is all for grippe. Nevertheless, grip is better now (all the dictionaries named are nearly a quarter of a century old), for it is simply the same word in English spelling, and the next new dictionary must so record it, because it is already sufficiently established.

PLEASE WRITE.— This department is intended to be helpful to proofreaders, and shall be always as much so as its editor can make it. But the main purpose is to promote discussion of moot points, and dissemination and comparison of varying opinions. Opinions can not very well be compared if they are not expressed. Most of the letters received have asked for the editor's opinion, generally on some question of word-use, as to whether some word was correctly or incorrectly used in a certain connection. Very often these questions are simply inquiries for information readily obtainable from any large dictionary, but they are always answered here, partly because the ones who ask them may not have a dictionary at hand, but more because even such a question may afford an opportunity to elucidate a matter of usage more fully than the dictionary does. But this department is meant to be much more broadly useful than mere discussion of words can make it. The editor could think of many matters about which he could write paragraphs, but he can not know whether they are what his readers most want without indication from the readers of the points of most interest. Besides, the department is meant to furnish opportunity for expression of opinion by any one on any phase of proofreading, not

merely for its editor's opinion. Proofreaders are earnestly requested to send us short letters about any such subject, whether they have a question to ask or not. Almost always something more may be said than any one person thinks of, and usually, when a letter merely tells what its writer thinks, it may be coupled with some editorial expression, whether of assent or dissent, or simply additional consideration, the editorial part being always introduced by the word *Answer*. This department has mostly been made up of letters asking questions, together with answers to the questions, but sometimes letters come freely and sometimes hardly any one writes to us. Many proofreaders must know things that would interest all who desire to be cognizant of everything vital to their work, and they are especially invited to discuss them here.

"Follow Copy." — The order to follow copy exactly is frequently given to printers, and undoubtedly it always means just what it says. But it should mean also that the copy has been exactly prepared so that it can be literally followed, and often it is not so prepared. Working under such an order, certainly no one can blame any printers for applying it strictly, and publishers or editors who insist upon it must, of course, make many corrections after the type has been set, and pay extra for them, unless they have everything made just as they want it in copy. The writer has discussed this subject with various persons, mainly editors, and has found a tendency to demand literal compliance. Even so, however, his own opinion is that absolutely literal compliance, while it absolves the workers from just censure, often involves harm to reputation, and is, in fact, impossible to a conscientious proofreader. Instances of such impossibility occur mostly in work where many hands are concerned in the making of the copy — mainly in small matters of detail that editorial workers never have so well under control as printers do. This is the case especially in the making of large works of reference. It has been insisted that on such work the follow copy order should be obeyed literally in every respect, no matter how sure anybody may be that the copy is wrong. Well, but do not such insisters insist a little too far? The writer knows that such orders were given on a certain work of reference in which certain set forms were repeated very frequently, and, seeing the proofs sent to the editors, was simply dumfounded by continually recurring queries on points of fixed use which the printers knew as well as the editors. Some of the copy, for instance, was reprint, and had can not always as two words, but the new editor ruled that it must be cannot (one word). It happened often that the joining mark was not made in copy, and even after it had happened innumerable times the most the printer's proofreaders would do was to query it. The man never lived who would object to having such a correction made in the printing-office, no matter how strictly he had ordered that copy be followed. Many similar things happened on this work, but something else also happened, that probably always will happen. Often the proofreaders did make corrections from copy and sometimes made actual errors through such changing. This last is the thing that editors aim to avoid by the order to follow copy. No proofreader should depart from strict obedience where there is the least possibility that he may be wrong in doing so. One of the good corrections made in the printing-office was of a word written diacromodian, which was properly corrected to diacromyodian. Certainly a proofreader who could correct this word should not question the common word that everybody knows, after its form had been determined so that no one could fail to know it.

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Grammar of Lettering." — This book, by Andrew W. Lyons, is one of the latest additions to the literature dealing with the interesting subject of lettering. While it is systematically arranged for the use of art students, architects, decorators, sign-writers and all classes of craftsmen, it is to the sign-writers that it especially appeals. Chapters on shaded, raised and outlined letters make it of unusual interest to this latter class of letterers. It is profusely illustrated, containing nearly one hundred plates and numerous other illustrations, reproduced in colors. The chapters on spacing and brushwork are especially valuable. The book is published in London by Maclaren & Co., and in Philadelphia by J. B. Lippincott Company. The price is $2.65 postpaid, and it may be ordered through The Inland Printer Company.

"The American Artisan Advertising Manual." — This book, issued by Daniel Stern, publisher and proprietor of the *American Artisan*, 355 Dearborn street, Chicago, contains 278 pages bound in red buckram and stamped in gold. The advertisements shown in the book, the publisher states, are actual announcements of hardware dealers which have appeared in local papers throughout the United States, and which have been criticized by the *American Artisan* from time to time. The advertisements are of negative value in the main, and the analysis of their imperfections and suggestions for improvement are general and somewhat vague. The author does not seem to have a grip of his subject. The book is suggestive, but the price of $3.50 asked for it will limit its sale in view of its inferior typographical appearance and the poor quality of paper used.

"Art and Science of Advertising." — Mr. George French, editor of *Profitable Advertising*, has issued another of his characteristic quasi-technical books, which are acceptable to the layman as well as to the expert. This latest effort, "The Art and Science of Advertising," is very well done mechanically, as all Mr. French's books are. The author is careful to explain that he refuses to dogmatize on so complex and varied a subject as the problems of advertising, but suggests that his effort to arrange in a systematic way the general trend of current thought on this theme may prove helpful and stimulate a closer analysis of the science of making known. The qualifications that Mr. French esteems an advertising man should have cover the entire sum of human knowledge. As an abstraction this idea may be admitted, but the overwise advertising man is usually of the smooth-bore order, and may be all right for birdshot, but of little use for game worth going after. Many excellent examples of modern advertising lithography and three-color plate work are inserted, not to illustrate the text, but as specimens of modern practice. Sherman, French & Co. are the publishers, Boston, Massachusetts. The work sells for $2.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

THE AUSTRIAN ETCHING PROCESS.—The use of dragon's-blood powder in etching, as performed in this country, is known in Europe as the American process. Then they have an Austrian process, which is thus described by a writer in *Process Work:* "When etching linework, give the plate a decent etch, as much as the finest work will stand without underbiting the lines. Gum up, and roll up with an etching-ink, using a flannel roller, not a nap-leather one, making the ink run down to the bottom of the work, thus causing a large shoulder. Powder up with bitumen, and scrape away any ink from the bottom of the plate. This will then stand a trial etch. Etch until the shoulder has been eaten away; repeat this process until the plate is deep enough. Three baths are sufficient. They use bitumen for the sensitizer instead of albumen, and roll up with the etching-ink, made very thin with machine-oil or oil of spike.

MEXICAN ZINC.—United States Consul Louis A. Martin sends from Mexico a report covering the zinc mine industry of Chihuahua, in which he estimates the cost of production of zinc ore as follows: From Picachos the total cost of mining and hauling to points in Kansas should not exceed $12.32 per ton, American money. From San Ysidro, the total cost, mining, handling, freightage, etc., to points in Kansas should not be much more than $13.57 per ton. From Santa Eulalia the cost of production laid down in points in Kansas should not exceed $9.75 per ton. These mines are now shipping to the United States over one hundred and twenty-five tons of ore a day. The smelting of this ore will have to be done in this country, owing to the lack of available coal in Mexico. A conservative estimate places the crude zinc bearing ores in this district that are already in sight at one million tons, so there is no danger of a corner in zinc or much fear that the prevailing cost to engravers will be raised materially.

ENAMEL LIFTING FROM STEEL PLATES.—"Photo-engraver," Boston, writes: "I have had no end of trouble with the enamel lifting from some beveled steel plates that I have been obliged to use. The steel plates are polished, so that I merely cleaned them or buffed them with whiting before coating. If you will help me over this difficulty, I will be a life subscriber." *Answer.*—The trouble is, you have not cleaned the steel plates from the grease that got there in polishing. The probability also is that there is grease enough on the back of the steel plates to cause your trouble. If you will clean off the grease from the back and front of the polished steel plate by first soaking it in clean benzine and then allowing to soak in warm and clean potash solution, you will get enough grease out of the plate to allow the enamel to stick. Going over the steel plate with fine willow charcoal will also give the steel surface a "tooth" to hold the enamel better. It is presumed you know how careful you must be to have the enamel solution alkaline, or, at least neutral, for the least trace of acid in it will etch the steel when drying the coating.

PRESERVING PLATE-HOLDERS.—"Pioneers," New York, ask: "We are old-timers in the business, as you well know. We read your articles every month. Can you tell us why plate-holders give out so much sooner now than formerly? Is it because they do not put the workmanship into them? Can you recommend good plate-holders?" *Answer.*—This department does not recommend material. The plate-holders are not made as serviceable as they were when John Stock, for example, made them. The trouble with plate-holders now is largely with the employers in not giving their operators time to renovate their plate-holders. A good plan is to have extra ones to take the place of those needing repair. One large firm has only 14 by 17 cameras, all of the same make, so that the plate-holders are exactly alike. The blocker is something of a cabinetmaker. He takes a plate-holder, lets it dry thoroughly and scrapes away with broken glass the part slightly rotted with silver. Then he either varnishes it with a black spirit varnish or heats the wood slightly and rubs into it a mixture of paraffin wax in which rubber has been dissolved. The wooden bar which catches the drip of silver from the plate is soaked for a time in this paraffin and rubber mixture, when it is almost at boiling point. Plate-holders are always in good condition in that shop.

THE HIGH-LIGHT PROCESS FOR PENCIL SKETCHES.—"J. W. M.," Columbus, Ohio, asks: "How are the negatives made for the high-light half-tones that are becoming more common in the magazines? Are the high lights painted out on the negative or the work covered up before etching or after a first bite? I have used both these methods on simple jobs, though I can see that is not the way more complicated work is done." *Answer.*—In Europe, where cameras are used in which the half-tone screen is attached to the inside of the camera, and can be swung out of the way when a line negative is being made, high-light negatives are easily produced by making the half-tone negative through the screen as usual and then swinging the screen out of the way so as to give a slight exposure to the copy without the screen, and thus fill up the high lights so that they can be intensified and close up the dots so as not to print. In this country they have a camera with a second holder, which slides in ahead of the regular sensitive plate-holder. This second holder supports the half-tone screen, when, after the half-tone negative is made, the holder is withdrawn, the half-tone screen removed and a piece of plate-glass the same thickness as the screen substituted. A short exposure is given to the copy without the screen to close up the high lights.

HALF-TONES FROM HALF-TONES WITHOUT PATTERN.—"Operator," Cincinnati, asks: "How can I get rid of pattern in making half-tones from half-tone copy? I have tried various ways. For instance, I had a fine ground-glass which I laid over the half-tone copy. This broke up the half-tones into a part grain. It did the trick sometimes, but it grayed the result as if I had 'flashed' the negative too long. Then I have turned the copy so that the angles of the screen in the copy and the angle of the screen in the camera were the same. Sometimes I hit it and sometimes I miss. What is the proper way to go about it?" *Answer.*—A most successful way is the following, which has been practiced by the writer: First, put a piece of ground glass in the plate-holder with the half-tone screen. Focus same size on the plan-board. Have an assistant

turn a straight-edge on the plan-board until it is absolutely at the same angle as one of the rulings of the screen. Have him draw a line on the plan-board to mark the angle of the straight-edge. In the same way get a line on the plan-board exactly at right angles to the first line and corresponding to the other ruling of the screen. Now take a piece of half-tone copy and indicate on its edges the exact angles of its half-tone ruling, then put this half-tone copy on the plan-board so that the marking on the copy corresponds with the lines on the plan-board and the pattern will be avoided, providing the position of the plate-holder, screen and plan-board is not altered.

COARSE-GRAIN TRANSFERS FOR OFFSET PRESS.— J. H. Finley, New York, asks: "How can I get coarse-grain transfers for the offset press? I can get them any degree of coarseness by half-tone, but I want them in grain." *Answer.*— This can be done by the following formula for collotype, suggested by C. Real: Make a sensitized gelatin solution as follows: Nelson's gelatin No. 1, sixty parts; distilled water, four hundred parts. Soak the gelatin in the water for an hour. Dissolve in one hundred parts of distilled water two parts of bichromate of potash and twelve parts of bichromate of ammonia. Melt the gelatin by the usual hot-water bath and pour it in a thin stream into the bichromate solution. Finally add twelve to fifteen drops of liquid ammonia, and keep stirring while adding twenty to twenty-four parts of a one-to-five solution of chlorid of calcium and eight to twelve parts of a two per cent solution of chrome alum. Filter well and coat perfectly level plates with this solution. Dry them in a temperature gradually rising from 115° to 150° F. These plates, when exposed, will give a perfectly natural grain, finer or coarser according to the quantities of calcium, alum and ammonia used, and thickness of coating. If a greater separation of grain is wanted, submerge the plate, after washing and drying for about six to ten minutes in a one per cent solution of ammonia heated to about 85° F., then harden for about two minutes in a two per cent formalin solution, wash and dry again. Transfers from these plates are admirable for the offset press for the reason that they do not require to be reversed.

NEW YORK PHOTOENGRAVERS ENTERTAIN MR. H. SNOWDEN WARD.— There was a complimentary dinner given on February 9 at the Hotel Brevoort, New York, to Mr. H. Snowden Ward, of the *Process Engraver's Monthly*, of London. About thirty-five photoengravers attended. Among them were Messrs. Wilson and Morley, of the Electro-Light Engraving Company; Messrs. Walker and Epstean, of the Walker Engraving Company; Mr. Wilkinson, of the Zeese-Wilkinson Company; Max Levy, and Messrs. Ringler, Cooper, Harding, Browning, Anderson, Gerland, Fleming and Lowes. Also Mr. John A. Tennant, of Tennant & Ward. After a good dinner, toastmaster Wilson introduced Mr. Ward, who spoke on "Processwork in Great Britain," giving interesting comparisons of work and methods, with complimentary references to our superior methods, and particularly of the fraternal spirit that is so much in evidence on this side of the water. Max Levy followed with a most practical talk on "Principles of Success in Business," basing his suggestions on his own methods and experience. "A good product and an unvarying price"; "Persistency, consistency and progress"; "There are always sufficient people to pay a good price for good work," were some of his maxims. F. A. Ringler spoke of the inevitableness of competition and the difficulty of following ideals in the strenuous rivalry of business. Edward Epstean recommended union shops and union labor as a basis for good work and good prices. J. Clyde Oswald told some anecdotes, and others spoke in the general discussion of topics which followed. The success of the gathering was due to Messrs. B. W. Wilson, Jr., and J. A. Anderson, forming the committee in charge.

FACTS AS TO ENAMEL FORMULAS.— Ludwig Tschorner has made extensive research into enamel formulas at the Royal Institute for Graphic Research at Vienna, and his results are given in the "Graphic Arts Year Book" for this year. Here are the principles which he found underlying the whole subject: The sensitiveness to light of a fish-glue coating depends on the percentage of bichromate incorporated with it. The more of the latter that is in the coating, the more sensitive it will be. Too great quantities of bichromate, however, prolongs the printing time. As a matter of fact, the bichromate gives the coating an orange-yellow tint; hence, it acts as a ray filter. Consequently, the blue and violet rays, which are the main chemical agents, are held back. As, however, the light must pass through the entire layer of the glue down to the metal, the thicker the coating the more faintly it must be colored. In other words, to obtain the same degree of sensitiveness, thinner films permit of more density of color than thicker films, which, for this purpose, require less coloring. The percentage of bichromate also exercises a great influence upon the hardness of the enamel. The strong yellow-colored thin films resist acid better than the thicker films not so strongly colored with bichromate. The kind of light to be used for printing is of the greatest importance. The whiter the light — that is, the nearer it approaches sunlight — the stronger may be the coloring of the fish-glue solution. The stronger the light to which the film is exposed the more solid the enamel. In using a light emitting blue or violet rays, the sensitive coating must have less coloring, inversely proportional to its thickness. Albumen added to the solution makes it more sensitive and easier to develop. If one increases the percentage of albumen in the enamel its sensitiveness will no doubt be great, but the enamel will not be improved. The addition of chromic acid to the enamel solution increases to some extent the sensitiveness of the coating and considerably increases the acid-resisting power of the enamel, so that even slightly exposed prints produce a firm enamel. Chromic acid, besides producing a thicker coating and a lengthened exposure, causes a darker coloring, so that in case of a proportionate increase of the burning in an absolutely black enamel can be obtained.

PRIZES FOR PRINTERS.

The American Printer, 25 City Hall place, New York, will publish in the April number particulars of a prize contest which is likely to be of much interest to the trade. A large printing establishment is about to move into new quarters, and the management wants to arrange the equipment in the most advantageous way with a view of economical operation. The increased cost of equipment made necessary by high-priced machinery, and the added expense of operation caused by higher wages and shorter working hours, make the subject of economical operation one of great importance to the employing printer.

The contest will be of value not only to the firm, which will make use of the best plan submitted, but to the trade at large. A prize of $200 will be paid for the best plan submitted.

HANDSOME TYPE-DESIGNS FOR BILL-HEADS.

Twenty-five bill-head designs for 25 cents. This is what you get when you send to The Inland Printer Company for a copy of "Specimens of Bill-heads No. 2." Do it now.

Written for THE INLAND PRINTER.

AN EXHIBIT OF ILLUSTRATIVE ADVERTISING.

BY ANNA M. DENNISTON.

WHOEVER cared to drop in at the old Athenæum building on Van Buren street, Chicago, during the week beginning March 13, and take the elevator "as far as we go," would have found a door flung wide to the public, and, beyond it, an art collection of great interest. The door bears the monogram "P. C.," and the rooms are those of the Palette and Chisel Club. The collection of illustrative and advertising art which was exhibited there presented a wide range of subjects and much variety in artistic handling. Nearly every known method of art production was touched upon by the club. This was emphasized by a view of these exhibits in conjunction with those to be given later in the season presenting landscape and other lines of pictorial art.

Near the entrance was shown a cover-page design by Harry Engel. The artistic quality of his work was shown in a scene breathing the late spring or early summer atmosphere. A loosely draped and graceful figure is seated in a swing, and is swaying to and fro in the breeze. The color effects in foliage and wood are soft and harmonious and unity is preserved throughout.

A series of illustrations for a historical romance, by August Petrtyl, was one over which much time could be spent in detailing merit, but it seemed to a mere spectator that a design for a calendar, generally thought less important, showed special marks of greatness and should be pointed out. If this design had been treated for a mural decoration instead of for a mere calendar, it would not soon have been forgotten. It represents the dawn of the New Year. The sun is rising in a glory of brilliant red. In the diffused light outside the disk the Recording Angel is bending over his book and writing upon its last page. A figure almost dissolved in light is coming forward and seems to penetrate the passing shadows with radiance.

Otto Hake has been the designer of the illumination of the catalogue, and in this, as in his series of decorative panels of birds, fruits and flowers, he has shown an entirely independent spirit and a mastery of surface covering for decorative effect. There is a touch of the Japanese spirit in his work, but no signs of mere imitation. His drawings for INLAND PRINTER covers are full of story-telling interest, and for composition, expressive rendering and truth of detail they are sure of appreciation. These illustrations represent the world's progress in the graphic arts from the use of tradition, as a means of presenting history and story, to hieroglyphic representation on stone, by illumination or hand printing, and so on to the modern printing-press.

Samuel J. Kennedy showed a series of illustrations representing country-boy life, full of human interest and humor, and admirably expressing the spirit of childhood. They are simply handled in bright color effects and carefully studied as to detail.

An ideal subject was masterfully handled by Arvid Nyholm. A graceful auburn-haired girl, in languid pose but with vivacious expression, is listening to the whisperings of a little Cupid bending toward her. Her hand is raised to enjoin silence, lest she lose the sweet message. Mr. Nyholm showed his skill here, as always, in handling color and line.

A calendar design in water-color, by Fred Larson, centered interest upon color combination and effects of light and shade. A simple, almost severe, figure is draped in green and appears to be a study rather than a subject.

Henry Thiedies' work shows great versatility. He had a number of character illustrations for newspaper purposes and a panel with well-filled space, representing a drummer-girl tramping across a grassy moor, and behind her sweep the lines of an unfurled American flag. This is fascinating as a bit of technic in line and water-color.

A beautiful little child's head was the work of Joseph Swoboda. Though small in size, it attracted favorable notice for its feeling and rendering. A decorative panel back of the head gives the impression of a halo, thus creating a resemblance to a religious subject.

W. D. Goldbeck's work promises much, and several of his magazine and book covers showed the artist's grasp of subject, color and arrangement. A pyramidal composition representing the arts of painting, engraving and printing, and symbolized by three workers in the three arts, locking arms, was of special interest.

Eugene Savage had a very attractive design representing a boy swinging. The swing is being "pushed" by his playmate. The colors are soft and the drawing full of spirit.

The work of Gus Baumann is varied and strong. A number of beautiful etchings from foreign subjects were shown in connection with some clever prints from wood blocks. One of these is a street scene printed in pale tones on white ground, and the others evidently humorous card designs printed in black and white. An attractive design for the "Cook Tourists" was that of an Arab in richly colored costume, standing in bold relief against a yellow panel.

Sam Stoltz had a half-length figure and several heads designed for calendars, the types being beautiful modern girls in picture costumes and hats. The execution was practical and effective.

Angus MacDonald is best known by his clever character illustration in black-and-white, and a few small sketches in pen-and-ink, used for book illustrations, gave some idea of his ability in this direction. He also showed three large drawings done in color. The first is a colonial scene in which careful attention to detail and finish are evident. Two represent the modern girl, one standing, the other seated by a dressing-table. Both are costumed in blue and a decorative effect is obtained in the latter by means of a large mass of yellow daffodils in the foreground.

Fred Bertsch and Oswald Cooper joined in the production of an exquisite page illumination. The beautiful design and initial word were executed by Mr. Bertsch and the space thus designated is filled with artistic "hand-lettering" by Mr. Cooper.

A color study of a French model in green costume, by Max Gundlach, showed appreciation of interior lighting and the rendering of flesh tones.

Fred Arnold presented several studies of child life. Two of these are serious, and the remaining two introduce the irrepressible "small boy" into cartoon subjects. He also exhibited a number of clever pen-sketches.

A study of the interior of his own studio was shown by L. O. Griffith, and a large etching of a street scene in Quimperle demonstrated his skill in handling the etching needle.

Several beautiful landscape subjects, delicately etched by Herman Eich, attracted much favorable comment.

Jan Kraza's violin girl is gracefully posed. She sits before a window, the figure being softly silhouetted against the light. This picture is full of poetic feeling.

R. J. Davidson's designs for the National Biscuit Company have already been before the public in conspicuous places, so no word need be said regarding their utility and cleverness. He also touches upon less commercial subjects in his work.

Guy M. Chappel introduced two very beautiful and artistic flower studies for china decoration, and an architectural design, as a suggestion for interior decoration, was shown by C. E. Rang.

R. T. Ingerles' heads are delicate in color and handled in strictly commercial style. Probably they are to be used as calendars.

Some of the club members who work the hardest in strictly practical lines still find time to rest upon their oars and day-dream, and the result of these play times were a number of beautiful acid and dry-point etchings and exquisite monotypes. In fact, an etching-press has been purchased and will be established as a permanent article of furniture in the rooms of the Palette and Chisel Club. Gus Baumann, L. O. Griffith, Samuel Kennedy, Arvid Nyholm, Fred Larson, Otto Hake, W. D. Goldbeck, Wilson Irvine and Herman Eich are moving spirits in the promotion of an art comparatively new in this country, and have already obtained results that show understanding work and give great promise for the future.

While there was undeniably a good average at this second annual exhibit of illustrative advertising, it may, perhaps, be allowed an outsider to make a few critical comments upon the exhibition, the standard it has reached, and to speak of what might be achieved. First, it is plain that the list of club members embraces many names not included in that of the exhibitors. Many of these, to be sure, are men whose work is landscape painting or portraiture, but it seems unlikely that they never apply their knowledge to illustrative purposes. If this is the fact, however, would it be heresy to suggest that they make a concession to a common cause and show their mettle along these lines? It is surely not heretical to assume that they, as well as their fellows, would be benefited by the contact.

A mere outsider, who, by the way, knows well the work of many of the clubmen, has been tempted to complain that, while glancing over the collection at this exhibition, he finds that many who do exceedingly good work in some lines had a meagre showing. Some who are masters of more than one line did not bring out the full scope of their work, and some exhibited freely but omitted the very subjects that best represented them. Some, as has been said, did not exhibit at all. Whoever is able can not do a better work than stir up the members to greater activity in behalf of these exhibits, and to help in bringing results in proportion to the large amount of talent for which the club is accountable, first and last. Then the real interpretation of that magic "P. C.," which has always been so closely associated with all that is best in art, will dawn more fully upon artist and public.

MACHINE-MADE.

"What is this?"

The boss proofreader frowned horribly.

"This word in the middle of the sentence."

"'ppier'——"

"Explain."

"That ——"

The jocular compositor regarded the matter closely.

"That is the pied 'piper.'"

Smiling serenely over his pleasantry, he returned to the Linotype.—*Puck.*

QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

LITHOGRAPHING ON TIN (440).—"Kindly give us the names of concerns in the United States who can lithograph on large sheets of tin." *Answer.*—American Can Company, Merchants' Loan & Trust building, Chicago; National Can Company, Baltimore, Maryland; American Can Company, Cincinnati, Ohio, and Cream City Can Works, Milwaukee, Wisconsin.

MILK-BOTTLE CAPS (438).—"Can you inform me who makes milk-bottle cap machinery? I want a machine for printing and stamping these caps." *Answer.*—We are unable to locate any manufacturers of these special machines. In Chicago, one maker of these caps has designed his own machine, which is not for sale. Possibly some of our readers may know.

BANK-CHECK COVERS (441).—"We are going into the lithographing business here and we would like to make a deal with some firm that manufactures bank-check covers. Can you give us the name of some firms in that line?" *Answer.*—The National Blank Book Company, Holyoke, Massachusetts, and Gane Brothers, 116 Market street, Chicago, are manufacturers of bank-check covers.

GERMAN POST-CARD MAKERS (439).—"Will you give us the name of some post-card manufacturers in Germany who makes post-cards for the trade, in order that we may get in correspondence with them?" *Answer.*—Robert Kathmann & Co., Leipsic, Germany; Paul Finkenrath, Berlin, Germany; Hermann Wolff, Berlin, Germany, and Emil Trips, Dresden, Germany, are makers of post-cards.

CHARGE FOR ADVERTISING MATTER, PRINTING AND STATIONERY (409).—"Will you kindly enlighten me on the following subject—in other words, I want your conclusions in answer to the following question, which relates to the charging of printing and stationery and other advertising matter by printers for work produced for themselves. For instance, should the printer make his charge on advertising matter produced for his own plant on the basis of cost of material plus labor, or should his charge be made for cost of material and labor plus overhead charges?" *Answer.*—The charge should be merely the cost of the job, plus overhead expenses. Simply leave off the profit ordinarily charged to an outside customer.

NOT HIS DOING.

Two London cabbies were glaring at each other.

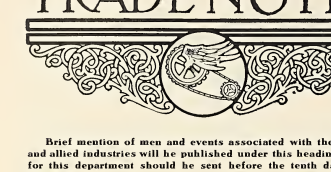
"Aw, wot's the matter with you?" demanded one.

"Nothink's the matter with me, you bloomin' idiot."

"You gave me a narsty look," persisted the first.

"Me? Why, you certainly 'ave a narsty look, but I didn't give it to you, so 'elp me!"—*Everybody's Magazine.*

TRADE NOTES



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Collingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Hallettsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

FEDERATION OF TRADE PRESS ASSOCIATION.—President David Williams, *Iron Age*, New York city; Vice-President, A. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Wart; Treasurer, Charles Wilde; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Brayton, John C. Brayton Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Henry J. Kahn, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Brown, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelliher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Rohrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS NO. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimhark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

BEN FRANKLIN CLUB OF CHICAGO.—President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

EMPLOYING PRINTERS' ASSOCIATION OF TEXAS.—President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

WESTERN MASTER PRINTERS' ASSOCIATION.—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.—President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

FRANKLIN PRINTING TRADES ASSOCIATION OF SAN FRANCISCO (an advisory organization composed of employing printers, employees, paper dealers, typefounders, inkmakers, etc.).—President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 543 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

INSTALLING COST SYSTEMS BY WHOLESALE.—Robert S. Denham, of Dayton, Ohio, made arrangements with the Minneapolis Typothetæ whereby he installed cost systems in about twenty-five printing-offices. The expenses were provided for by an assessment on offices using the system, and which was based on the number of employees.

ALLEGED SHORTAGE OF UNION OFFICIAL.—John J. Tunney, former treasurer of New York Electrotypers' Union, was arrested recently on a charge of misappropriating funds. The union's attorney said that on a new treasurer taking office he discovered there was only $50 in bank, whereas there should have been more than $6,000. Tunney said he would be able to show what had become of the money.

PROMINENT PRINTERS AT NEW ORLEANS.—President Fell, Vice-President Lee, Secretary Macintyre and Assistant Secretary Flagg, of the United Typothetæ, all hailing from Philadelphia, visited New Orleans during the first week of March to preach board-of-trade doctrine. The visitors were tendered a banquet by the employing printers of the Crescent City, and left well pleased with the result of their trip.

OREGON TO HAVE STATE PRINTERY.—The Portland (Ore.) *Journal* says it has been decided to establish a state printing-office, $20,000 having been appropriated by the Legislature for the purpose of equipping one. All legislative and departmental printing will be done under the supervision of a State board, composed of the Governor, State Treasurer and State Printer. The last-mentioned official will have a salary of $4,000 a year and be elected by the people.

PRINTERS IN A LITIGIOUS TANGLE.—Out in Salt Lake there are four newspaper and printing plants located on one street that have succeeded in becoming involved in four civil suits and one criminal action. In the maze of complaints, cross-complaints and processes arising out of this lawyer's bonanza, it is impossible to get a clear conception of the facts. The criminal action, however, shows the defendant is charged with the unneighborly and unprofessional act of stealing a newspaper-plant.

PRINTING EXHIBIT.—An exhibition of fine printing is to be held at the Free Public Library from April 12 to May 2, inclusive, and Newark Typographical Union will work in conjunction with the master printers to make it a noteworthy event. Besides the competitive exhibit there will be a general exhibit of art printing and of commercial work. The exhibition will be open to all printing concerns, whether they have union affiliations or not. The details

for the competitive exhibit have not yet been arranged.—*Newark (N. J.) Call.*

WANTS ALL PAID MATTER MARKED "ADVERTISEMENT."—A member of the Massachusetts Legislature is fathering a bill which, he thinks, is designed to uplift the daily press. If the measure becomes a law, reading notices and other paid matter in the news columns will have to be preceded or followed by the word "advertisement," in a separate line and in type not smaller than the body-type. This iconoclast, having no reverence for old customs, would have editorials that are printed for the price designated in the same cruel fashion. The penalty for an infraction is a fine of not more than $500 or imprisonment for not more than a year.

BOYCOTT SPREADS TO GERMANY.—The contest between the Butterick Company and New York Typographical Union is receiving prominence in Germany. The Berlin *Vorwärts*, one of Germany's great dailies, and devoted to the labor interest, calls on German workers to assist the New York printers, giving a list of the products of the company on its editorial page. Recently, what is the Supreme Court of the German empire, the Reichgericht, sustained a decision by a lower court which upheld the right of workingmen to boycott, holding that if the statements were substantially truthful the unions could not be interfered with.



"There's nothing so refreshing as sleep."

AUSTRALIAN NEWSPAPER MEN TO VISIT CANADA.—In June there will be a gathering at London, England, of newspaper men from all sections of the British empire. The delegates from Australia and New Zealand are scheduled to leave Sydney, New South Wales, on April 12 and will traverse Canada during the month of May, arriving at Vancouver, British Columbia, and departing from Quebec. Canadian newspaper men are preparing to entertain the visitors as they pass through the Dominion. The Imperial Press Conference, as the meeting is called, is the greatest gathering of journalists in the world. More than a thousand fellow journalists will act as hosts when the colonists reach Great Britain.

TORONTO PRESSMEN'S UNIONS AT OUTS WITH INTERNATIONAL.—During their strike for the eight-hour workday, the pressmen's and feeders' unions of Toronto were among those that refused to pay the assessment and maintained they should be governed by the agreement with the Typothetæ. Other organizations taking the same position at the outset of the struggle have made their peace with the international union. The Canadians, who secured the shorter hour before the pressmen acted and without a struggle, proved more obstinate. International President Berry visited Toronto recently and has instituted local unions, some employers having expressed themselves as favorable to their employees affiliating with Mr. Berry's organization. The split may yet cause some friction between employers and employees.

GREELEY STATUE LABELED AT LAST.—The provincial craftsman browsing around Broadway and Thirty-third street usually stops and takes a second look at the more or less artistic statue of Horace Greeley. There is no mistaking features so well known at least to the middle-aged, but the sightseer marvels at the somewhat unworthy surroundings and looks in vain for the names of the donors. President Tole, of "Bix Six," noticed the defect, and at a recent meeting the Municipal Art Commission was induced to authorize the placing of this inscription on the pedestal: "This statue of the first president of the New York Typographical Union, No. 6, was presented to the city of New York by Horace Greeley Post No. 577, G. A. R.; New York Typographical Union, No. 6, and Brooklyn Typographical Union, No. 98."

BOOKBINDERS FOR BETTER PRICES.—The New York Employing Bookbinders' Association appointed a committee to confer with the committee of fifteen of the Employing Printers' Association. The two bodies met and decided that their organizations should coöperate in the effort to raise prices. The binders say that work is fairly plentiful, but they do not secure an adequate return for the money invested. Speaking of the committee of fifteen, Secretary Smith is reported as having said: "Our committee has held many meetings and is gradually straightening matters out. The trade has been so long without a system of prices that it takes time to get a uniform system adopted. Some of the employing printers have also bookbinding plants, and the coöperation of the employing bookbinders will enable us to hasten our plans to completion."

TYPOGRAPHICAL UNION WANTS FIRES INVESTIGATED.—The Pilson printing establishment, at Jersey City, is at outs with the local typographical union. According to the local press, the place has been on fire five times within a comparatively short period. The fire and police departments were unable to assign a satisfactory cause for these outbreaks, and the newspapers made it a point on each recurring blaze to place emphasis on the fact that the office was nonunion in such a manner as to make it impossible to escape the implication. After the fifth attempt at arson, the union spoke out by making a public demand of the police department to apprehend the guilty parties. The department is told that in justice to those under suspicion it should do so, as well as for the good of the city, as "mysterious fires are not a good advertisement for any community."

TYPOTHETÆ LOSES LAWSUIT.—The United States Circuit Court of Appeals sitting at Cincinnati early in March rendered a decision upholding the contentions of the union

in the now famous injunction case. In the fall of 1907, the United Typothetæ applied for a judicial order preventing the then newly elected officers of the International Pressmen's Union from promoting a strike for an eight-hour workday in Typothetæ offices, claiming such an act was in violation of the terms of a contract entered into between the union (through its former officers) and the Typothetæ. District Judge Thompson refused to make the injunction permanent, holding that the agreement did not bind the pressmen to continue working a nine-hour day. From this the United Typothetæ appealed and again met defeat.

PROMINENT UNION PRINTER ACCUSED OF CRIME.— Henry S. Hudspeth, formerly president of the New Orleans Typographical Union, has been apprehended at the instance of his successor, President Tucker. Based on the reports of expert accountants and of Special Investigator T. C. Parsons, Hudspeth is alleged to have defrauded the local and international unions of money. It is also alleged that he provoked a small strike as a means of getting authority to use the funds freely. For this action he was expelled from the organization. A former secretary, Stevenson, is also embroiled in the mess and is under arrest. Hudspeth acquired national prominence in the craft by opposing President Lynch at the last referendum election. His "platform" was professed opposition to the centralization of power which has developed in the International Typographical Union in the last two decades. He alleged that President Lynch had too much authority vested in him, and as that gentleman is supposed to have had some hand in bringing Hudspeth to book, one reason for the protestations is made apparent.

BOOKBINDERS AND THE TARIFF.— President Glockling, of the International Brotherhood of Bookbinders, is actively engaged in agitating for better terms in the tariff schedules for his craft. In an interview in the New York *Sun* he is reported to have said: "We have memorialized all our locals to urge their congressmen to work for a reclassification of the books coming under the educational clause, and to have artistically bound volumes which are sent to be bound in Europe and returned to this country duty free placed on the dutiable list. The educational clause is so much stretched that little else than novels pay duty, and even some of the novels are brought under the educational class. The clause admitting religious books duty free is also stretched beyond due bounds. It allows not only Bibles and prayer-books to come in duty free, which there might be no objection to, but also all books touching on religion ever so slightly. No less than $14,000,000 worth of these books come in free every year. With a reclassification so that these clauses could not be stretched as they are now there would be a great deal more work for the bookbinders at home."

BANQUET TO PUBLIC PRINTER DONNELLY.—A number of members and former members of New York Typographical Union tendered a banquet to Public Printer Samuel B. Donnelly, at the Broadway Central Hotel, on Sunday, March 28. The guest of honor had served as president of this union three times, as well as one term as chief executive of the International Typographical Union. In order to accommodate the morning newspaper men the function was held at 2 P.M. The affair was in charge of the following committee: Charles M. Conlon (chairman), Leon H. Rouse (vice-chairman), Jerome F. Healy (treasurer), Charles J. Dumas, Marsden G. Scott, Patrick H. McCormick, James J. Murphy, Charles Francis, B. Peele Willett, Julius W. Lindblow, William H. Van Wart, Oswald Maune, Charles J. O'Brien, Alex Ferris, S. Oppenheimer, James M. Cunnion, Samuel Thompson, William F. Wetzell, D. F. Ryan, Harry Fichtel, Joseph Hirschfield, Thomas Coloe, Richard Caldwell, Benjamin Harrison, James M. Tole, Charles M. Maxwell, George Stein, Hugh McAtamney, James M. Donohue, Vincent Costello, Barnet Greenberg, Hugh C. Curry, George P. Christie, William Brennan, James J. Kenny, James Griffon, Fred L. McCann, John M. Fitzpatrick, James Keaveny, Richard Watkins, John J. O'Connell, Frank Eames and "Nate" Newman.

TARIFF ON LITHOGRAPH WORK A HODGEPODGE.— Frank Gehring, president of the Lithographers' International Protective and Beneficial Association, is reported in the New York *Herald* as saying: "The Dingley tariff, as affecting lithographs and lithographic prints, is a hodgepodge. The duties collected on lithographs and lithographic prints run from eleven to one hundred per cent. What I want, and what the organization that I represent wants, is a uniform tariff that will give people the opportunity of employment and fair and good wages for that employment. While there has been some unpleasantness between the employers and our organizations during the last two years, we will take care of the internal proposition — the domestic proposition — and we hope that the lithographers and others in that line will be willing to meet us on fair or neutral grounds. In the meantime, however, call it a truce if you please. We are for such protective duties as will give American workmen the opportunity of producing any and all kinds of goods in our lines or any other lines."

INLAND PRINTERS FOR EVERYBODY.— Channing Wilde, a popular representative of the New Bedford (Mass.) *Evening Standard*, contributes the accompanying illustration of some of the readers of THE INLAND PRINTER in the office of that excellent paper. Mr. Wilde says: "Please



Appreciative readers in the office of the New Bedford *Standard*.

send to my address sixteen copies of the February INLAND PRINTER. The enclosed picture is one I took last year of THE INLAND PRINTER readers in the *Standard* office. My reason for not sending it before may be guessed from an inspection of the 'doublet' in the front row."

A HELPFUL BOOK.

"Cards and Tickets No. 3" is an up-to-date style-book for the progressive printer. It contains forty-five designs in one and two colors, embracing all classes of business and professional cards and tickets. To be had of The Inland Printer Company for 25 cents.

Written for THE INLAND PRINTER.

UNCLE SAM'S OFFICIAL PRESIDENTIAL PORTRAITS.

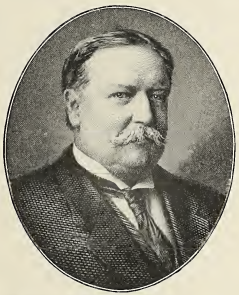
BY WALDON FAWCETT.

FOLLOWING the custom of nigh half a century, the United States Government has just had engraved and printed its first "official" portraits of the new President, William H. Taft, and the lately installed Vice-President, James S. Sherman. The work, as under similar circumstances in the past, has been done at the United States Bureau of Engraving and Printing — that branch of the Treasury Department which is charged with the production of all the Government's paper money, postage and revenue stamps, bonds and other securities. The new Taft and Sherman portraits are uniform in size and general characteristics with the likenesses of the other Presidents and Vice-Presidents on file at the big printery, and by their addition the collection is brought up to date.

Comparatively few people are aware that it is the practice of the Federal Government to keep on hand and ready upon requisition of federal officials. Such an engraving, when duly autographed by the subject and presented as a token of esteem, is taken to have rather more significance than a photographic portrait bestowed under the same circumstances.

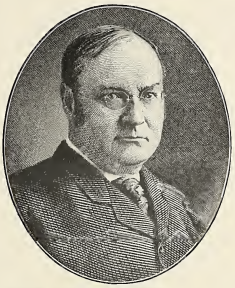
Soon after the election of Taft and Sherman, Director Joseph E. Ralph, of the Bureau of Engraving and Printing, took steps to prepare the latest official portraits of the presidential series, for it was desired that a number of the engravings be ready by inauguration. As is customary, the subjects were consulted as to their preferences in the matter of pose, expression, etc., and then the work of engraving the plates was placed in the hands of G. F. C. Smillie, the famous expert engraver, who, during the fourteen years that he has been on Uncle Sam's pay-roll, has engraved portraits of all the Presidents of the United States and many of the Vice-Presidents and cabinet members.

Mr. Smillie, who is the dean of the Government's corps of portrait engravers, and receives a salary not so much below that of a member of the President's cabinet, was



Copyright, 1909, by Waldon Fawcett.

Official portrait of William Howard Taft, Twenty-seventh President of the United States.



Copyright, 1909, by Waldon Fawcett.

Official portrait of James Schoolcraft Sherman, Vice-President of the United States.

for instant use carefully engraved plates of all the Presidents and Vice-Presidents of the republic. Of late years the scope of this odd art gallery has been broadened to include all the members of the presidential cabinet. Ostensibly the purpose of this unique file of printing-plates is to provide authoritative likenesses of all our leading public men for use whenever called for on currency, stamps or securities.

However, inasmuch as it is not permissible to use the portrait of any living official on Uncle Sam's legal tender, it can be appreciated that there is in reality no need, in so far as that purpose is concerned, to engrave the official portraits immediately the newcomers are installed in office. The real reason for this promptitude is that numbers of the official engravings are furnished to the subjects for distribution among their friends. It is one of the perquisites of high office under the Government regarding which the general public hears little. That these novel souvenirs are appreciated by the dignitaries for whose benefit they are provided is best attested by the number of engravings which have been struck off in the past decade occupied for about one week on each of these new likenesses. He pronounced both subjects comparatively easy of rendition, and it is interesting to note in this connection that Mr. Smillie, whose engraving of Theodore Roosevelt is pronounced a masterpiece, declares that the face of the lately retired Chief Magistrate was the most difficult to depict of all the American Presidents. This was due, of course, to the great number of lines in the face, and the vigor of the expression, a further complication being supplied by the circumstance that the subject was represented as wearing glasses.

Engraver Smillie made his plates of the earlier Presidents and other officials from authoritative old portraits in oil or other approved authentic likenesses, but most of the engravings of officials of the present generation have had their inspiration in photographs, supplemented by sittings accorded by the subjects, in order that the engraver might verify at first hand details of expression, etc. The late President McKinley granted a number of sittings to Mr. Smillie, and was a particularly interesting subject, for the reason that the two sides of his face presented

profiles that were radically different in cast of countenance. The official engraver finally selected the profile that emphasized McKinley's resemblance to Napoleon, and this appears as the official portrait. The printing of the engravings of Presidents and other high officials at the Bureau of Engraving and Printing follows much the same routine as the currency, which continues to be printed on hand presses exclusively, although electrically operated power presses have recently been introduced for stamping. The impressing of the official portraits for presentation purposes is done on special grades of paper, and is entrusted only to the most skilful of the plate-printers.



Copyright, 1909, by Waldon Fawcett.

G. F. C. SMILLIE,

Expert engraver at the United States Treasury, who has engraved all the official presidential portraits.



Copyright, 1909, by Waldon Fawcett.

JOSEPH E. RALPH,

Director of the United States Bureau of Engraving and Printing, at Washington.

PSYCHOLOGY OF COLOR ADS.

Professor Walter Dill Scott, of Evanston, Illinois, ought to get busy on the psychology of colors in their relation to advertising. The results that he would secure from a round-robin sent to several thousand readers of catalogues, circulars and a like number of advertisers using such mediums would no doubt develop some startling facts.

The writer of this has been in a position to observe the marked pulling power of colored illustrations as compared with black ones. In a catalogue issued by him some years ago for a department store, four rugs out of some forty were illustrated in colors and the orders which came in for the four colored rugs outnumbered those for any of the ones illustrated in black, ten to one.

The advertiser who wishes to sell his goods direct to the consumer and particularly by mail has tremendous possibilities before him as yet only partially realized. It requires courage to be sure, to issue a whole catalogue in colors, because the expense is considerable, but the selling force of a colored illustration which shows the object as it is in its natural shades and tints more than justifies the added expense.—*Novelty News.*

THIRTY-FIVE GOOD IDEAS FOR 75 CENTS.

Cover and title-page suggestions? We have them on all sorts of stock and in all kinds of color-schemes. The new portfolio, "Covers and Title-pages," contains thirty-five ideas and costs but 75 cents. The Inland Printer Company.

CIRCULATION MANAGERS TO MEET.

To better themselves, to become more valuable to their employers, and to broaden their knowledge, the members of the National Association of Managers of Newspaper Circulation will meet at their eleventh annual convention in Cleveland, Ohio, on June 15 next, the sessions occupying three days.

The program will be the most interesting and instructive ever prepared for these gatherings. Subjects covering the successes and failures of more than two hundred of the leading dailies of North America will be taken up and thoroughly thrashed out. Addresses will be delivered by men who have spent a lifetime in newspaper work, and the views of prominent publishers and newspaper workers will be heard.

Every publisher of a daily newspaper ought to make sure that one of his representatives is present at this convention, as they will derive great benefit in their circulation work from the discussion of the topics to be introduced. The officers of the National Association Managers of Newspaper Circulation are as follows: President, D. B. G. Rose, *Evening Post*, Louisville, Kentucky; first vice-president, R. L. McLean, *The Bulletin*, Philadelphia, Pennsylvania; second vice-president, H. E. First, *The Enquirer*, Cincinnati, Ohio; secretary and treasurer, J. R. Taylor, *The Press*, Grand Rapids, Michigan.

BLUFFED.

I advertise cut prices,
For I dearly love to print;
I'm printin', printin' all the while,
Although there's nothin' in't.

Why for do I thus throw away
My brains, and eke my labor?
If I declined, my patron would
Perchance go to my neighbor.

THE UPLIFT.

Lift a man, give him life, let him work eight hours a day, give him beautiful things to see and good books to read and you will starve out the lower appetites. Give a man a chance to earn a good living and you may save his life. Give a hundred men in this country good wages and eight hours' work and ninety-nine will disdain to steal.—*Wendell Phillips.*

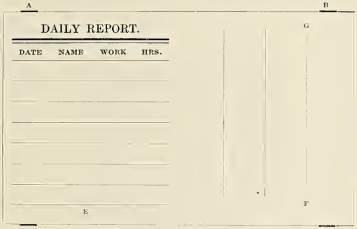
Written for THE INLAND PRINTER.

DOUBLE-FORM COMPOSITION.

BY FRANK M. COLE.

THE composition and make-up of double-form jobs — *i. e.*, jobs where the cross-rules run on one part of the sheet and the down-rules on another at the same impression — usually constitute a most perplexing puzzle to compositors. Probably very few workmen would acknowledge their inability to handle such jobs, but generally when the first impression is pulled on the press a discrepancy is discovered in the register. Often, too, the discrepancy is actually horrifying. In many cases the fault is due to the fact that the compositor does his work with the trimmed sheet for copy and the pressman sets his guides from the untrimmed sheet.

Whenever and wherever it is possible to handle in double form a job with intersecting rulework, it is certainly advisable to do so; provided, of course, the time saved in composition is not more than lost in registering the different sections. Where the rules can be made to cross each other and run their whole length, the beauty of a job is greatly enhanced. With no breaks appearing



in the lines the job will look smooth and very pleasing to the customer. Indeed, instead of a stake-and-rider fence effect that so often characterizes work printed from composition built up with a multitude of short rules, jobs produced from double forms give an impression of lithography or the idea of delicate machine ruling.

Then, too, where a job of this nature can be set, locked and sent to the press a perfect register, from forty to eighty per cent of the usual time of producing the work can be saved.

Ordinarily, shops are poorly equipped as to good brass rule of short lengths. Very often, also, what rule there is on hand has been in use for varying periods of time or a portion has seen rougher wear than the rest, making of a job set with short pieces a wretched hour for the conscientious pressman and, in its completed form, a hideous sight to artistic eyes.

I have found an excellent method for the make-up of these difficult jobs to secure accurate register. It is shown in the accompanying simple diagram, and explanations following:

The outside lines in the above drawing indicate the size of the untrimmed sheet.

The first step in the make-up is to decide on one certain margin. If the job is to be tabbed the tabbing margin (usually the top) will be generally the same as copy, if reprint. The trimming is expected to be, and usually is, uniform on the other edges.

Allowing the proper margin at the head, for example, place a short rule (*a*) far enough distant to appear at the edge of the sheet. Then take a sheet of the untrimmed stock and place another rule at the lower corner (*c*) sufficiently removed to allow both *a* and *c* to appear at the edges of the sheet. Place other rules in similar positions at the other end of the form (*b* and *d*).

Lengthwise the two sections of the forms should each be placed in the center of the half.

Measuring from the first rule above the box headings (which tops the down-rules) the distance to *a* should be exactly the same number of points as between *d* and *f*. Likewise, between *g* and *b* the distance should equal that between *e* and *e*.

If the form is a large one and in locking it should squeeze up so the short rule points will not admit the untrimmed sheet, then the job must be opened out. All additional leads or slugs, however, must be dropped somewhere in the job so as not to interfere with the measurements specified above.

Care should be taken, if job is intended for platen press, to place rules far enough from end of sheet to allow space for gripper. It is often desirable to remove the rules on the sides away from the guides just before the final lock-up.

These short rule points not only give the compositor a basis from which to make up his form to register, but they tell the exact line upon which the guides must be set. Absolutely no guessing whatever.

This method need not be confined to platen presses. Cylinder forms may be similarly made up.

While in the composition of double-form jobs there is the greatest saving of time, there is an economy on the press that should not be overlooked. Usually the pressman must institute a series of experiments, setting and resetting his guides many times before the job will register, even if properly made up. One point out on the head will throw the print out two points when the sheet is switched. The form is sent to the stone and some time is consumed in an endeavor to bring the diverging parts into proper juxtaposition. Thus, carrying the form back and forth, holding the press and using up the time of the lock-up man, often an hour or more is wasted; and finally, when the wheels begin to turn it may be that all consideration of the proper margins on the sheet have been cast to the wind.

LUCKY EDITOR.

A paper in a good-sized town in Michigan recently published this item:

"The business man of this town who is in the habit of hugging his typewriter had better quit, or we will publish his name."

The next day thirty-seven business men called at the office, paid up their subscriptions and left behind them thirty-seven columns of advertising, and told the editor not to pay any attention to foolish stories.— *Labor Leader.*

READY-MADE IDEAS FOR THE PRINTER.

You will never be at a loss for ideas if you have a copy of "Menus and Programs No. 2," a handsome portfolio of valuable suggestions. To be had of The Inland Printer Company for 50 cents.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

AMERICAN TYPEFOUNDERS COMPANY'S "CLEARFACE."

In the advertisement of the Boston Wire Stitcher, on another page, there is a strong exemplification of the exceptional adaptability of American Type Founders Company's Clearface Bold and Clearface Bold Italic types, for clean and legible business-getting publicity purposes.

THREE NEW INVENTIONS FOR PERFECTING REGISTER OF PLATES.

For the first time the F. Wesel Manufacturing Company announces in this issue of THE INLAND PRINTER three important inventions for holding and registering color and other printing plates. The inventions are also applicable to exact register work with curved plates fastened to cylinders.

A DISTINCTIVE HOUSE ORGAN.

The printing establishment of Wald Zachrisson, Göteborg, Sweden, issues one of the most elaborate house organs that we have received. A recent number is replete with handsome reproductions of commercial and other subjects in one, two and three colors. The platemaking, typography and presswork are of the very best, making it an excellent exposition of the capabilities of the firm issuing it.

SINCLAIR & VALENTINE COMPANY OF CANADA.

The Sinclair & Valentine Company of Canada, Limited, have established a plant at No. 1, Mincing Lane, Toronto, for the manufacture of printing and lithographic inks, where they will make a specialty of fine grades of black and colored and letter-press printing-inks.

For the purpose of covering the whole field of Canada, the company will place a competent staff of travelers on the road and make an active campaign on behalf of the Sinclair & Valentine product.

THE "MISS REMINGTON" BOOKLET.

One of the most effective advertising booklets which we have recently seen is that issued by the Remington Typewriter Company under the title, "Miss Remington Explains the New Model No. 10." It is a booklet of twenty-four pages and cover, the right-hand pages each containing a full-page illustration of "Miss Remington" explaining one of the good points of the machine. On the opposite page is contained the description which accompanies the illustration. The illustrations are excellent and bring out the various points effectively. The booklet is printed in two colors, with a strong embossed cover. The advertising department of the Remington Typewriter Company is to be congratulated on this exceptionally strong piece of advertising matter.

ELABORATE RAILROAD LITERATURE.

A recent booklet descriptive of the Overland route, issued by the Union Pacific and Southern Pacific passenger departments, is a handsome piece of typographical designing and advertising literature. Printed in brown ink and profusely illustrated with scenes along the route — the latter in colors — the effect is very pleasing. An ornate cover in several colors and gold, embossed, adds much to the book. Text and illustration are both interesting, the latter covering the important points and items of interest along the line described — from Omaha to San Francisco.

A POPULAR SALESMAN.

Philip P. Borne, foreign traveler of the Sigmund Ullman Company, has recently undertaken a lengthy trip over the continent, and will also visit Vladivostok, Japan, Australia and New Zealand. "Phil," as he is affectionately called by his many friends, is a native of New York, but he has traveled so extensively in foreign countries that he feels quite at home wherever printer's ink is used. For nearly a quarter of a century he has been extolling the virtues of "Ullmanines." It is said that he can clinch his



"PHIL."

arguments on behalf of "doubletones" in five languages, but he prefers to do his thinking and figuring in Anglo-Saxon.

Mr. Borne, whose travels have taken him seven times around the earth, always finds time to tell the foreign printers all about American type and printers' equipment, and has taken pride in stimulating a taste for the best there is.

CROSS PAPER FEEDER COMPANY AND DEXTER FOLDER COMPANY.

A community of interests brings about the highest form of productivity, and a classification of interests gives the consumer a certainty in selection that assures the best possible results. The arrangement whereby the Cross Paper Feeder Company has turned its selling and mechanical forces into coöperation with the Dexter Folder Com-

pany's staff is rather an unusual one and is a satisfying indication of the trend of enlightened industrialism, the improvement of the product and the bettering of conditions to the consumer. The business of the two companies will be transacted with the Dexter Folder Company, with headquarters at 290 Broadway, New York.

JUERGENS BROS. COMPANY REMOVAL.

The engraving, designing and electrotyping house of Juergens Brothers Company, of 140-146 Monroe street, Chicago, will remove its plant to 167 Adams street, between Fifth avenue and La Salle street, on May 1 next, where it will then be the only establishment of the kind within the "loop."

The removal is caused by the natural growth of a prosperous and well-managed business. At its present quarters the firm has repeatedly acquired additional floor space, and has now outgrown all the available room. In the Adams street premises the entire fifth and sixth floors will be occupied. All the machinery will be driven by individual electric motors, and new equipment combined with numerous improvements will enable the company to render to its customers more effective service than ever.

THE AUTOMATIC ROTARY PEN.

The Automatic Rotary Pen is fairly well described by its name, as it possesses three important features in such combination as to render it a very superior instrument in the hands of those having the skill and knowledge of lettering and drawing necessary to success in the field of commercial work of many kinds.

Its highest quality lies in the value of the line it produces, being the true drawing-pen line, of any desired width, and as it is rotary, it adjusts itself to any direction in which it may be moving.

It is also a fountain pen, carrying a good supply of ink, and these two characteristics, supplemented by a perfect adjustment device and perfect feed control, make an instrument whose work speaks for itself. Nothing ever



used heretofore was capable of such broad manipulation, nor enabled its user to readily produce that clean-cut, regular linework so essential to work of high commercial value, designed for reproduction by means of the prevailing process. It lends itself especially to the production of the zinc etching and electrotype. It may be used with or without a ruler, and in great scope of size, and in whatever manner it is used it is exceedingly rapid. It is a great time-saver when considered as a drawing-pen, and can be used to the utmost advantage in free full sweeps and curves of a sort that lend especial grace and beauty to the more ornate styles of lettering and designing. The specimens accompanying this description were made exclusively in free hand, and they show a quality of line that could hardly be achieved in any other way except by processes so tedious and laborious as to render their employment prohibitive as every-day commercial work. Work done with this pen will at once fill a large and waiting demand.

Being, like the ruling-pen, adjustable to any width of line, the long sweeps and curves necessary in commercial



work may be made in lines which retain an absolute evenness in width throughout, something impossible with the ordinary pen.

Information regarding this pen may be obtained from Edward P. Noble, 3928 Lake avenue, Chicago.

INK CATALOGUE OF THE E. J. SHATTUCK COMPANY.

E. J. Shattuck Company, makers of high-grade inks, 130 Fremont street, San Francisco, California, have issued a comprehensive catalogue of their products, which should be of interest and value to the discriminating printer. The inks for all purposes in printing, steel-die work, butter wrappers, etc., and in all shades, are exploited in this neat and well-arranged catalogue. The presswork and binding, by the Neal Publishing Company, is a good exemplification of the thoroughness of that house.

ENLARGEMENT OF THE TUCKER FEEDER BUSINESS.

The business of the Tucker Sheet Feed Company and Tucker Brothers Company has been absorbed by the Tucker Feeder Company, with offices in the Metropolitan Life Building, at 1 Madison avenue, New York. The company manufactures and will shortly place on the market an automatic register gauge and an automatic feeder for Gordon presses. J. E. Tucker will act as consulting engineer for the firm. The officers are John Cunningham, president; C. T. McCraw, vice-president; W. T. Williamson, treasurer; J. V. Leitch, secretary, and Frederick Fowler, general manager.

AN ELECTROTYPER'S REFERENCE BOOK.

The reference list of terms, processes and apparatus given in the second edition of "Electrotyping," by C. S. Partridge, contains invaluable information. Order the book at once from The Inland Printer Company. Price, $2.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever published to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7⅜ by 9⅜ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India once leather, $4; pocket edition, 3 by 5⅜, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ADVERTISER, founder, and for nearly 20 years sole proprietor of the printing house of Geo. W. Jones, London, a member jury of the printing and engraving departments at the recent Franco-British Exhibition, is desirous of taking up agencies in London for American and Canadian specialties for the printing, photoengraving and allied trades; highest references to houses of repute in London. Apply GEO. W. JONES, 8, Bream's buildings, Chancery Lane, London, W. C.

FOR SALE — A paying printing, binding and stationery business in a prosperous southwestern city, healthiest climate in the world; only business of its kind within a radius of 400 miles; will sell all or controlling interest. D 151.

FOR SALE — Well-established job-printing business in live town of 38,000 on Puget Sound; 3 jobbers; inexpensive plant to operate; annual business about $5,000; owner has other interests. D 80.

Publishing.

GOOD small trade monthly in southern city; 4,000 circulation; gross income, $5,000; price, $8,500. HARRIS-DIBBLE CO., 253 Broadway, New York.

FOR LINOTYPE USERS.

THE NEW IDEA DROSS RING goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only $1.50; over 300 in use. Send for circulars. F. D. HARRIS, McKeesport, Pa.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOS. F. SMYTH, 1241 State st., Chicago.

DEXTER FEEDER FOR SALE — NEARLY NEW DEXTER AUTOMATIC FEEDING MACHINE, WITH 1 HORSE-POWER CROCKER-WHEELER MOTOR, 220 VOLT; BEEN CONNECTED TO No. 00000 MIEHLE; PRESS SIZE SHEET, 46 BY 65; HAS SPECIAL CARDBOARD ATTACHMENTS; ALL IN PERFECT CONDITION; PRICE LOW. ADDRESS P. R. WARREN CO., WARRENVILLE, LOWELL, MASS.

ELECTROTYPERS' ROUGHER, single-brush black leader. Daniels' planer, Royle cabinet frame saw, Washington hand presses. HENRY C. ISAACS, 10-12 Bleecker st., New York city.

FOR SALE — A completely equipped electrotype foundry at a big reduction; machinery suitable for a small job electrotype plant or a publishing house. D 66.

FOR SALE AT — BRONSON'S, 45th and W. Harrison st., Chicago, Ill. Fine line of *rebuilt* presses, actually in stock, including many makes in 2 roller, 4 roller, front and rear delivery, high and low speed, all sizes in job, book and newspaper machines up to 60 inches; these must be sold NOW, regardless of cost, being overstocked; call or write for descriptive bulletin. We also handle new Universal presses and Childs' Acme paper-cutters.
BRONSON'S PRINTERS' MACHINERY.
Factory.....45th and W. Harrison streets, Phone Kedzie 224.
City Office.....Room 217, Chamber of Commerce bldg., Phone Main 375.

FOR SALE CHEAP — A No. 2 King embossing press and 14-inch King plate press, practically new; will sell the two for $50 if taken at once. TRAUB BROS. & CO., 205 Woodward ave., Detroit, Mich.

FOR SALE CHEAP — Huber 2-revolution fly-delivery printing-press, size of bed 36 by 52; condition good; liberal terms. GREELEY PRINTERY OF ST. LOUIS. 5-9

FOR SALE — Cottrell job cylinder printing machine, bed 26 by 35, table distribution, air springs and governor. G. RICHARD BERLIN, Bridgewater, Va.

FOR SALE or will trade for fast book press, 1 Babcock double feed dispatch press in first-class condition; takes sheet 35 by 48. VON BOECKMANN-JONES CO., Austin, Texas.

FOR SALE — 36-inch Brown & Carver paper-cutter, 25-inch Advance papercutter, No. 1 Monitor wire-stitcher, 8 by 12 Golding art jobber; all of above as good as new; also Hoe double cylinder press large enough for 7-column quarto daily, capacity 3,000 per hour, in fine order, just the thing for small daily; 38 by 52 Campbell 2-revolution press in fine order; will sell any or all of the above machines at bargain prices for cash or on easy terms to responsible parties. WM. J. PACKARD, Geneva, N. Y.

FOR SALE — 29 by 52 New Century press, 36 by 52 Optimus press, double-deck Linotype with extra equipment; each of above machines practically new; will sell at sacrifice prices; terms: $500 cash with order, balance in equal monthly installments extending over a period of 5 years; an exceptional opportunity to buy a new press or Linotype on long time. D 102.

FOR SALE — 43-inch Sheridan hand clamp cutter, first-class condition, cheap; two Semple trimmers, good condition; no reasonable offer refused. WALTER S. TIMMIS, 150 Nassau st., New York.

FOR SALE — 65, 85, 113 line Levy screens, hand press, Anthony camera, router; *very cheap*, account foreclosure sale. D 145.

FULL FONT 2-letter 8-point No. 2 Roman with No. 3 Gothic; plenty sorts; in good condition; $35. R. B. SHRYOCK, 3236 Chestnut, Kansas City, Mo.

MUST SELL AT ONCE a complete electrotyping plant: 1 Harris automatic press, with sheet, bag and envelope attachments; 1 Monotype outfit consisting of 1 caster and 2 keyboards; 1 German disk ruling and printing machine; 1 Sheridan embossing machine; standing presses, imposing stones, etc. BECKER BROS., 51 Terminal Way, Pittsburg, Pa.

SEYBOLD EMBOSSING PRESS, head 32 by 42; bargain. HENRY C. ISAACS, 10-12 Bleecker st., New York city.

WHITLOCK TWO-REVOLUTION PRESSES: Pony, 27 by 31, with new crank motion for bed, and all improvements; also 39 by 52, with new crank motion for bed; guaranteed. Send for complete list. RICHARD PRESTON, 167C Oliver, Boston.

HELP WANTED.

Artists.

EXPERIENCED MECHANICAL RETOUCHER, also designer and letter artist who can do Ben Day work. BUREAU OF ENGRAVING, Kansas City, Mo.

Bookbinders.

WANTED — All-around bindery man; must be expert finisher and forwarder, able to run double-striker ruling machine; open shop, 9 hours; no drinking man; state wages required, with references. JACKSON PRINTING CO., Pasadena, Cal.

OROTYP *IS A GOLD INK TESTED AND FOUND PERFECT*

FOR THE PRINTER requiring highest quality of Gold Ink for strictly artistic work, the ***OROTYP*** can be relied upon for permanency of lustre and body. Many producers have failed to create an ink to suit the present-day demand, while with ***OROTYP*** it is the "lucky" discovery. We want to interest Art Printers with samples of our Gold Ink, which will be forwarded gratis, upon request.

OROTYP is made in four shades: Light Gold, Deep Gold, Aluminum and Copper. Get the best at the price you pay for a questionable quality.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD
Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

HELP WANTED.

Bookbinders.

WANTED — First-class, all-around bookbinder and ruler; steady employment; state age, experience and previous employment; references. A. J. LAUX & CO., Lockport, N. Y.

Electrotypers.

WANTED — Electrotyper; thoroughly experienced electrotype finisher; must be first-class finisher on high-grade work; one with sufficient executive ability, hustle and all-around knowledge of the business to act as foreman of medium size finishing room; good permanent position for reliable man; open shop. Address, with full particulars, ELECTROTYPER, P. O. Box 588, Cincinnati, Ohio.

Foremen, Managers and Superintendents.

JOB FOREMAN, also job pressman — one with Duplex experience preferred; men who can take charge of a business of from $1,200 to $1,800 per month; chance to become interested in the business if desired; good town, union shop, everything first class; habits must be good. D 142.

WANTED — A superintendent who knows how to breathe deeply in the open air and has no use for booze, pasteboard or theology; must have no other gods before Gutenberg; also must have knowledge of bookwork and be able to keep down the feud between the composing-room and pressroom; only a man who can get others to do his work wanted; salary anywhere from $2,000 to $20,000 a year, just according to the size of the man. Address, with photograph, stating experience, THE ROYCROFTERS, East Aurora, N. Y.

WANTED — Manager for art department of a plant devoted to the complete building of high-grade catalogues, able to originate ideas and to design covers, title-pages and running heads, and pass criticism on quality and time of mechanical retouchers and wash-drawing artists; fine opportunity for a young man of ability and executive force. D 368.

Miscellaneous.

WANTED — Technical writer by a large electrical manufacturing company, to prepare copy for a general line of publications; should be able to write in semi-popular vein and present matters attractively to consumers, and should have good taste in display and typographical effects; moderate amount of electrical knowledge essential — the more the better; liberal salary to the right man; give full particulars and state salary desired. D 89.

Salesmen.

WANTED — One of the largest printing-plants in Indianapolis is in need of a printing salesman, one who can develop business successfully and close up catalogue contracts; plant has ample facilities for producing the highest grade of book and catalogue work; only a man of exceptional ability, having sound knowledge of the engraving and printing business, need apply. D 160.

INFORMATION WANTED.

WE WANT the present address of Alfred J. Bross, formerly in printing business in St. Louis; something to his advantage; will pay for correct address or information that will put us in touch with him. CHATTANOOGA ADVERTISING CO., 701 James building, Chattanooga, Tenn.

MISCELLANEOUS.

I WILL TELL YOU how to make a fine ink reducer and dryer combined; best embossing composition; excellent tablet glue; how to print two or more colors from one cut without mutilation; I am using all these in my business, and experimented long to find them out; you can get all ingredients cheap in your town. Full instructions sent for $1 money order. LEWIS C. KING, 421 N. 12th st., Richmond, Ind.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

ALL-AROUND BOOKBINDER, first class in all branches; 20 years' experience; strictly sober; best of references from present employer. D 324

AN ALL-AROUND BOOKBINDER open for position April 15; can furnish best of references. D 328.

Electrotypers.

FIRST-CLASS electrotype finisher; age 23; South preferred; union. D 432

FOREMAN — Position wanted by first-class electrotype finisher; highest references; thoroughly competent; will go anywhere. D 135.

Foremen, Managers and Superintendents.

SITUATION WANTED as manager or superintendent; 12 years' experience as successful salesman, estimator and manager in general printing and commercial lithography; know what good work is and how to get it at lowest cost practicable; good executive, careful buyer and successful at meeting trade; good references. D 556.

SITUATION WANTED as superintendent of plant or foreman of composing-room by practical man with years of experience; a good organizer and a hard worker; well posted on card-index and loose-leaf manufacture; 7 years with one concern and 5 with another; absolutely capable of handling any size plant or any end of the business, as shown by past record. D 120.

SITUATION WANTED — First-class compositor; familiar with high-grade booklet, catalogue and publication work, capable of handling men and can — when occasion requires — originate and execute consistent and artistic decorative drawings — not an amateur, having studied the subject thoroughly and often sold work; especially good at lettering. D 152.

SUPERINTENDENT — 17 years' practical experience supervision and management composing-room, pressroom, bindery; now in charge of large plant producing best grade of 2 and 4 color processwork, postal cards, view books, illustrated booklets, fine book and job work; best results guaranteed; close buyer, accurate estimator, good organizer; can inaugurate and maintain effective cost system; 34, married, abstainer, no tobacco, best references. D 133.

WANTED — A position as manager of book and job printing plant in the West by practical and competent man. D 96.

Operators and Machinists.

POSITION WANTED — Linotype machinist-operator, 11 years' actual experience, now employed, desires permanent position; day work, newspaper, small city, Central States; union, married; age, 30 years; give full particulars first letter. D 150.

Pressmen.

A FIRST-CLASS CYLINDER PRESSMAN desires a change; can give references and any information desired; capable of taking charge. D 159.

DUPLEX PRESSMAN wants position on 8 or 12 page machine; 7 years' experience; married and reliable; no colorwork; can come at once. C. G. BAILEY, 234 W. First st., Oswego, N. Y.

NEWSPAPER COLOR PRESSMAN, returning to United States, wants work by May 1; color or black work; economical handling of men and material; have been doing 40 editions per week (2 in colors); New York references. D 132.

WANTED — Position by a first-class vignette cylinder and platen pressman. WALTER CAVELL, 8 State st., Waterbury, Conn.

WANTED — Situation by cylinder pressman; experienced on general catalogue work; references furnished. D 137.

Salesmen.

SITUATION WANTED by printing machinery salesman with high-class firm; 12 years' experience in pressroom, 11 years as salesman; best references. D 141.

WANTED — Position as traveling salesman for reliable blank-book house; practical workman in all branches, and 1 year's experience on the road. D 146.

Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. D 67.

WANTED TO PURCHASE.

WANTED — 15 by 18 Harris press, 1 or 2 colors; state condition and best price. D 451.

WANTED — Good secondhand double-deck Linotype; send full particulars and price. THE BLADE PRINTING & PAPER CO., Toledo, Ohio.

WANTED IMMEDIATELY — One 10 by 15 one-color Harris automatic press, secondhand. Address Review Printing & Stationery Co., Decatur, Ill.

WANTED — Two-color press taking sheet not less than 42 by 56. A. F. WANNER & CO., Printing Machinery, 342 Dearborn st., Chicago.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. W. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass Rule and Brass Galleys.

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. **$1.00 PER PACKAGE,** containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. **Sold by All Supply Houses or by A. W. MICHENER, Mfr., 178 Monroe St., CHICAGO**

MICHENER'S EMBOSSING COMPOSITION

Bronzing Method.

NEW BRONZING METHOD; no dust, no spreading; big saving. GEO. W. ACKENBRACK, 38 Clifton st., Cohoes, N. Y.

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio, 71 sizes and styles calendar pads for 1910. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Instruction.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; an exact facsimile of Mergenthaler Keyboard; belt announces finish of line; detachable copyholder; instruction book; price, $4. THALER KEYBOARD CO., 505 "F" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City. tf

Linotype Instruction.

EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York. Four Mergenthaler Linotypes; get our remarkable offer before deciding on a school.

Machinery.

BARNHART BROS. & SPINDLER, Chicago, New, rebuilt. 7-9

Mats for Casters.

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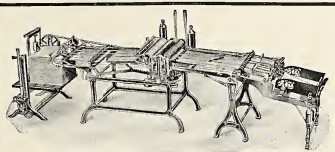
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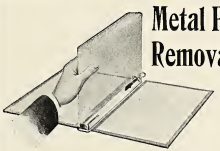
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SPACES	6	$0.43	$0.36	$0.34	$0.32	$0.30
	8	.36	.30	.28	.26	.24
	10	.36	.30	.28	.26	.24
	12	.33	.27	.25	.23	.21
	14	.33	.27	.25	.23	.21
	18	.33	.27	.25	.23	.21
	24	.33	.27	.25	.23	.21
	30	.33	.27	.25	.23	.21
	36	.33	.27	.25	.23	.21
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	14	.23	.20	.20	.20	.18
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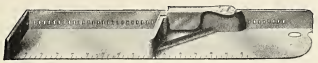
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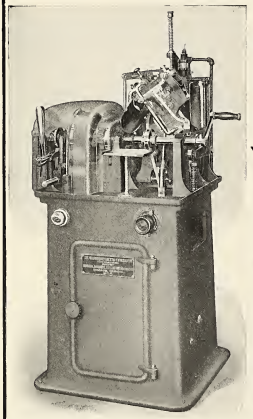
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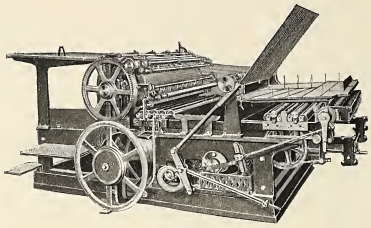
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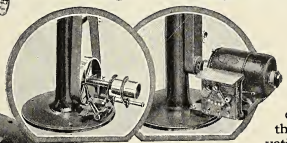
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With 110 V. D.C. Motor, mounted and belted, $50 extra.

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SEND FOR SAMPLE TO-DAY

Sold by all Responsible Dealers

MANUFACTURED BY

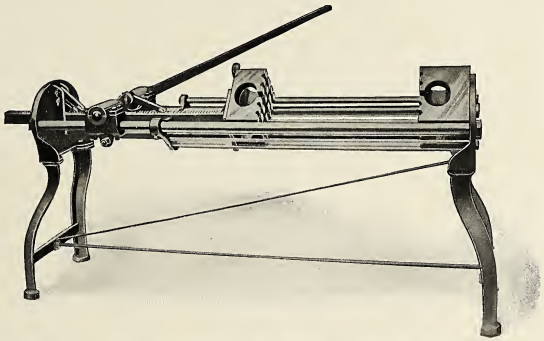
A. F. WANNER & CO.

340-342 DEARBORN STREET
CHICAGO, ILL.

The Simplest and Most Durable

IS THE

Crawley Bundling Press



This Press will prove to you that it is the Best

In use in twenty-seven States of the United States
District of Columbia
Canada
England
Australia
Philippine Islands
India

Descriptive Circular for the asking

MADE AND SOLD BY

The Crawley Book Machinery Company
NEWPORT, KENTUCKY, U. S. A.

IF YOU KNEW

from actual experience that

THE INLAND-WALTON ENGRAVING COMPANY

were turning out the best Engravings obtainable and that their service was absolutely unsurpassed would you hesitate to place your orders with them.

TRY ONCE AND BE CONVINCED

THE INLAND-WALTON ENGRAVING CO.
ORIGINATORS OF
WALTONES
120-130 SHERMAN ST.
CHICAGO

Uncle Sam says We Can't

On account of a decision of the postoffice department affecting our advertising plans, we are obliged to postpone the publication of the first business building suggestion which we promised to put before the printing trade in this number.

It will appear just as soon as we can rearrange our advertising in a manner that will be satisfactory to Uncle Sam.

In the meantime, we are busy keeping up the quality of

Buckeye Cover

and that quality is so high in comparison with the price at which Buckeye Cover is sold, that you are *losing money* every day you continue in the printing business without taking steps to become "Buckeye Wise."

Buckeye is made in every popular tint and shade from pure white to jet black; every color is made in three finishes; every finish is made in three weights.

Buckeye bulks thick, folds easily, takes ink perfectly, has an affinity for paste, embosses as a well-made cover should.

Buckeye is better cover than any other mill makes at anywhere near the price.

Buckeye is *better for more purposes* than any other paper on the market *regardless of price.*

Some jobbers sell Buckeye Cover under other names. Sample book and address of the nearest for your name on a postal.

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

Fastest Presses in the World!

HIGH-SPEED GOSS STRAIGHTLINE

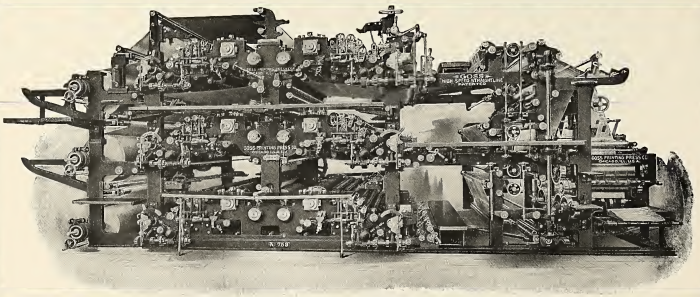
Patented

Go and see them at the *Times-Star*, Cincinnati, Ohio.

Cutting and folding at marvelous speed accomplished by entirely new folding devices lately *patented* and *solely owned* by THE GOSS PRINTING PRESS CO.

These valuable improvements in addition to speed:

Press can be plated without removing rollers.
Patented Ink Fountain, adjusting screws all at end of fountain.
All Roller Sockets automatically locked.
Positively can not cut ribbons upon collecting.
Design and Construction positively prevent breaking of webs.



HIGH-SPEED "GOSS" SEXTUPLE STRAIGHTLINE

Not merely an advertisement, but demonstrated daily by presses in actual operation at the Cincinnati *Times-Star*.

THE ONLY SEXTUPLE PRESSES IN THE WORLD PRINTING A DAILY NEWSPAPER AT THE FOLLOWING MARVELOUS SPEED

72,000 papers per hour of four, six, eight, ten or twelve pages.
54,000 papers per hour of sixteen pages.
36,000 papers per hour of fourteen, eighteen, twenty, twenty-two or twenty-four pages.
18,000 papers per hour of twenty-eight or thirty-two pages.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

CHICAGO
Main Office and Factory, 16th St. and Ashland Ave.

NEW YORK CITY
Metropolitan Building, No. 1 Madison Avenue

LONDON — 90 Fleet Street

THE FUCHS & LANG MFG. CO.

29 Warren Street : : : NEW YORK
328 Dearborn Street : : : CHICAGO
150 N. Fourth Street, PHILADELPHIA
44 High Street : : : : : BOSTON
Factory : : : RUTHERFORD, N. J.

Machinery
and
Supplies for Lithographers and Printers

OWNERS OF
Emmerich & Vonderlehr Machinery



SOLE SELLING AGENTS FOR

The McKinley Perfection Distributing Roller

Improves Your Work

Saves Ink

Gives Perfect Distribution

Simple but Effective

IF YOU HAVE NOT TRIED ONE, LET US SEND YOU ONE ON THIRTY DAYS' TRIAL.

A FEW TESTIMONIALS

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,—We write to inform you that we have just ordered another printing-press, which should be delivered here in the course of another three weeks. When it is installed we will give you an order for your "Perfection Distributing Roller."

We are now using this roller on five printing-presses and have tested them during the last three or four months. It is a pleasure for us to say to you that this roller has proven to be just what you call it, namely, "Perfection." As Colonel Sellers used to say, "It is the lacking ingredient," and now that we have it we are not having any of the troubles that we previously had in the direction of thoroughly distributing the ink on our presses. The mechanism on this roller is *simplicity* itself, and yet the result is absolute. When the press is working, the roller must vibrate, thus the ink is bound to be perfectly distributed, and therefore all streaks and spots in the printing are done away with.

We cheerfully recommend this roller to all printers, believing that if they purchase one, that in two weeks after it is installed they will find it absolutely necessary to have all their presses fitted up with this "Perfection Roller."

Yours truly,
CHAS. W. SHONK CO.

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,—After a thorough practical test of some months, we wish to say that your rollers, which we have attached to all of our presses, have proved a source of great satisfaction and delight to us.

The uniform result in the work produced by their action in the distribution of the ink and the saving of time on work on which the colors run more or less solid has been such that we would under no circumstances be without them.

Yours very truly,
ACHERT & HENCKEL,
WM. K. ACHERT.

MANUFACTURERS OF

HIGH-GRADE PRINTING INKS

. . . The . . .

CARTWRIGHT

Automatic Job Press

Prints 4,000 to 10,000 Impressions per Hour

Quality of work guaranteed the Best

Flat Bed : Flat Platen

Automatic Sheet Feed
Automatic Roll Feed
and Hand Feed

Interchangeable in a Few Minutes

Instantaneous Impression Adjustment

Saves Over Half the Cost of Make-Ready

Perfect Ink Distribution

QUALITY OF PRODUCT at high speed guaranteed to be absolutely second to none.

ACCURATE REGISTER of the press is assured by the square and rigid impression of the bed and platen, which are always parallel while the press is in operation.

SIMPLE IN MECHANISM—Any intelligent pressman can operate it after a few hours instruction.

SUBSTANTIAL CONSTRUCTION—Well adapted for embossing or any work requiring a heavy impression.

And Other Advantages Never Before Possible in a Platen Press.

THE CARTWRIGHT PRESS

is a complete revolution in Printing-Press construction and has been spoken of by experts as the only platen press built on absolutely accurate mechanical principles. It has no "scissor," "hinge" or "clam-shell" movement.

¶ The bed and platen are always parallel while the press is in operation, except when the hand-feed is in use, and then the platen is lifted to receive the sheet. The impression is absolutely rigid and there is no chance for slur.

¶ Speed is obtained by reducing all reciprocating movements to a minimum and using rotary movements wherever possible. Practically the only reciprocating movement is in the impression. The highest quality of work can be produced at a speed of 4,000 to 10,000 impressions per hour, according to size of press.

¶ The rollers pass over the form and around on an ink drum describing a rotary movement.

¶ Throughout, the construction is very simple, in fact the "Cartwright" is as simple as a "Gordon."

The Cartwright Automatic Press Company

SALES OFFICES

WORLD BUILDING : : : : NEW YORK

Of course you want Impressive Stationery, and you want it at a usable price

CONSTRUCTION

Best at  *the Price*

BOND

Every successful man knows the business building value of impressive stationery. The *problem* is to get the impressive quality at a price that permits its unlimited use.

Construction Bond *solves* the problem. It has the qualities that get business. It is sold in case lots *only, direct* to responsible printers and lithographers, *never* through jobbers. Because of its quality and this *economical* method of distribution, it has become the Standard of *Value* in Business Correspondence Paper. It

Makes Impressive Stationery at a Usable Price

W. E. WROE & CO.
306 Michigan Boulevard Chicago

You need it and you can afford it in *your* business. Ask any high grade printer or lithographer for Construction Bond and if you have any difficulty write us on your *business letterhead* for samples of all weights, colors and finishes. We will tell you a printer and lithographer who will supply you. Write *now* if you want to. No postals, please.

To Printers and Lithographers

The above advertisement is appearing in April issues of *System*, *World's Work*, *Outlook*, *Review of Reviews*, *Business Philosopher*, *Profitable Advertising*, *Literary Digest* and *Life*. Read the advertisement yourself.

Every month we tell this story of "Impressive Stationery at a Usable Price" to *over a million* important business men who read these publications. And month by month the sales of Construction Bond continue to *increase*. The reason is evident: the paper *has* the *qualities*, and we *prove* to the consumer that the method of distribution *insures* his *money's worth*.

If you are interested in getting *your* money's worth in Bond and Writing Papers send for the April issue of

Wroe's Writings

Wroe's Writings is a monthly house organ sent free to all the printers and lithographers we know about who are able to buy writing papers in case lots. It aims to show the advantages to the printer and lithographer of buying *direct* from the mill agent in *case lots* and keeping in stock Bond and Writing Papers which irresponsible competitors can *not* obtain in *single ream lots* from a *jobber*.

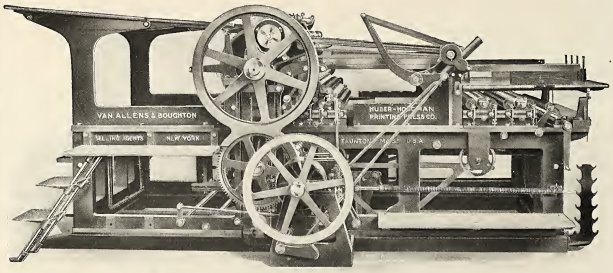
You see the point. There are ten other Bond and Writing Papers, each one the best at its price, ready for immediate shipment from Chicago in case lots only, *direct from us to you*. Continually up-to-date price-list of them in every issue of Wroe's Writings, giving all sizes, weights, colors and finishes. Write now for a copy of the April issue which is itself a sample of Construction Bond.

W. E. WROE & CO.

Paper Mill Agents Warehouse Stocks

313 Michigan Boulevard Chicago

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

ARE you going to buy a new press soon? The Huber-Hodgman is built for the first-class trade. With our splendid equipment we are prepared to furnish you a high-grade machine at a cost not to exceed the cheaper build. Won't you give us an opportunity to show you the fine features in this press? The press will deliver the goods. It is the most rigid, lightest running, most durable and all-round satisfactory press built. Our new Pony is truly the press *de luxe*. No shoes or rack hangers; noiseless, four rollers, four tracks. The movement is unique. Powerful, durable and rigid, and with all the speed that can be used. Suitable for any class of work that can be done on any size press. If you will examine it you will be compelled to admit it is the best built. Let us have an interview. All we ask is a chance to show it.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY, 645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd. 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, Harrison 801. CHICAGO



THE PUNCH BOWL
YELLOWSTONE NATIONAL PARK
OREGON SHORT LINE RAILROAD



CASTLE AND BEEHIVE GEYSERS
YELLOWSTONE NATIONAL PARK
OREGON SHORT LINE RAILROAD

Color Plates and Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

LABOR-SAVING **Kidder Machinery** MONEY-MAKING

Inventors' Designers' Attention

WE build to order some of the best machines in use by the printing and allied trades to-day.

WE want more of this class of work.

WE can do it, we believe (because of our unexcelled facilities) with every satisfaction for you.

Get in touch with us.

We Design and Build

ROTARY PRINTING PRESSES
For One, Two, Three, Four, Five and Six Color work, on one or both sides, delivering the work flat or folded as required.

BED AND PLATEN WEB FEED PRESSES
For Ticket, Transfer, Check and all kinds of special or long-run printing.

LABOR-SAVING AUTOMATIC
Feeding Machines for Platen Presses.

PAPER-SLITTING MACHINES
For Paper Mills, Paper Box Makers, Paper Dealers, for the cutting and rewinding of paper in the roll for every class of work.

PAPER CUTTERS, all sizes.

SPECIAL MACHINERY
built to order for all classes of printing.

STEEL DIE POWER PRINTING
and Embossing Presses.

PRINTERS' ROUTING, SAW AND TRIMMING MACHINES

Kidder Press Co. Main Office and Works **Dover, N. H.**

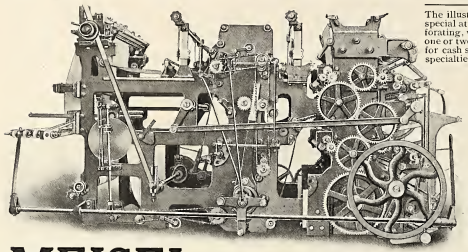
Canada:
The J. L. Morrison Co.
Toronto

NEW YORK OFFICE:
261 BROADWAY
GIBBS-BROWER CO., AGENTS

Great Britain:
John Haddon & Co.
London

AUTOMATIC PRINTING PRESSES FOR ALL CLASSES OF SPECIALTIES

Mail us samples or advise principal class of work—sizes and outfit desired and we will submit descriptive data of suitable style and size presses and quote prices.



The illustration represents one of our Bed and Platen Presses with special attachments for numbering both sides in another color, perforating, with interchangeable flat or folder delivery and for printing one or two webs for two-color paper interleaved products, suitable for cash salesbooks, order, shipping and loose-leaf forms and other specialties.

Prints tissue to tag stock from roll.
Prints both sides of web.
Prints from type—both forms lie type-face up.
Speed, 5,000 impressions per hour.

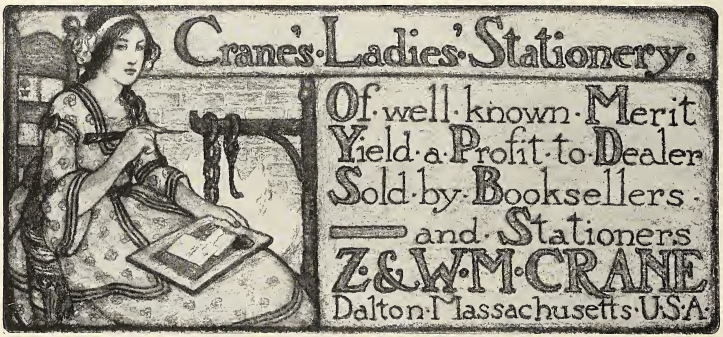
WE ALSO MANUFACTURE

Rotary Color Presses for wrappers, labels, etc.
Ticket Presses—Transfers, roll or strip tickets, etc.
Wrapping-paper Presses—Roll or sheets.
Slitters and Rewinders—for roll products.

ADJUSTABLE PRESSES for **duplicating, triplicating** and **loose-leaf** forms, interleaving 1, 2, 3 or 4 webs of colored paper, numbering consecutively or in sets, perforating, etc., all automatically in one operation.

MEISEL Press & Mfg. Co.

944 to 948 Dorchester Avenue
BOSTON, MASSACHUSETTS



The American Steel & Copper Plate Co

116 NASSAU STREET, NEW YORK

HEADQUARTERS FOR PHOTO-ENGRAVERS' SUPPLIES
LAKE SUPERIOR COPPER SATIN FINISH BRAND

Standard
Dragons Blood
Pink
Topping Powder
Russell
Etching Powder
Perfection
Etching and Film Inks
Superior Charcoal



Le Pages
Clarified Glue
Extra Quality
Proving Inks
Louis De Jongs
Proving Papers
Rubber Bound
Bristle and Camels Hair
Brushes

REQUISITE AND IDEAL PRINTING FRAMES

BRANCHES

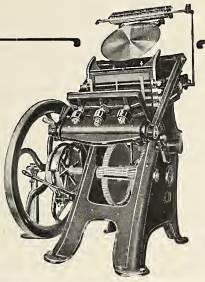
97 QUEEN VICTORIA STREET, E. C.
LONDON, ENG.

358 DEARBORN STREET
CHICAGO, ILL.

Quality
Quantity
"Prouty"
Quietly

Without effort or strain; results assured; profits inevitable and perfect satisfaction universally

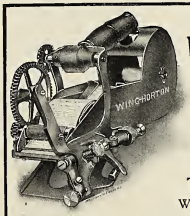
OBTAINABLE THROUGH ANY RELIABLE DEALER



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL STREET, BOSTON, MASS.



NEW
Wing-Horton Mailer

Some of the largest and most progressive publishers in this and foreign countries are adopting the WING-HORTON MAILER.

There is a Reason!

Would it not pay you to investigate?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

Our Rag Washer



cuts your rag bill in *half*, and then cuts the *half* in *half* again.

Saves 75% *or* ***more.***

Washes dirty, inky wiping rags over and over and over.

Pays for itself before it's paid for. Particulars from

STEEL ROLL MACHINE CO.
Madison St., near Market, CHICAGO

AMBITION BLACK

40c. Per Pound

40c. Per Pound

THERE'S AN ELEMENT OF LIFE IN IT

AMBITION BLACK is a good ink. We make it good and we intend to keep it good. It does good work—work that will make your competitor hustle to beat it. There are many reasons why you should use AMBITION BLACK. A trial will disclose them. Made originally for S. & S. C. paper, but works just as well and looks just as good on any kind of paper. It's a winner—it will help you to prosper.

GET STARTED. ORDER IT TO-DAY. 40 CENTS PER POUND.

New York Philadelphia

THE JAENECKE PRINTING INK CO.

St. Louis Cincinnati

Main Office and Works—NEWARK, N. J. CHICAGO Office—351 Dearborn Street

"How Much Did the Job Cost, and What Was Your Profit?"

AT the solicitation of numerous representative printing houses of the United States and Canada, the *Inland Printer Technical School* announces the addition to its courses of study of a department of

COST ACCOUNTING FOR PRINTERS

The department is in charge of thoroughly experienced cost accountants, who have made a close study of this, *the most important branch of the printing business.*

The Cost-Accounting Course is designed not only for employing printers, who desire to place their business on a sound commercial basis, but it is of the greatest benefit to the ambitious worker, because it shows him how to successfully handle costs. It shows him how to go into business for himself and make a success of it if he is properly prepared—and, inversely, it will show him clearly the dangers in the path, and deter him from engaging in business for himself on a cut-price basis.

The whole subject of Cost Accounting, so far as it relates to the printing business, is covered by the Course. Among the subjects taught are:

Bookkeeping for the Printer
Order Entry System
Cost Accumulating
Calculating and Recording Costs
Filing for Handy Reference
Costs by Departments
Costs of Completed Work
Costs of Stock Work
Average Costs by Totals
Average Costs by Departments
Stock Keeping
Perpetual Inventory
Overhead Expenses
Department Expenses
Office and Selling Expenses
Proper Application of the Percentage Principle
Inventory and How to Take It for Cost Purposes

The Course of Cost Accounting for Printers may be taken personally or by correspondence. The value of the instruction is the same in either case, the Correspondence Course occupying a longer time.

The fee includes individual instruction by expert accountants who are highly specialized in the printing business; copy for all books, blank forms, time tickets, etc., so that the student-printer can establish the system himself at once, and work it successfully.

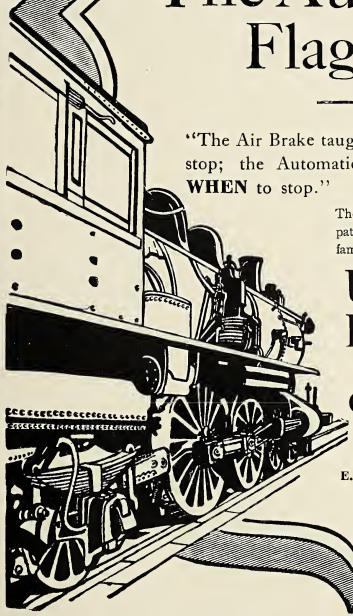
The system is very simple. It has been perfected after years of experiment. It has been tested and re-tested and has met with the approval of the best authorities in the printing business. The system we teach will enable *any printer to tell instantly and definitely* just where he stands *without any guesswork.*

Method digests the matter that industry collects. Without it no business can be carried on successfully. Great success in life only comes to the very few—and they are invariably Men of Method.

The Department of Cost Accounting provides a means whereby every printer can tell the condition of his business, and Where and How to give it *New Life.*

COST DEPARTMENT, INLAND PRINTER TECHNICAL SCHOOL
120-130 Sherman Street, Chicago

The Automatic Flagman



"The Air Brake taught us **HOW** to stop; the Automatic Block Signal **WHEN** to stop."

These appliances protect patrons on the world-famous trains of

Union Pacific

to

California

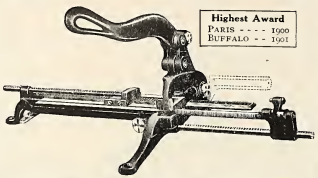
Inquire of

E. L. LOMAX, G. P. A.

Omaha, Neb.

AMERICAN LEAD AND RULE CUTTERS

FORM A CLASS BY THEMSELVES



There are none "Just as Good"— None NEAR as Good.

Gauges adjust instantly and lock automatically to non-pareils — No. 30 also gauges to points.
Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results — that's all.
If you want the Best, you *must* get an AMERICAN.
Made to both American and European (Didot) Systems.

Sold by reputable Dealers throughout the World.

MADE ONLY BY

H. B. ROUSE & CO. 61-63 Ward Street CHICAGO, U. S. A.

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker

MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.— post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials.

ONE DOLLAR PER YEAR

802-805 Lyric Theater Bldg., CINCINNATI, OHIO

Ah raise mah voice ter sing



Get the Chalk-Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.
304 N. Third Street **ST. LOUIS, MO.**

The Best Printers' Inks

cuts and electrotypes can't show good results without the use of really good

which fasten the cuts to the paper and are more important than the harness which connects horse and wagon.

HUBER'S

are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

MANUFACTURER OF

J. M. Huber Varnishes and **Dry Colors, Pulp Colors Printing Inks**

350 Dearborn Street - - CHICAGO

JOHN MIEHLE, Jr., Manager

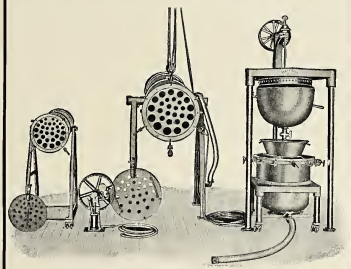
BOSTON 133 Pearl Street
PHILADELPHIA 206 South Fifth Street
ST. LOUIS 113-115 Vine Street
150 Worth Street and 3, 4, 5, 6 Mission Place, NEW YORK

HUBER'S Colors in use since 1780

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 Fleet Street, London, England



THE deep, searching, brilliant rendering of detail is one of the characteristics of the

Bausch & Lomb-Zeiss Apochromat Tessar

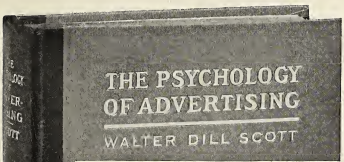
¶ This lens is the result of long years of experience, in the production of lenses for Photo-Engraver's use, and it is used by all leading three-color workers.

¶ Send for Catalog K.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT



The Secret of Successful Advertising Lies in the Carefully Planned Campaign of Publicity

Can you afford to spend money for advertising without knowing that the money is being well and profitably spent, when the knowledge might be yours for practically nothing?

"THE PSYCHOLOGY OF ADVERTISING"

By Professor Walter Dill Scott

Director of the Psychological Laboratory, Northwestern University, Author of "The Theory of Advertising," etc.

If you wish to study the advertising business, this book will tell you how you may make every dollar produce results.

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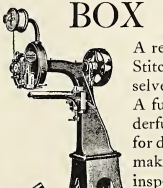
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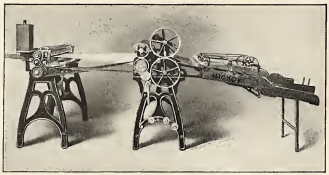
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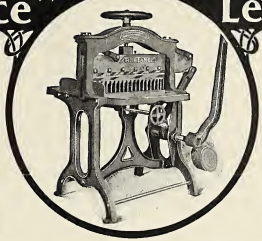
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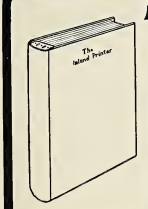
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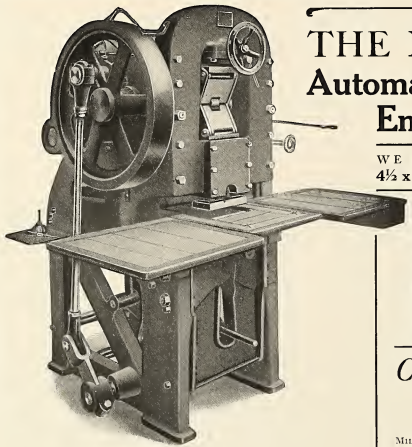
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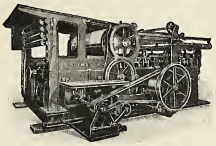
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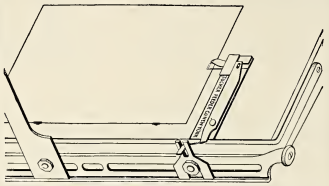
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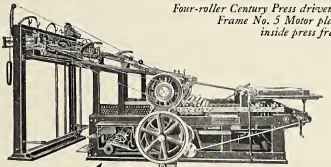
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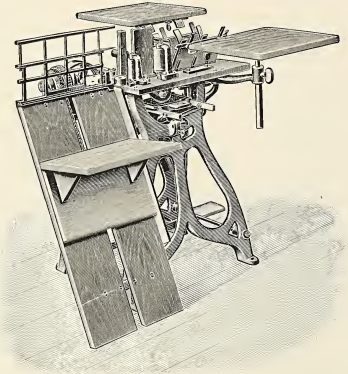
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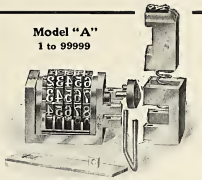
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American Representative, A. O'DONOGHUE, 535 W. 125th St., New York

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

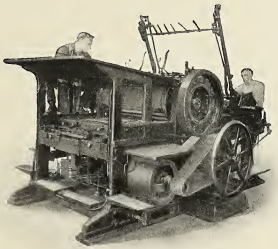
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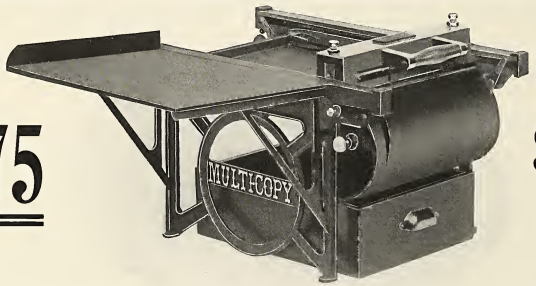
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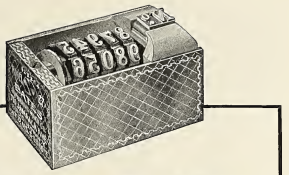
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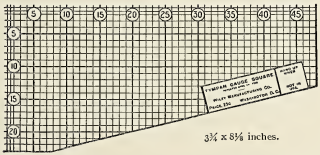
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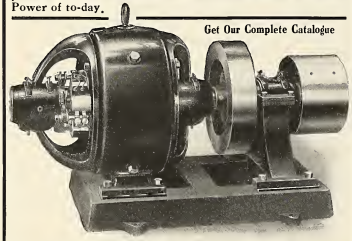
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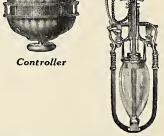
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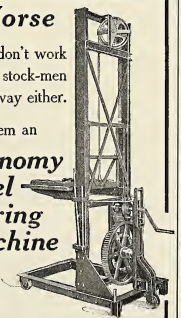
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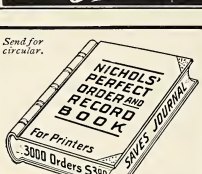
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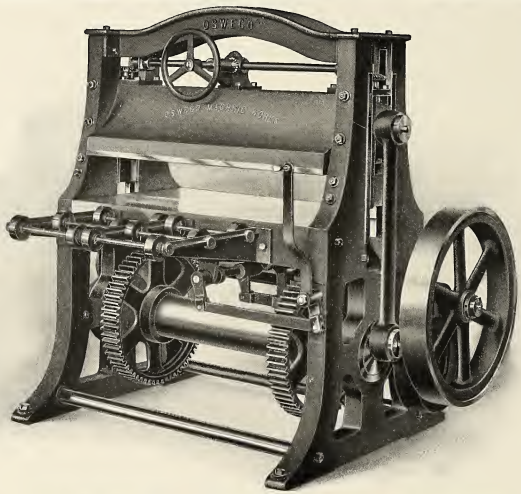
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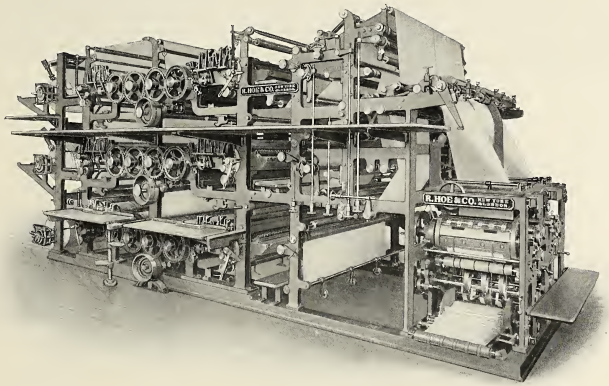
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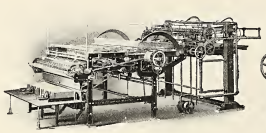
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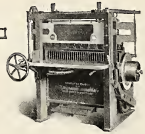
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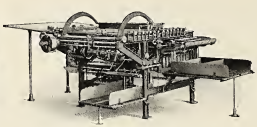
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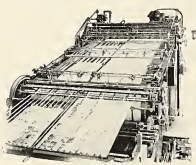
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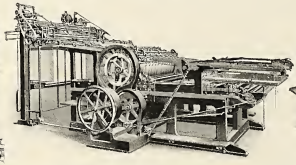
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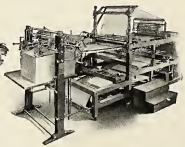
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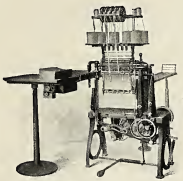
Write for descriptive catalogue

E. C. FULLER COMPANY

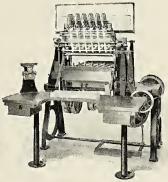
SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

Smyth Manufacturing Company's Specialties



No. 3 SEWING MACHINE



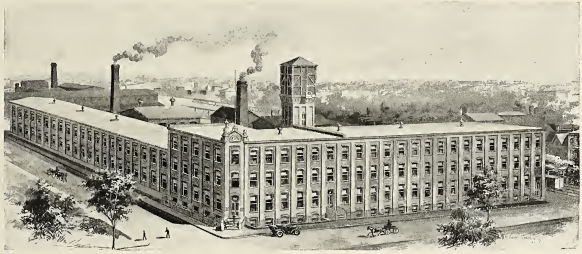
No. 4 SEWING MACHINE



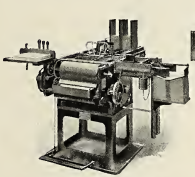
No. 7 SEWING MACHINE



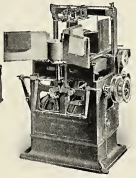
GLUING MACHINE



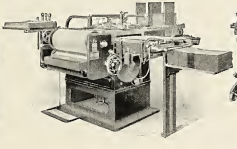
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



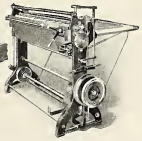
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

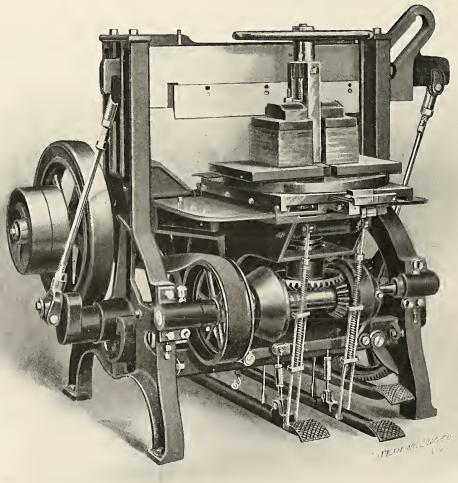
E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

SHERIDAN'S
Power Clamp Book Trimmer

A FAST MACHINE
FOR FINE WORK



Write for particulars and price

T. W. & C. B. SHERIDAN CO.
Paper Cutters and Bookbinders' Machinery

NEW YORK . . . 56-58 Duane Street
CHICAGO . . . . 149 Franklin Street
LONDON, 10 Johnson's Court, Fleet Street



The best black for making the best Printing Inks. This publication is printed with ink made from *Peerless*

The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.

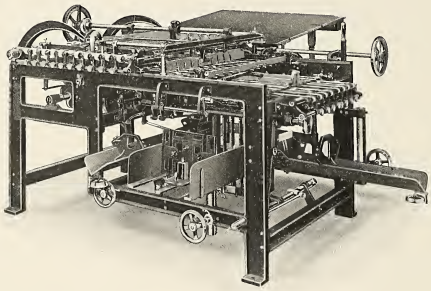
BINNEY & SMITH CO., *Sole Selling Agents,* 81-83 Fulton St., New York, N.Y.

63 Farringdon Street, London, E. C., England. 90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

HELM.N.Y.

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

ERIE, PA., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

AGENCIES

London, W. C., J. Collis & Sons,
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street




"The Linotype Way The ONLY Way"

THIS is the verdict of two great Mail Order Houses after setting their intricate catalogues on the Linotype economically and profitably. The result obtained is a complete triumph for the slug over single type methods. Read fac-simile letters on the two following pages.



Mergenthaler Linotype Company

New York, Chicago, San Francisco, New Orleans




Montgomery Ward & Co.

CHICAGO AND KANSAS CITY

ESTABLISHED 1872

A. MONTGOMERY WARD
GEO. R. THORNE
WM. C. THORNE,
GEN'L MANAGER

Money and Transportation charges promptly refunded for any goods not entirely satisfactory. We want customers at a distance to have as many privileges as if they were in our store



ORIGINATORS OF THE CATALOGUE BUSINESS

MICHIGAN AVE. MADISON & WASHINGTON STS.

CHICAGO.

SEARS, ROEBUCK & CO.

IN REPLY TO THIS LETTER, ADDRESS DEPARTMENT _____ CHICAGO, _____

A6884

Harvey Typewriter Co.,
Chicago, Illinois.

Gentlemen:-

The Harvey Visible Writing Model 9 Typewriter, together with the two Magazines and extra material recently submitted by you, qualifies in our opinion as legal equipment for the composition and production of a house catalogue of general merchandise.

The machines are not only durable, fast, easy and economical, but are susceptible to the production of typewritten forms in a manner that lends an added dignity and readability to the work. In short, the machines are perfectly adapted to the work. In short, the machines are perfectly adapted to the work, doing the work in a quick, clear, economical and thoroughly satisfactory manner.

We wholeheartedly recommend the Visible Harvey as a catalogue composing machine.

Yours very truly,

SEARS, ROEBUCK & CO.

Per _____

Manager Advertising Dept.

THE KIND OF WORK

Reduced facsimile of portion of page from Montgomery Ward & Co.'s catalogue. Composition done by Peterson Linotyping Company, Chicago.

Note Changes Without Charge

JK 333A—A very pretty design, stylish, attractive and handsomely finished. You will find it a "gem" in a fancy rig.

Body —Piano box style, 24x54 inches, with our special pattern wide seat, very roomy and comfortable riding in every way. Body has hardwood sills and step strips, and top edge iron. Seat has ash frame, corner posts with our corner braces to prevent spreading. Seat panel has three wooden and two iron braces.

Gear —Axles are 15-16-inch long distance, Collenge pattern with dust and mud-proof collars. Very gracefully arched. We can furnish dropped if so ordered. All hickory axle caps, which are cemented and fully clipped. Large, full-circle fifth wheel, 36-inch-open head, easy riding, oil tempered, high-grade springs. Hickory reaches (not maple), fully ironed and double braced. We guarantee the gear to set perfectly true.

Wheels —Wheels are selected, second-growth hickory, Sarven Patent, iron hub, 40-inch front and 44-inch rear. We give more attention to the wheels on our work than to any other one part. We know where the timber is cut, that it is air-seasoned, afterwards selected and the strongest, most durable wheel made that is used by any factory building this grade of work.

Top —Four-bow, leather quarter top with extra heavy leather quarters, cut deep. Leather back stays, lined and padded with mirrors. Heavy rubber roof, rubber back curtain, rubber side curtain, stitched leather valances, head-lining to match trimmings. Our tops are full size, that is, coming well over the front and fully covering the seat sides.

Painting —We do not dip any of our work. Body is black, piano finish, very beautifully decorated, all by hand. Gear is carefully finished in an Imperial red, very neatly striped in black. If so ordered, we will finish the gear in Brewster green or canary yellow. We always try to please.

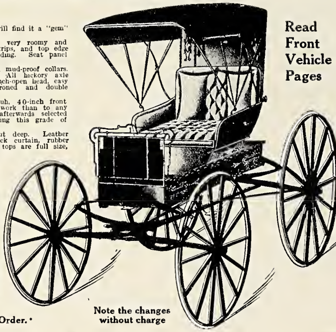
Trimmings —We use in this rig wool dyed, green body cloth. If so ordered we will trim in blue cloth or in a Bedford cord or combination whipcord center and leather sides in back Has a solid panel spring back and box springs in the cushion. Seat panels padded and lined. Leather dash, boot and wrench. Full length carpet. Storm apron. Lightning shaft couplers. Shafts trimmed with 30-inch leathers.

Track —4 ft. 8 in. or 5 ft. 2 in. State which you want.

	Kansas City
Price with triple braced shafts	$56.00
Price with ⅞-inch Guaranteed Rubber Tires	70.50
For Genuine Leather Trimmings	2.00
For pole in place of shafts	1.80
For full leather top	4.50
For 1 1-16 axle and 1-in. wheels	2.00
For arm rests in top	.75

Shipping weight, about 475 lbs.

Illustration Shows Bedford Trimming—if Wanted so Order.



Read Front Vehicle Pages

Note the changes without charge

Reduced facsimile of portion of page from Sears, Roebuck & Co.'s catalogue. Composition done in their own plant on five Quick-Change Model 5 Linotypes.

(THESE REPLACED AN ENTIRE MONOTYPE EQUIPMENT.)

A SELECT VARIETY OF PRETTY PATTERNS AND STYLES
IN LITTLE FELLOWS' WASH SUITS

We furnish some of these in sizes to fit boys from 3 to 10 years of age and some in sizes to fit boys from 2½ to 6 years. Note descriptions for the sizes in which the different suits are furnished, and when ordering, JUST TELL US HOW OLD THE BOY IS. This is all the information we need.

98c UNBLEACHED LINEN DOUBLE BREASTED SAILOR SUIT.



One of the best washable, natural color linen fabrics obtainable. Double breasted style with six pearl buttons, large perfectly plain collar, neatly embroidered long white duck shield, outside breast pocket, plaited sleeves, cuffs made to button, well finished bloomer pants with elastic at bottom and two side pockets. State boy's age.

Goods No. 40N7269

Price for sailor blouse suits, sizes 3 to 10 years only... 98c

If by mail, postage extra, 14 cents.

$1.05 POPULAR PETER THOMPSON STYLE SAILOR SUIT WITH BLOOMER PANTS.

Very handsome, full cut, roomy garments, made from China Holland suiting, in handsome blue color, as illustrated. Large sailor



$2.25 BEAUTIFUL IMPORTED MADRAS CLOTH DOUBLE BREASTED SAILOR SUIT.



Made of Anderson's imported madras cloth in a beautiful small black and white check pattern. Has a large white rep sailor collar which is lined with the same material as suit and trimmed with three rows of fancy black and white tape. Beautiful silk embroidered white and red shield attached. Plaited cuffs made to button. Outside breast pocket. Pants, bloomer style. The best make of wash goods in the market. Buy the best. It pays in the end. Be sure to give boy's age.

Goods No. 40N7277

Price for sailor blouse suits, size. 3 to 10 years only............. $2.25

If by mail, postage extra, 15 cents.

38c LITTLE FELLOWS' MILITARY SUIT. SIZES 2½ TO 6 YEARS ONLY.

Neat, comfortable, military blouse style as illustrated, from striped seer-



80c BEAUTIFUL TAN STRIPED COLLARLESS RUSSIAN BLOUSE SUIT.



One of the most comfortable styles ever designed for little fellows. Material is Gascogne woven cheviot cloth in light tan with a white and brown stripe effect. Large detachable silk embroidered shield; belt of same material; cuffs, double thickness. Plait down front and around neck, as well as belt, piped in dark brown. Order one of these suits and you will be convinced that we offer the greatest values possible in washable goods. Mention age of boy.

Goods No. 40N7287

Price for little fellows' Russian suits, sizes 2½ to 6 years only...... 80c

If by mail, postage extra, 14 cents.

85c BEAUTIFUL STRIPED MADRAS CLOTH RUSSIAN SUIT FOR LITTLE FELLOWS.

Excellent washable, striped madras cloth. Pearl gray color, with a very neat stripe effect in blue and white and decorated



$1.15 VERY STYLISH ALL WHITE DOUBLE BREASTED RUSSIAN SUIT.



Double breasted style with long roll sailor collar trimmed with four rows of white silk soutache, fancy white braid and six pearl buttons. Beautiful, silk embroidered shield; belt of same material; fancy plaited sleeves and cuffs to button. Thoroughly well made with a 3-inch hem at bottom. Well finished bloomer pants with elastic at bottom, and side pockets. Well and favorably known white batiste material. Don't forget to state age of boy.

Goods No. 40N7295

Price for little fellows' Russian suits, sizes 2½ to 6 years only. $1.15

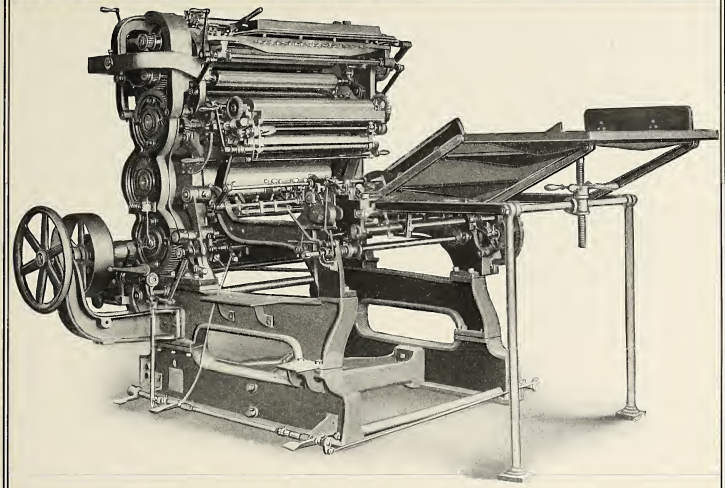
If by mail, postage extra, 12 cents.

$1.25 FINEST BUTCHER LINEN LITTLE FELLOWS' MILITARY SUIT.

One of the prettiest and most comfortable styles for little fellows. Buttons on the side. Has band instead



FACTS ARE STUBBORN THINGS



Mr. Printer:

You are undoubtedly planning for some new equipment this year.

Are you going to install the kind which is soon to become obsolete or are you investigating modern methods and modern presses?

The Harris press is just a little ahead of the times. It always has been. It always will be. This is the cause of its steady increase in popularity and the growth of the company from the smallest to one of the largest among printing and lithograph press builders.

The Harris off-set press is what you need in your business.

The Harris salesman is willing to tell you why.

Are you willing to listen?

The printer who does listen don't regret it.

Some of your competitors have beaten you to it.

You can beat others.

Don't say to yourself: "I'll write."

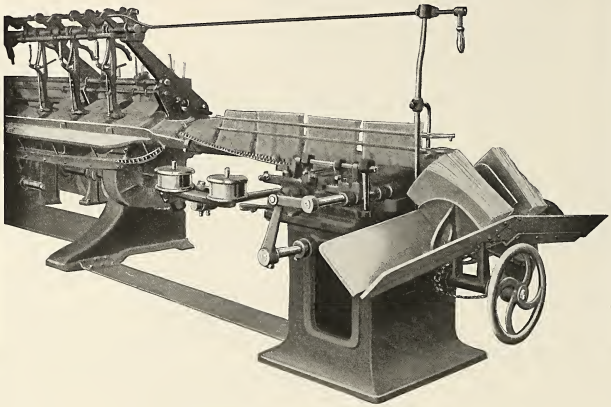
DO IT.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



GATHERER - COLLATOR - JOGGER - STITCHER

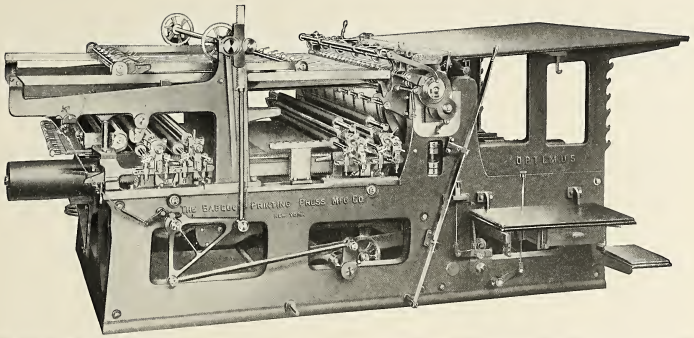
Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

WATCH THIS SPACE
FOR A LABOR-SAVER TO BE
PLACED ON MARKET BY US

GEO. JUENGST & SONS

CROTON FALLS, N. Y.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

The Optimus gives an extraordinary output. This itself increases profits, because of the proportionally reduced expense, without the often impossible increase of prices. An old press, or an inferior one, cannot give the best in satisfaction or the most in profits on the hard and exacting work now demanded everywhere.

We boast the ability of the Optimus on difficult work. It gives no bother in doing it. Just does what others claim to do. We offer seven of the most vaunted of these others, with their claims included, which we are just now replacing with Optimus machines for the better product and profits their owner required. They are not old; average use less than three years; one or two almost new; fine condition.

Other evidence of Optimus superiority in speed and quality is open to you. The best is a personal trial. We are not afraid. With much to gain, are you? The more difficult your work the greater Optimus excellence will appear. You will give it regularly the heaviest forms, the closest register, the shortest time; and always will you give it the expensive forms from which long runs are wanted. And you won't ask why after comparisons are made; nor are we asking what machines you are running now.

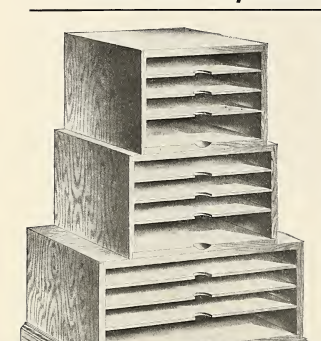
The Babcock Optimus
The Babcock Optimus

SET IN AUTHORS ROMAN.

HAMILTON LABOR-SAVERS

Two new low-priced additions to the line of Modernized Printing-office FURNITURE which should find a place in every office.

Save the Expense of Installation in Thirty Days



TYMPAN PAPER CABINET
Three Units and Base

Unit No. 3 — Size outside, 26 inches long, 18 inches deep, 11½ inches high. Has three compartments 24½ x 14½ inches inside for slip-sheets, and one compartment 24½ x 17½ inches inside for draw-sheets.
Weight, 60 pounds. **List price, $6.50.**

Base — Occupies floor space 18½ x 27½ inches; height, 6 inches; fitted with drawer for gauge pins, divided into 36 compartments, 2 inches square.
Weight, 50 pounds. **List price, $6.00.**

Why do all the new additions to the line of modernized Printing-office Furniture come from the Hamilton shop? The answer is, because the Hamilton Co. make a study of the requirements, originating and perfecting the articles in their line. We do not follow a path blazed by others or make a line of imitation furniture. This policy, pursued for a quarter of a century, has put us ALONE IN THE FIELD OF PRINTING-OFFICE FURNITURE.

TYMPAN-PAPER CABINET

The Jobber's Quick Make-ready

A suitable receptacle for the flat storage of proper tympan stock cut to sizes. Such stock should be of hard pressboard, cardboard, and filler stock in various grades, to use under the draw-sheet.

A pressman without proper tympan stock cut to size and kept conveniently arranged in a cabinet must first search for a suitable draw-sheet, and after he has found that, he must search again for suitable slip-sheet material, which must be cut to size with much loss of time and waste of stock. All this waste can be saved when he has a suitable stock of tympan paper in proper grades, cut to size. It is estimated that one hour's time on the press can easily be saved in using these tympan-paper units in connection with job presses.

The individual units are made in proper size for stock to fit standard 8 x 12, 10 x 15 and 14½ x 22 presses. Intermediate sizes can be accommodated in the same units. The lower shelf in any unit is for the draw-sheets, which are usually the length of the bed of the press and cut 3 inches wider than the slip-sheets. The three upper shelves in each unit are for different grades and thicknesses of paper for slip-sheets, which should be cut in proper size to fit the bed of the press.

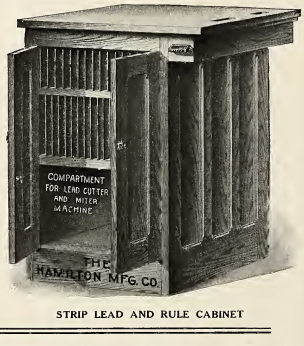
Units can be arranged in pyramid form as shown in the illustration, or a unit can be used separately and placed near the particular press in connection with which it is to be used. The units and the base are listed separately, and as many units of each size can be ordered as will be required to provide for the press outfit.

The base is provided with a gauge-pin drawer. This base can be conveniently used in connection with units when arranged in pyramidal form, as shown in the illustration.

LIST PRICES AND DIMENSIONS

Unit No. 1 — Size outside, 16 inches long, 18 inches deep, 11½ inches high. Has three compartments 14½ x 8 inches inside for slip-sheets, and one compartment 14½ x 11 inches inside for draw-sheets.
Weight, 35 pounds. **List price, $4.00.**

Unit No. 2 — Size outside, 19 inches long, 18 inches deep, 11½ inches high. Has three compartments 17½ x 10½ inches inside for slip-sheets, and one compartment 17½ x 13 inches inside for draw-sheets.
Weight, 45 pounds. **List price, $5.00.**



STRIP LEAD AND RULE CABINET

STRIP, LEAD AND RULE CABINET

A most convenient cabinet for the storage of full lengths of leads and slugs and brass rule. No device of the kind has heretofore been offered printers, and this little cabinet will surely find a prominent place in our line of modernized composing-room furniture.

It is thoroughly well made of hardwood, with the ends paneled, finished antique, same as the best of our cabinet work.

There are seventeen vertical compartments 1 inch wide, 6 inches in height, at the top of the cabinet, which will take 24-inch lengths of brass rule.

Under the rule compartments are twenty vertical compartments 13-16 of an inch wide, 9 inches in height, which will accommodate 24-inch lengths of leads and slugs.

On the right-hand end, underneath the overhanging top, is placed a drawer, running full depth of the cabinet and containing two compartments to receive the cuttings from the mitering machine and the lead cutter; the cuttings being dropped into the drawer by means of an opening through the hardwood top into each compartment, one compartment for leads and one for brass. The drawer is removable, and can be dumped as required.

At the bottom is a large compartment for storing the miter machine and the lead cutter, when not in use, thus allowing the top to be used for other working purposes.

The entire front of the cabinet is closed by two swinging doors, secured by lock, which secures the valuable material stored therein under the direct care of the foreman or party holding the key.

DIMENSIONS

Occupies floor space 22½ x 26 inches; height, 38 inches; weight, crated, 175 pounds.
List price, $32.00, less usual discount.

WOOD TYPE

All patterns and designs ever made in this country. Our type is guaranteed *without reserve* to be true to height, and can be returned at our expense if not as represented. We don't supply Wood Type that varies the thickness of a thin cardboard. Which kind are you using? Try it and see.

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A valuable **Line Gauge,** graduated by picas and nonpareils, mailed free to every enquiring printer. A post-card will bring it to your case.

"I HAVE TRIED THEM ALL



and turned them down in favor of WILSON BLOCKS." That was what one of America's largest printers said.

Wilson Blocks always stand up. They are time savers. Make up quickly to any size desired. Save make-ready and are practically indestructible. Made durably of iron and steel.

Recent Large Purchasers—W. F. Hall Printing Co., Chicago, 20 sets; W. B. Conkey Company, Hammond, Ind., 20 sets; W. P. Dunn Co., Chicago, 5 sets, etc.

Send for Catalogue that explains them fully.

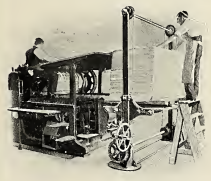
BRITE-LITE



The Furniture You Want.

Every practical printer has dreamed of just this thing. Labor-saving furniture that weighs no more than wood (one-third the weight of lead), has the strength of cast iron, and accuracy of type (less than .0001 inch variation). Cost about the same as lead furniture per square inch.

Send for Circular and Free Samples to-day.



"EXTREMELY USEFUL,"

"ABSOLUTELY NECESSARY," "A BIG MONEY MAKER," is what users say of the

HAMMER PAPER LIFT.

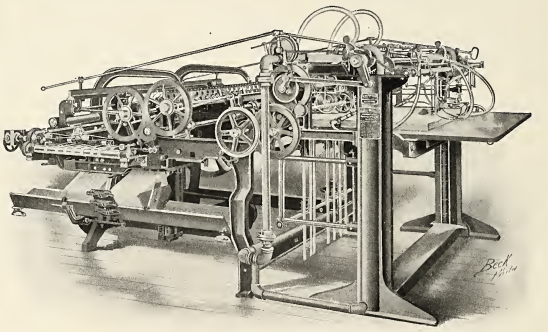
Cut shows Lift loaded for a day's run. With this machine practically all waste of stock from handling is avoided. Sheets are not crumpled, to say nothing of a guaranteed increase of 10 per cent from presses. A practical machine for progressive printers looking for increased profits. Make work easier for men. Price very moderate.

Recent Purchasers—J. B. Savage, Cleveland, 3; American Printing Co., 2; Joseph Mack Printing Co., 2, both of Detroit; Archer Printing Co., Ft. Wayne, 2; Scribner Press, New York, 2; Manz Engraving Co., Chicago, 5, etc.

MANUFACTURED AND FOR SALE BY

A. F. WANNER & CO., 340-342 Dearborn Street, Chicago, Ill.

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

ESTABLISHED 1830

To the Trade: We beg to announce a new

MICRO-GROUND Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

Progress Shortens a Word There was a time when it would have been *im*possible to produce a high-grade bond paper and sell it at a low price—and stay in business. But progress in the methods of manufacture, without any change in the grade of raw materials, has eliminated a syllable from the word, and

It is Now Possible! Quite the best exponent of what progress and invention have done for the paper industry and those who use high-grade stationery is found in

Worthmore Bond

(it has the crackle)

The best all-service bond paper produced to-day

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

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BOSTON, MASS., AND NEW YORK, N. Y.

THALMANN PRINTING INK CO.

BRANCHES
Chicago - Omaha
Kansas City

Factory and Office
St. Louis, Mo.

The Ault & Wiborg Co.

MANUFACTURERS
OF
LETTER-PRESS AND
LITHOGRAPHIC

PRINTING INKS

CINCINNATI · · · NEW YORK
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SAN FRANCISCO · TORONTO
HAVANA · CITY OF MEXICO
BUENOS AIRES · LONDON





THE AULT & WIBORG CO.

DUPLEX. REMBRANDT BROWN, 941-22.

A Direct and Positive Control

The pressman or feeder will experience through the use of **"The Kohler System"** a thoroughly punctual and reliable "starting," "stopping" and controlling device. **"The Kohler System"** places the operator in absolute command of his press or machine, and at the same time makes mistakes in operation *impossible.* It is a great saving of time, protects the parts from wear, and *greatly increases the production.*



The Progressive Printer Should Investigate This Wonderful Controller

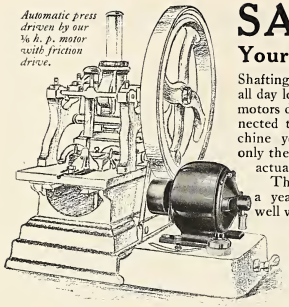
The above illustration shows the lever-switch type operating station for the controller—a simple device, inexpensive, free from complication; better still—fool-proof. Its great advantages are clearly explained in our bulletin. Suppose you act now. Send for complete descriptive illustrative matter. Remember, **"The Kohler System"** will meet the most exacting demands of every known form of machine which requires *precise, accurate, instant and infallible control.*

Tell us the kind of machinery you use, its make and size, the voltage of your power circuit and the speed of your driving shaft, and we will send you a bulletin meeting your requirements.

THE

KOHLER BROTHERS

NEW YORK OFFICE	CHICAGO	LONDON OFFICE
1 Madison Avenue	Main Offices, 277 Dearborn Street	56 Ludgate Hill, E. C.



Automatic press driven by our ½ h. p. motor with friction drive.

SAVE
Your Power

Shafting uses power all day long. With motors directly connected to each machine you pay for only the power you actually use.

The saving in a year's time is well worth while.

Our policy of specialization has made the

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, ⅛th to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops on hand all the time at our factory and at the branch offices for immediate shipment. We have a consulting department for your power problems. Service free. Write us.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Avenue, Springfield, Ohio.

Branches in NEW YORK, 145 Chambers St.; PHILADELPHIA, 1109 Arch St.; CHICAGO, 48 W. Jackson Blvd., BOSTON, 176 Federal St. Agents in CLEVELAND, The W. R. Horning Co., 337 Frankfort Ave. N. W.; NEW ORLEANS, S. J. Stewart, 112 Carondelet St.; ST. LOUIS, E. C. Van Nort Electric Co., Locust and 11th Sts.; KANSAS CITY, Heath Electric Co., 120 W. 13th St.

DETROIT SULPHITE PULP & PAPER CO.

Makers of Papers of Strength

DETROIT : : : MICHIGAN

Platine Tympan

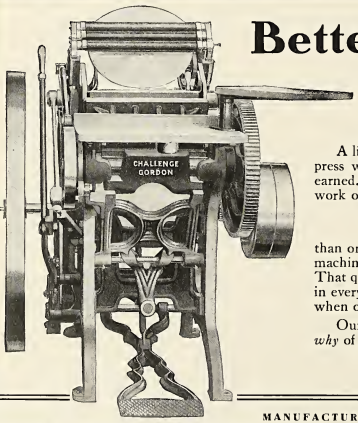
Specially prepared for Printers from **Detroit Fibers**

STOCK SIZES IN ROLLS

36 inches up. Basis, 24 x 36 — 80 lbs.

Samples upon application

FOR SALE by LEADING JOBBERS



Better Work— More Work

A little improvement in the quality of your job press will make a big difference in the dividends earned. The operator can get out more and better work on a

Challenge-Gordon

than on any other machine. When you study the machine and watch it at work the reason is plain. That quiet precision of movement means accuracy in every part. The extra long dwell of the platen when open makes feeding easy at high speeds.

Our new Challenge-Gordon booklet tells the *why* of it clearly and simply. Send for a copy.

MANUFACTURED BY

THE CHALLENGE MACHINERY CO., GRAND HAVEN, MICH. . U. S. A.

Salesroom and Warehouse, 194-196 Fifth Avenue, CHICAGO.

NEWSPAPER and MAGAZINE

PRESSES

Taken in Trade for Improved Hoe Machines

FOR SALE

AT LOW PRICES

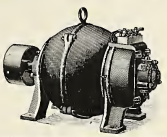
Goss Quadruple Press—Printing 4, 6, 8, 10, 12, 14 and 16 pages.
Goss Three-roll Press—Printing 4, 6, 8, 10, 12, 16, 20 and 24 pages.
Goss Three-plate-wide Press—Printing 4, 6, 8 and 12 pages.
Goss Single-roll Press—Printing 4 and 8 pages.
Scott Sextuple Press—Printing 4, 6, 8, 10, 12, 14, 16, 18, 20, 22 and 24 pages.
Scott Three-roll Press—Printing 4, 6, 8, 10, 12, 16, 20 and 24 pages.
Scott Single-roll Press—Printing 4 and 8 pages.
Potter Two-roll Press—Printing 4, 6, 8, 10, 12 and 16 pages.
Potter Single-roll Press—Printing 4 and 8 pages.
Bullock Single-roll Press—Printing 4 and 8 pages.
Cox Duplex Press—Printing 4, 6 and 8 pages.
Cottrell Magazine Presses—For pages 9¾ x 6¾ inches.
Cottrell Magazine Press—For pages 14½ x 10½ inches.

Let us know your requirements. We have the press to suit them.
For prices and further particulars apply to

R. Hoe & Co. 504-520 Grand St. NEW YORK

ALSO

7 Water Street - - - - - - - BOSTON, MASS.
143 Dearborn Street - - - - - - CHICAGO, ILL.
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109 to 112 Borough Road - - LONDON, S. E., ENGLAND.
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Sprague Electric Round-type Motor

ELECTRIC MOTORS

of unusual serviceability.

Our motors enable the printer to economize in power, room, stock, light and time. They are used extensively by large and small printers. Let us send you a copy of Bulletin No. 2294. It may help you increase your business. Write for a copy now

SPRAGUE ELECTRIC COMPANY

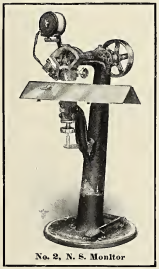
General Offices: 527 West 34th St., New York City

BRANCH OFFICES:
Chicago, St. Louis, Milwaukee, Boston, Baltimore, Philadelphia, Pittsburg, Atlanta, New Orleans, San Francisco, Seattle

Latham's Monitor Wire Stitchers

The STANDARD for TWENTY YEARS

Always up-to-date. Every new demand of the trade studied to give the greatest practical efficiency. THE MONITOR does the largest range of work; does it in the shortest time; does it right.



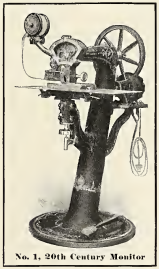
No. 2, N. S. Monitor

New improved rigid table for saddle or flat work. The best wire-cutting device of any stitcher on the market to-day. Superior new feeding device of the Monitor Pamphlet Stitchers—it's worth investigation.

Write for complete descriptive matter.

No. 000 Monitor, capacity			**⅜ inch to 2 inches**
No. 00	"	"	**2 sheets to 1⅜ inches**
No. 0	"	"	**⅜ inch to 1⅜ inches**
No. 1	"	"	**2 sheets to ⅞ inch**
No. 1½	"	"	**2 " " ⅝ "**
No. 1¾	"	"	**2 " " ½ "**
No. 2	"	"	**2 " " ⅜ "**
No. 2½	"	"	**2 " " ¼ "**
No. 4	"	"	**2 " " ⅛ "**

Also
Manufacturers of 12 styles and sizes of Paper-Box Stitchers.



No. 1, 20th Century Monitor

MACHINERY FOR THE COMPLETE BINDERY

MANUFACTURED BY

LATHAM MACHINERY CO., 197-201 S. Canal St., CHICAGO

NEW YORK . . . . . 8 Reade Street
BOSTON . . . . . 220 Devonshire Street

We Make More Cylinder and Job Press Rollers for Chicago Printers Than Do All the Other :: Roller Makers Combined ::

A few names of leading printers of Chicago, also the number of their presses on which our rollers are used exclusively:

Rand, McNally & Co.	206	Presses
American Colortype Co.	51	"
Regan Printing House	32	"
Armour Printing Works	56	"
R. J. Kittredge & Co.	49	"
W. B. Conkey Co.	64	"
M. A. Donohue & Co.	33	"
Stromberg, Allen & Co.	45	"
Poole Bros.	106	"
Total,	642	Presses

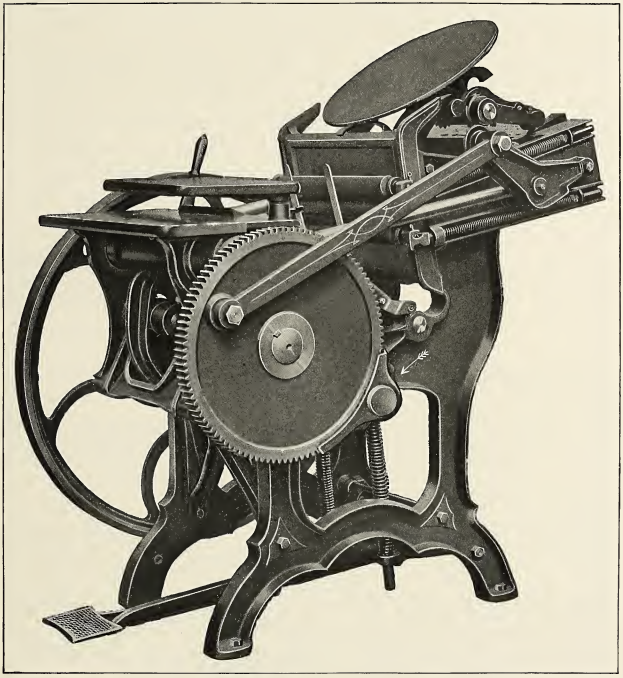
The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

FORTIETH YEAR
Established 1869

PEERLESS PROTECTION

SEE THE NEW GEAR GUARD



If you own a Peerless Job Press, send us the size and number and we will send you **FREE** one of these **NEW GEAR GUARDS** with brackets and screws. The Peerless Press is up-to-date and is for sale by principal dealers.

Peerless Printing Press Company

THE CRANSTON WORKS, 70 Jackson St. *Palmyra, New York, U. S. A.*

Lieber's and A-B-C Fifth Edition Codes



Don't Put Up with a Dull Knife

You can sharpen your Machine Knives without taking the knife out of the machine, and with but a moment's loss of time, if you use a

Carborundum Knife Stone

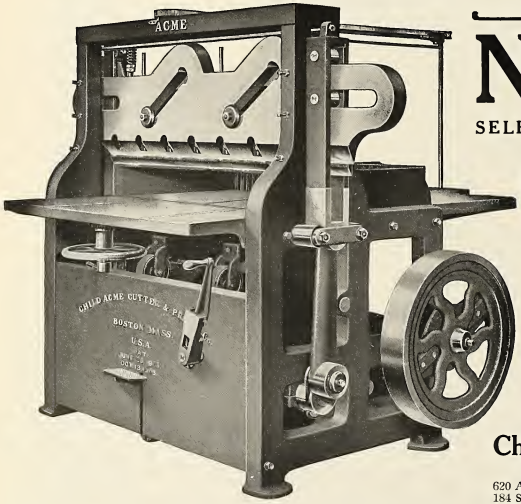
Keeps the knife in perfect condition, without danger of cutting the hand—(the groove protects the fingers).

Stone is 4 inches in diameter, 1½ inches thick; one side coarse for rough work, the other side fine for putting on keen, lasting edge. **Price, $1.50, by mail, prepaid.**

Ask your dealer for Carborundum Sharpening Stones. Ask us for the Sharpening Stone Book.

The Carborundum Company
NIAGARA FALLS, N. Y.





New SELF-CLAMPING Cutter

"Better Than Ever"

Triple-geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.
Manufacturing only Cutting Machines

620 Atlantic Avenue } - - - BOSTON, MASS.
184 Summer Street }
41 Park Row - - - - - NEW YORK, N. Y.

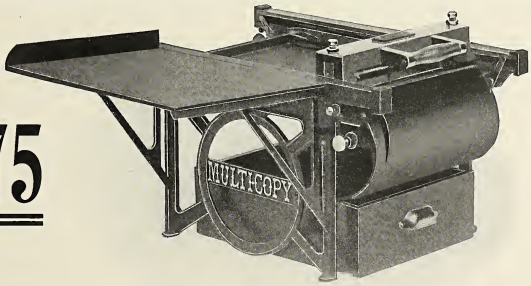
Metallic Overlays

(Patent No. 765,574)

- Have a graduating thickness corresponding to shades of the cut.
- Retain the various thicknesses throughout any length of run.
- Save time and produce best printing results.
- Are absolutely correct in size—no dampening and drying of a sheet of paper.

Gilbert, Harris & Company, 158-164 East Harrison St. **Chicago**

$75



$75

It Prints "Typewritten" Letters

The Multi-Copy Typewriter is a "Press" using ribbons instead of ink.

It is specially adapted to printing offices as it uses standard type and accessories, and any compositor or feeder can do the work. Ten days trial allowed. SPECIAL OFFER to first buyer in each city. Circulars and samples of work mailed on request.

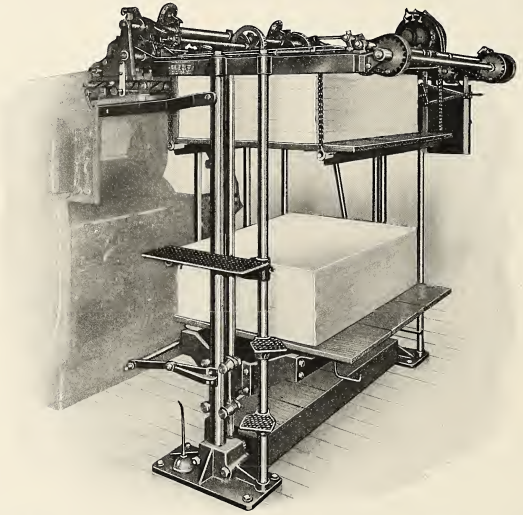
THE MULTI-COPY TYPEWRITER COMPANY 500 Fourteenth Street WASHINGTON, D. C.

Printing requires the newest practical methods and mechanical appliances.

The U. P. M. Automatic Continuous Pile Feeding Machine

Is the latest and best adapted machine for the wide range of work in a pressroom.

A DEMONSTRATED SUCCESS



The Double Elevator admits of loading from the floor while press is in operation, an economy of time and labor; eliminates one handling of paper on backing up work and supplies a means for making the second impression without loss of time.

FURTHER INFORMATION FURNISHED ON REQUEST

United Printing Machinery Co.

246 Summer St., Boston. 12-14 Spruce St., New York.

WESTERN AGENTS:

Williams-Lloyd Machinery Co.

337 Dearborn St., Chicago.

THE NAME
POTTER

ON PRINTING MACHINERY
IS A GUARANTEE OF
HIGHEST EXCELLENCE

PRINTED ON A POTTER
34x44 ROTARY OFFSET PRESS
BY THE CENTRAL LITH. CO
CLEVELAND, O



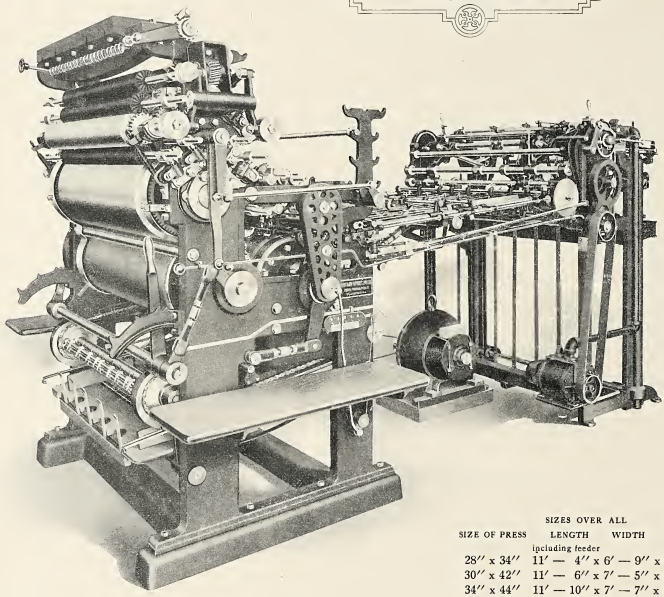




If it's a

POTTER

it's the Best



SIZE OF PRESS	SIZES OVER ALL LENGTH (including feeder	WIDTH	HEIGHT
28″ x 34″	11′ — 4″	x 6′ — 9″	x 6′ — 6″
30″ x 42″	11′ — 6″	x 7′ — 5″	x 6′ — 6″
34″ x 44″	11′ — 10″	x 7′ — 7″	x 6′ — 6″

POTTER ROTARY OFFSET PRESS

HAND OR AUTOMATIC FEED

POTTER PRINTING PRESS CO.

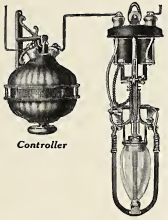
PLAINFIELD,

N. J.

D. H. CHAMPLIN
WESTERN SALES AGENT
735 STOCK EXCHANGE BLDG.
CHICAGO, ILL.

Photo-Engraver Blue-Printer Photographer

QUALITY
TIME
PROFIT



Controller

QUALITY means more business.

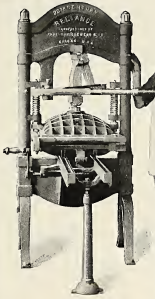
TIME-SAVING means a larger output.

QUALITY and TIME-SAVING at lower cost of production mean PROFIT.

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

The Adams-Bagnall Electric Co.
CLEVELAND, OHIO



Reliable

The "Reliance" Proof Press is Reliable in more ways than one. We, for instance, can rely on selling it just as fast as the engraving business develops, and no faster. The established houses are using

Reliance
The Reliable Proof Press

already. When we send them circulars they say "We have been using your presses 10, 12, 15 years, and they are still giving perfect service. Why should we throw them out and buy new ones?" They shouldn't, and they don't; but houses not already fully equipped with "Reliance" presses have not the same good excuse.

Write for new circular matter and prices.

Paul Shniedewend & Co. 126 W. Jackson Blvd. CHICAGO • • U. S. A.
KLIMSCH & CO. - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

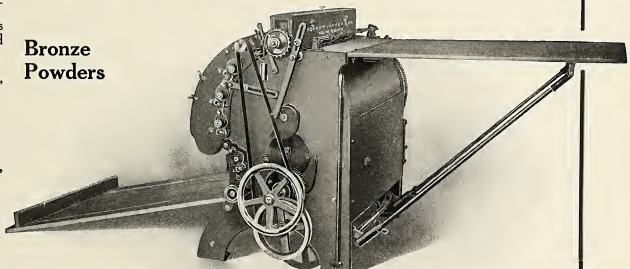
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 324 Dearborn St.

YOU WILL LIKE OUR BUSINESS METHODS

THE QUALITY OF OUR INKS WILL PLEASE YOU

THINK ... IT ... OVER

THE QUEEN CITY PRINTING INK CO.

INK MAKERS PROUD OF THEIR PRODUCT

H·D· INK

CINCINNATI
CHICAGO
BOSTON
PHILADELPHIA
KANSAS CITY
MINNEAPOLIS

QUALITY AND PRICE

COURTESY AND PROMPTNESS

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

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195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

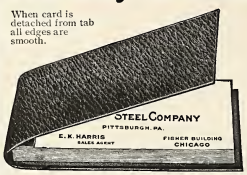
The Day of Distinctiveness!

Nothing characterizes present-day business methods more surely *than the striving after distinctiveness.* The distinctive man stands at the top of the list.

PEERLESS PATENT BOOK-FORM CARDS

make ***you*** distinctive; ***if you are a stationer or printer*** they ***make your store distinctive.*** There is nothing like them.

When card is detached from tab all edges are smooth.



APPEARANCE OF CARDS IN CASE

Think of carrying your ***cards in a little book,*** instead of loose! When you want to use one, detach it from the book and present a perfectly clean, ***smooth-edged,*** beautifully engraved card. The man who receives it ***knows instantly*** it is not ***the card of an ordinary man.*** He knows too that ***such a man*** does not work for an ***ordinary concern.*** Isn't that worth the slight difference they cost? Are ***you*** the kind of man who would let ***three cents*** or even five cents ***stand in the way*** of your getting a ***$500 or $1,000 order?***

Everybody knows book-form cards are preferable to any or all others, but until our ***Peerless Patent Book-Form Cards*** were manufactured you couldn't have book-form cards and have smooth edges. ***Send for a sample tab to-day,*** and prove to yourself that ***"there is something new under the sun."*** The sample is free. Write for it — write now.

THE JOHN B. WIGGINS CO., Sole Manufacturers,

Engravers, Die Embossers, Plate Printers **7-9 East Adams Street, CHICAGO**

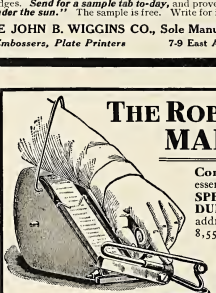
PRINTERS USING THE ADAMS PRESS

and who require replacement of parts—in fact, any character of repairs—should indicate their wants at once to us.

We have the entire and complete line of patterns and can ship on quick notice *any part* at reasonable prices. We are also equipped to repair any kind of Printing Machinery, sending to your plant only expert printing machinists.

CO-OPERATIVE MACHINE MANUFACTURING COMPANY, 52 Purchase St., BOSTON, MASS.

THE ROBERT DICK MAILER

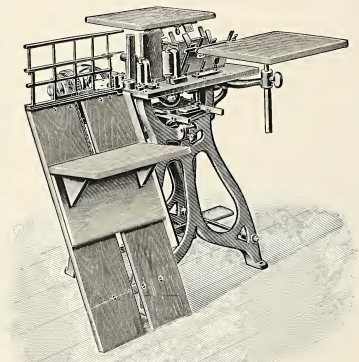


Combines the **three** great essentials to the publisher: **SPEED — SIMPLICITY — DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

BREHMER AUTOMATIC TIPPING MACHINE



Brings the folded section and end sheet together accurately to register; gums and presses them, delivering on a table which drops automatically to receive the increasing pile.

The uniformity and neatness of the work is pleasing and can not be approached by hand work. No finger-marks or surplus paste appear where not wanted.

Can be used to face plates and illustrations with a tissue fly-leaf.

With a low-priced girl feeder does more and neater work than a number of higher paid experienced hand-workers.

Is extremely simple, noiseless and compact, occupying little more floor space than one bench-worker, using a nominal amount of power.

Write for further details.

CHAS. BECK PAPER CO., Ltd., Philadelphia, Pa.

Commercial Advertising

can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Have you seen the latest absorbing novelty? The most exquisite pattern, "Directoire" Blotting.

THE ALBEMARLE PAPER MANUFACTURING CO.

Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.



TUB-SIZED LOFT-DRIED

No. 630 "Lisbon Extra Strong"

A high water mark in the art of papermaking.
An excellent correspondence paper.
Finish suitable for printing or lithography.

Taking a Good Impression,
It Makes a Good Impression.

We are exporting large quantities of this paper, and are making renewed efforts to make it better known in home and foreign markets.

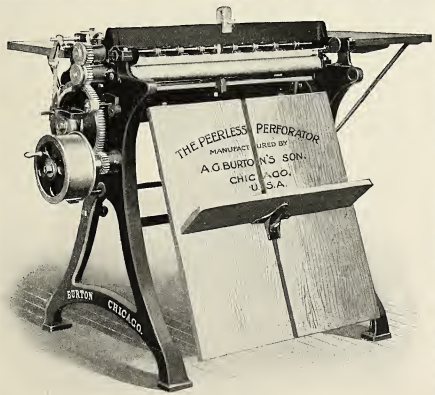
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IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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E. C. FULLER CO., 26 Reade St., NEW YORK } Sole Eastern Agents
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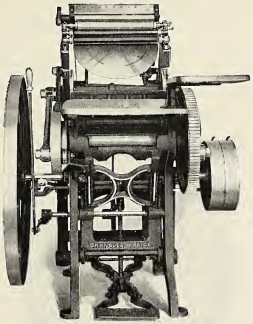
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THE GREATER SPEED	THE SUPERIOR DISTRIBUTION
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**"Famed
For
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Because it reflects the characteristics which denote a *conservative, upright, business-like* policy is why prudent business men claim it is the ideal paper for commercial correspondence.

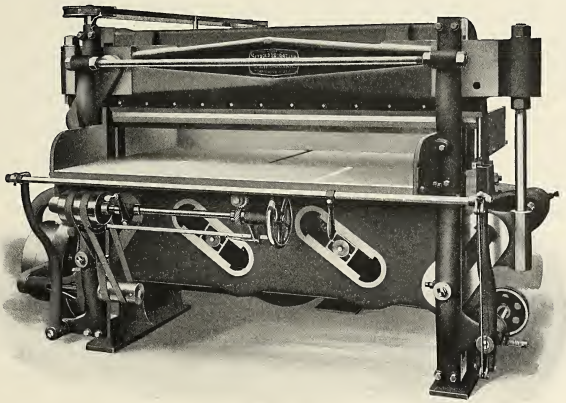
The Printer

shows an interest in his customers' welfare by furnishing BROTHER JONATHAN BOND on their orders for stationery. : : Our book "Exemplification" contains printed, lithographed, die-stamped and embossed letter heads in linen finish and wove with envelopes to match, showing all of the beautiful tints in which Brother Jonathan may be had. You are entitled to a copy. Write for it.

BUTLER·BRANDS
PAPER
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The Seybold 20th Century



Illustrating Sizes 54, 60, 64, 74 and 84 Inches

Equipped with Power Back Gauge

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Write for Descriptive Circulars and Prices.

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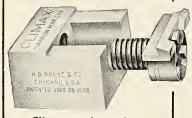
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Facts *vs.* Flapdoodle

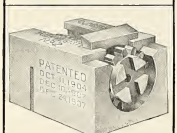
in regard to Register Hooks



Climax Register Hook, No. 2



Climax, ready to clean



Combination Register Hook



Champion Register Hook, No. 1



Rouse Register Hook, No. 0



No. 0 Rouse, detail

WHILE every one concedes the value of experience, it does not *necessarily* follow that the longest experience insures the most knowledge, wisdom or skill — all depends upon the man. It is only prudent, therefore, for one to think twice — and to think hard—before he points to his long experience *as proof* that he knows more, is more skillful, or that his product is better, than that of his less favored competitor. This is particularly true, when his product is *actually—apparently*—and *unmistakably inferior* to, and but a *palpable imitation* of, the product of others with less experience.

Our experience in designing and manufacturing register hooks extends over a period of nearly seven years, and the best evidence of the value of this experience is found—not in our advertisements —but in the hooks themselves, which we claim to be *absolutely the best made*. But we don't ask you to take our word for it. We *do* ask you to compare our hooks with any and all others. We ask you to believe your own eyes; to rely upon your own intelligence; to use your own judgment. We ask you — in your interest as well as ours — not to spend another dollar for hooks or blocks of any kind *until you know* what we have to offer.

It will cost you very little to investigate and will save you a pile of money and no end of annoyance. Will you do it?

The Latest and Best Register Hooks

THE CLIMAX REGISTER HOOK—IS UNEQUALED for narrow margins, width of jaw, strength, durability or ease of cleaning. Permits a margin of but eight points between the plates. Built for hard service. A sturdy, common-sense hook that not only looks good, but *is* good. Operating mechanism travels with the jaw and can not be covered up. For all practical purposes, a Two-Piece Hook that must be seen to be appreciated. Two sizes —

No. 1, 4 x 6 ems, . . 85c. ***No. 2, 6 x 6 ems, . . 90c.***

THE CHAMPION REGISTER HOOK—Is similar to the Climax in construction and allows a minimum margin of fifteen points between plates. Strong, durable and convenient. Also made in two sizes. No. 1, 4 x 6 ems in size, is especially convenient for small plates with *comparatively* narrow margins, while the No. 2, 6 x 6 ems in size, has an extra wide jaw and is very desirable for all register work where the margins exceed fifteen points.

No. 1, 4 x 6 ems, . . 70c. ***No. 2, 6 x 6 ems, . . 80c.***

THE COMBINATION HOOK—Is operated with either ratchet or pin, *combining the speed of the one and the precision of the other.* The jaw has a movement of nearly four picas, which, in addition to its unequaled speed, makes this hook unexcelled for the general run of work. Simple, strong and durable in construction; exceedingly convenient in operation. Easily taken apart and re-assembled; simply push out the key plate, then pull out the screw and jaw together. Minimum margin, 22 points.

Size, 6 x 7 ems. Price, 90c.

THE ROUSE REGISTER HOOK—Is similar to the Combination in design, but is operated with a pin only, being intended principally for register work. Strong, compact and durable. Easily taken apart and re-assembled. Minimum margin, 16 points. Made in two sizes —

No. 0, 4 x 4 ems, . . 70c. ***No. 1, 6 x 4 ems, . . 70c***

BEWARE OF INFRINGEMENTS. The Climax Hook (including the recess in the back of the jaw) is protected by U. S. Patent No. 894,447, dated July 28, 1908, and the public is hereby warned against the purchase of any other hook that embodies this feature.

WRITE FOR ESTIMATES MADE ONLY BY

H. B. ROUSE & CO., 61-63 Ward Street, CHICAGO

Originators of Point-System Bases

C. B. Cottrell & Sons Co.

MANUFACTURERS OF

Printing Presses

Let us know style of Press you are interested in,
and we will put a picture of it where you can see it.

What Are Your Needs?

ROTARY PRESSES?
TWO-REVOLUTION PRESSES?
DRUM-CYLINDER PRESSES?

We make a full line of Printing Presses, each character of machine being the most perfectly constructed of its class, combining

Speed,
Rigidity,
Register,
Quality of Output,
Economy and
Convenience.

Let us know your requirements and we will send you a picture of the best press for your purposes, with full description.

C. B. Cottrell & Sons Co.

Printing Presses

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WORKS
WESTERLY, R. I.

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279 Dearborn St.



Paper can mean much or it can mean nothing.

Strathmore Deckle Edge
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Need no embellishment to make them mean everything. They have in themselves every feature that makes beautiful, attractive, stylish and practical literature whether for social or commercial purposes. They are the papers that are made in narrow widths between deckle edges with Cover paper to match one-half inch wider and longer than the Book paper.

STRATHMORE is 99 per cent pure rag, and the original paper of its kind.

ALEXANDRA is a good paper; better than any imitation of STRATHMORE.

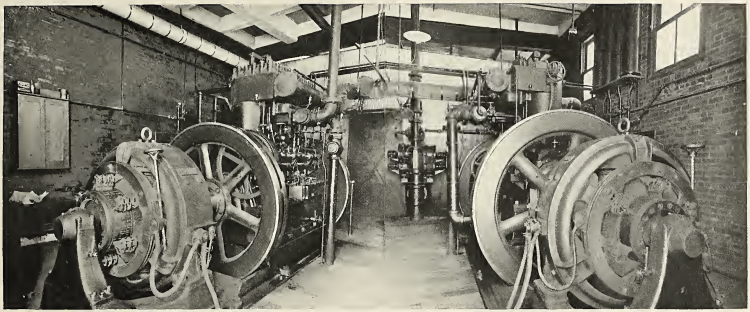
If you want something that is attractive and the finest quality, you want STRATHMORE. If you do not care for the finest quality you want ALEXANDRA, and that's some.

You probably have the sample-books showing these papers. If you haven't, all you have to do is to ask for them.

The "STRATHMORE QUALITY" Mills

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS, U. S. A.



Interior views showing the 125 and 65 Horse Power Gas Engines in our Long Island City Factory

This plant, for the year 1908, was operated at but about half of its normal rate, due to the Roosevelt Panic; yet the average cost of one H. P. exerted for one hour was only one and nine-hundredths of a cent, and the corresponding coal consumption, which included carrying the gas-producer over night, was one and fifty-seven-hundredths of a pound.

Under a fairly uniform maximum load, as now being operated, the cost of one H. P. for one year of 300 nine-hour days will not exceed $25, that is about eight-tenths of a cent per H. P. hour, when using Anthracite coal costing $4 a ton.

APPLICATION OF THE FOREGOING:

What this cost is relative to steam, as ordinarily developed (say about as 1 is to 3), SO IN THE PRESSES WE BUILD IS THEIR COMPARATIVE POWER TO PRODUCE EFFECTIVE RESULTS, PROFITABLY.

JOHN THOMSON PRESS COMPANY

Designers and Constructors of Platen Printing and Embossing Presses

253 BROADWAY NEW YORK

CHICAGO BOSTON

Catalogue will be mailed upon request

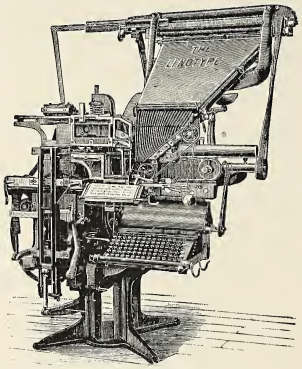
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Model 1, *Two-letter* Linotypes

All worn parts replaced by new.

Guaranteed to produce as good a slug as from a new machine.

All machines sold with new matrices and new spacebands.



¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.

¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.

¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.

If you have a Linotype to sell
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545-547-549 Wabash Avenue, CHICAGO

"What's in a Name?"

There is nothing in a name unless it stands for the ***best*** and ***latest improvements.*** The Warnock product is the climax of perfection and sells on its merit.

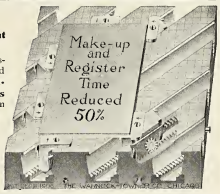
Printers should know these few Points about the WARNOCK HOOK

Key has **access** through the **jaw** to working parts and travels with it.
Dirt can not get at working parts or gather on racks.
Steel Racks inverted and cast in top of shell.
Swiveled Jaws and beveled on both sides.
Longest travel and quickest movement.
Handiest for speedy make-up of forms.
Cheapest Hook—all things considered.



4 x 8 Register Hook
A GIANT in strength—a midget in size

No pieces to **fall out** of form or **work up.**
Interlocked, when assembled making a solid bed—made of **Aluminum** with **steel racks** riveted in the bottom of each slot—assuring wear and rigidity.



IF YOU WANT HOOKS OR BLOCKS FOR ANY PURPOSE, WRITE US

MANUFACTURED AND FOR SALE BY

THE WARNOCK-TOWNER CO., 334 Dearborn Street, CHICAGO

Profitable Side-line for Printers

PERFECT IMITATION TYPEWRITTEN LETTERS

are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

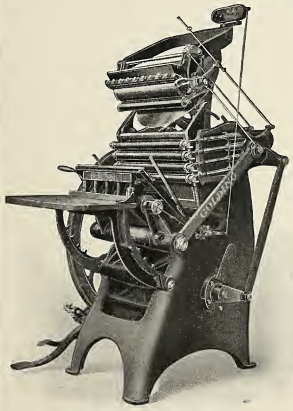
THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago

PETER COOPER'S GLUE. The ø Standard by which all others are judged. ø Tenacious, flexible and without odor. ø Sold on published price-list. ø Beyond a doubt the best all-around glue for the printer. ø ø ø ø ø ø ø ø Write

PETER COOPER'S GLUE FACTORY

Chicago **New York**

:: Meeting the Crisis ::



Golding Art Jobber, No. 18

Is the question of the hour. Higher wages, shorter workdays. Twenty per cent increase in cost of production.

How is the printer going to get his usual necessary profit—his livelihood?

Modern machinery is a big stepping-stone "to the meeting" of it. Many printers are taking advantage of the possibilities in

THE GOLDING JOBBER

with labor-saving, profit-earning features unparalleled.

Three Golding Jobbers will do the work of *four* of any other platen press. It saves in many ways and the difference is *profit*—unusual *profit*.

Our free trial proposition is interesting. Ask about it.

Golding Manufacturing Co.

FRANKLIN, MASSACHUSETTS

Canadian Selling Agents—BRITISH TYPE FDRS. AGENCY, LTD., TORONTO, ONT.

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

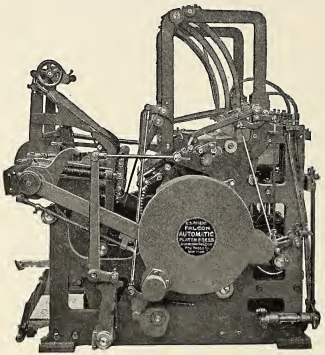
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

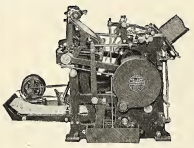
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E. RUGG & CO. . Winnipeg.
GEO. RICE & SONS, Los Angeles.

Size, inside chase, 18¾ x 12⅛ inches. Price, $1,750, f. o. b. New York.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, 10⅝ x 7⅝ inches. Price, $800, f. o. b. New York.

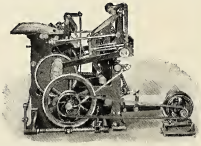


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

Chicago Agent—D. H. CHAMPLIN, 735 Stock Exchange Building.

Philadelphia Agents—R. W. HARTNETT CO., 40 North Sixth Street.

Buffalo Agents—DRISCOLL & FLETCHER, Cor. Ellicott and North Division Streets.

Boston Agent—C. E. BIXBY, 176 Federal Street.

Agent for Pacific Coast—GEO. RICE, JR., 350 Los Angeles Street, Los Angeles.

FURTHER PARTICULARS ON APPLICATION TO

American Falcon Printing Press Co.

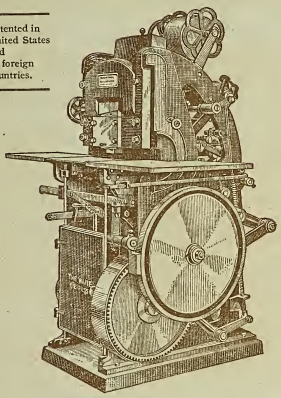
OFFICE AND SHOWROOMS

New York Life Building, 346 Broadway, New York City

Factory: DOVER, N. H.

The "Waite" Die and Plate Press

Patented in United States and all foreign countries.



Used by the leading Die-Press Printers all over the World

Inks, Wipes and Prints at One Operation.

Speed, 1,500 to 2,000 perfect impressions per hour.

Uses far less ink than any other competitive machine. Uses a 35 per cent lighter wiping paper than can be used on any other machine.

The "Waite" Press will print from the most delicate and fine-line engraved plates equally as well as it will do ordinary relief stamping.

It is unexcelled in stamping, steel-plate, photogravure and bank-note printing, requiring results from the most delicate and fine-line engraved plates.

The following are a few of the Advantages embraced in this Machine:

The Impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the cross-head allows the pressure to be regulated to the utmost nicety, and enables a counter (which is made in the same way as on the hand press) to be prepared very rapidly.

The Ink — Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin.

The Wiper is *perfection*, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping paper, and wipe the thinnest layer of ink, effecting a saving in ink and wiping paper per year, against competitive presses, which would scarcely be credited. It is the shape, and compounded movement imparted to it while in contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order.

A Throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running.

The Register is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

Size of Dies — Any size of die may be used, up to the maximum size, with perfect success.

Thickness of Dies — One fixed thickness of die is not an essential in this Press, as any thickness of a steel die from ½ inch up to ⅞ inch thick may be used.

The Speed — We recognize that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out from 1,500 to 2,000 perfect impressions per hour.

The Operator — The Machine is so constructed that any intelligent operator can learn to manipulate it in all its details in a few hours.

The Ink Fountain, can be removed and replaced by one containing another color in less than one minute.

A Two-color Fountain — *To enable two colors of ink being used at one impression*, can be supplied at an extra charge.

Plain Stamping may be done as fast as the operator can feed in the paper or cardboard.

The Construction — We have taken special care to put upon the market a machine *free from complications*; all parts can be quite readily got at, and the force being obtained by *pressure*, and not by a *blow*, it can not be racked in any way, thus greatly increasing its life.

Steel-plate Printing — A special steel base is supplied with the 8 by 4 Press for mounting steel plates of 3-16 to ¼ inch thickness.

To Christmas and Fancy Card Manufacturers — This Machine is also recommended to the notice of Christmas and Fancy Card Manufacturers as being a valuable adjunct to their plant.

We feel confident after you have seen the Machine any doubts you may have had as to the accuracy of our claims will be dispelled once and for all.

Made in three sizes . . . 3 x 2 inches, $825; 5 x 3 inches, $1,300; 8 x 4 inches, $1,750

The American Falcon Printing Press Co.

Offices and Showrooms — 346 Broadway, New York

Factory — DOVER, N. H.

CHICAGO AGENT—
D. H. Champlin . . . . . 735 Stock Exchange Building.

PHILADELPHIA AGENTS:
R. W. Hartnett Co. . . . . 48 North Sixth Street.

BUFFALO AGENTS:
Driscoll & Fletcher, Cor. Ellicott and North Division Streets

BOSTON AGENT:
C. E. Bixby . . . . . 176 Federal Street.

AGENT FOR PACIFIC COAST—Geo. Rice, Jr., 150 Los Angeles Street, Los Angeles.

THE SUPREMACY OF EFFICIENCY



All the artificial means—wise and unwise—that the Typographical Union may adopt can not save its members from the effects of inefficiency, for ability is bound to overcome all obstacles. In treating with employers union officials find they can get good wages for capable men as employers are willing to buy highly efficient labor. The indifferent workers keep scales low, and in these days no one can expect to get more than the scale unless he studies and learns and knows

James M Lynch, President I.T.U.
in an address to a local union

Designed and lettered by
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Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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THE Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 2. **MAY, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

PERSONALITIES IN THE PRINTING TRADES.

BY A. H. MCQUILKIN.

NO. III.—GEORGE ALTEMUS TRACY.



F we could have heard some such talk a few years ago, it would have saved much trouble and the printing trade many thousands of dollars," are the words used by Mr. Charles Murdock on the conclusion of a speech by George A. Tracy, president of the San Francisco Typographical Union, and now first vice-president of the International Typographical Union. They were evoked by expressions from a man who, by quiet and unassuming efficiency, organizing power, administrative ability and rigid honesty and fairness, had in every capacity proved his worth. In the many capacities in the printing trades in which George A. Tracy has been active, whether in newspaper offices, in duties under Government, both at home and abroad, or in negotiating with employers and others for industrial peace, he has been effective—not spectacular. In a meeting composed of employing printers, paper-dealers, typefounders, ink and roller manufacturers, compositors, pressmen, bookbinders, to devise ways and means for the protection of their common interests, Tracy said: "I am proud of the honor of standing in this assembly as the representative of the oldest organization on the Pacific coast. From 1852, the San Francisco Union, through varying fortunes, has held itself intact. It did business then, away before the war; it has done business since, and to-day, stronger than ever, more assured of the right of its principles, with experiences gained through the growing years, it will be doing business as regularly and steadily in all the future time as it does now—the most influential power in the printing trades—we are here to stay.

"Employers' associations, Typothetæ, boards of trade, Franklin clubs, etc., had come up, appeared to luxuriate for a time, and had gone to their own place—for the principle of longevity was not in them. The typographical union looked upon these attempts not indifferently, but with some solicitude, as attempts to do the right thing in the wrong way. Its own mistakes had taught it something of the pitfalls that crowd the path of organizations.

"The philosophy of trade organization—unionism—has been much obscured by overzealous friends and by deliberate misrepresentation. Our social fabric is built as a defense against ourselves, and, in turn, we build within it other defenses of our more intimate interests, all subject to the governing laws. Clearly the more or less peaceful operation of these laws is the test of their acceptance and their fairness and equity.

"'All that we have comes from labor,' so Abraham Lincoln clearly perceived and trenchantly declared. It is desirable that labor should have an understanding within itself—an understanding by which, through the power of united effort, the units may be developed, encouraged, strengthened, sustained and protected against the vicissitudes of fortune. Whatever of its imagined freedom the unit surrenders for these advantages is comparatively small in the equation. The organization can have but one proposition to the worker—advantages so pronounced that he can

not afford to ignore them. These are the ideals toward which trade organizations are working. Human nature, complex as it is, falls very short of its aims in this as in other things. He who cavils against its failures, cavils against himself, if his criticisms are not constructive.

"In its attitude toward its own members the trade union justifies itself in many ways. In its principle of collective bargaining as a substitute for individual bargaining, it is of distinct advantage to all interests in making possible a comparative uniformity in working conditions and wages. Its aim is to increase the efficiency of its members, for, on that economic principle chiefly it hopes for permanent success.

"Whatever affects the trade affects the worker, and it is important to him that employers should have a well-organized perfected association of national scope. The printing trades are becoming more complex. The standard of efficiency is becoming higher, and, if the service the trade union has to sell is made adequate to the employers' needs, that service necessarily demands a standard of living that will sustain its needs — and hours and wages must be adjusted accordingly. To depress these below the normal of other industries is to defeat what we seek to obtain — operative efficiency. On the other hand, we have to contend with many mistaken ideas in our own ranks — ideas which have not the sanction of our organization — chief of which is the debilitating influence of the attempted limitation of output. The laws of the International Union are made to conserve the interests of the printing trade. I affirm now that, while they are supposed to be purely selfish and for the interest of the one class, they, and the power behind them, have been and are the greatest steadying influence in the printing trades to-day. If wages and hours had been allowed to become as irregular as terms and credits for material and the character of the competition among employers, the conditions which have brought about this meeting would have been vastly more chaotic. Wages and hours, governed in the main by the necessities of the individual, make conditions that fail to offer inducements for self-improvement. If mere bodily labor and skill are placed on the same level, why go to the pains to acquire skill in a direction that offers no reward? As it is, the union sets the standard of hours and wages, and the nonunionist enjoys to that extent the effort of the organization. The employer in his turn has unfair competition in this direction minimized.

"The union has been so long on the defensive that it has had little time for constructive work. Notwithstanding this, it stands alone in its accomplishment of constructive measures for the betterment of the trade. Contending against mistaken ideas in its own ranks, and against misrepresentation and misunderstanding on the outside, the philosophy of the movement is sound, and its perfection is being accomplished — if slowly."

So fair and candid a statement of the economic views held by a representative of a trade union, had the emphatic approval of a large and representative gathering of all the interests in the trades. In how far the speaker sustained in himself the principles he advocated it will be interesting to inquire.

George A. Tracy is a native of Illinois. He was born in Warren county in 1863. His parents, Alexander H. and Harriet Sherwin Tracy, both of Erie county, Pennsylvania, were of English Puritan descent, the founder of the family in America having come over in the Mayflower. Secretary of the Navy Tracy was one of the descendants from the same family.

The parents of George A. Tracy settled in Illinois in early life and took an exceedingly active part in the early educational advancement of that State. The elder Tracy was the compiler of a mental arithmetic that was used so very extensively during the past generation. George A. Tracy at an early age learned the trade of printing in Illinois and went from there in 1885 to Washington, D. C., where, during the first administration of President Cleveland, he was appointed to take charge of the printing of the Congressional Record. On the expiration of President Cleveland's first term he was connected with the Washington *Post*. During President Cleveland's second administration he held his old position, having been reappointed to take charge of the printing of the Congressional Record.

Visitors to the Government Printing Office to-day are shown methods introduced by Tracy of unusual time and labor saving merit. When it is understood that the Linotype equipment of the Congressional Record is the largest in the world and that department still uses the system introduced by Tracy, some conception of his administrative ability will be obtained. Wherever he had authority, that authority was used constructively — and the work endures.

On the expiration of President Cleveland's second term Tracy was connected with the Baltimore *Herald* until after the breaking out of the Spanish-American war, when he went to the Philippine Islands on the nonpolitical commission for the War Department, to assist in the establishment of a printing bureau and training-school for the natives. After the establishment of the school in the Philippines he took an extended trip through

China and Japan, returning to the United States in 1901 and settling in San Francisco, where he has since resided.

Tracy is a big man. Physically, he "bulks large" upon the landscape. He therefore moves deliberately. He says himself that he thinks slowly. "I never did a thing on impulse that I did not regret it," he remarked. He takes time to think and therefore makes few mistakes. After the fire in San Francisco there was much disturbance in industrial ranks, and in this crisis Tracy proved himself competent to cope with any similar situation. He is a hard man to rattle, and listens to personal abuse with an attentive ear and a judicial eye while the special pleading is being delivered. By his individual efforts as a member of the conciliatory committee, Tracy managed to bring to a satisfactory ending the ironworkers' strike which directly involved more than ten thousand ironworkers, and which indirectly involved the residents of San Francisco and the people of the Pacific coast.



GEORGE A. TRACY,
First Vice-President International Typographical Union.

Thoroughness has been Tracy's characteristic. He is a good printer. He was a good compositor and a good operator. He was an efficient foreman. As head of an important division of the Government Printing Office he proved himself an executive of unusual ability. In his mission abroad for the Government he more than fulfilled the work he was sent to do. He cleans things up as he goes along. With him the job is done to stay done.

The businesslike methods of such men as Tracy, both in the employers' ranks and in the ranks of employees, give hope that reasonable discussion of the fairness or unfairness of propositions involved in the buying and selling of labor will be the means of adjustment. Whatever changes are in contemplation are fully discussed by Tracy with those whom they will affect. There is no office in San Francisco where he is not a welcome visitor, through the interests he represents and his own personality.

Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST, HIS USE AND MISUSE.

NO. II.— BY ANNA M. DENNISTON.

THERE is a truth so simple in itself that because of this very quality it often misses recognition and application. It is, in short, the universality of any working principle and the use that each individual may make of it — not only in lines with which he is familiar through constant association, but throughout the entire range of subjects with which he may have to deal.

If some one speaks to a banker of the "principles of art," he may perhaps say, "Yes, no doubt there are such principles, but I do not understand them, and they concern me but little." If, however, the speaker continues and speaks of some specific working basis; for instance, that of centralization of interest, or to use a more hackneyed term, "specialization," the banker will wake up and say, "Yes, indeed, I believe in specialization. That principle is one of the greatest factors in a successful career, especially if applied without dogmatism. Specialization draws the individual mind to a focus, it causes the perfecting of the subject under consideration, and attracts the attention of the universal thought. It is, in fact, a key-note of modern progress." Having obtained this expression from the man of affairs, it is of interest to note how broadly he can apply his idea; in fact, to see whether or not he will recognize the child of his own thought if it is introduced to him in unfamiliar guise or in unknown environment.

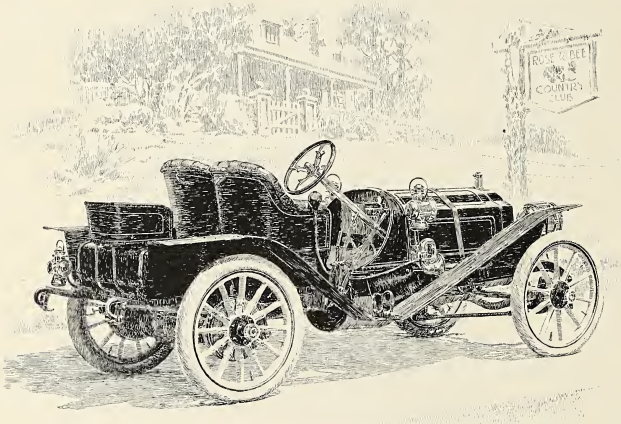
The question can be answered very forcibly by an illustration — a story told by one of Chicago's best-known illustrators — one who devotes much time to illustrative advertising. This tale was emphasized to the writer by drawings shown to prove the statement. The artist in question received a commission from a very well-known business house to make a design for a folder cover,

which was intended to advertise the business by means of an attractive drawing, presenting the street elevation of the company's building. In addition to this, a few words of type were to be placed upon the design. Such a fine opportunity to do something artistic and at once practical. A sketch was made, showing the building clearly and emphasizing important features. The adjacent structures were thrown into the background by simple masses of tone and upon this background the lettering was placed. This he sketched in attractive style and in a manner not to detract from the presentation of the main subject. Having finished the preliminary sketch, he started to call upon his patron with a light heart, feeling sure that he had "specialized" and "centralized interest" to his buyer's advantage, and certain also that a man who was accustomed to applying these ideas to his general business affairs would at once recognize and comprehend what he had done. The result, however, was quite the contrary, and, sad to relate, not infrequent in the experience of every artist.

"Ah, is this our building?" asked the business man. "Where is the edge of Smith & Co.'s store that should show in this space? Where is that tower that shows above our building? Where is the lamp-post that should stand here in the street?"

The artist explained that he had considered these things merely accessory and had subordinated them, using them at the same time as effective setting for the house advertised. He also said he considered the picture more beautiful when handled as he had done, and that he had, by this means, also arranged for attractive introduction of the lettering in a space more or less set apart for it.

"Well," continued the dealer, "this does not look finished to me. It looks as though these upper windows were slighted somewhat. Our cornice fades away into that background, I think, too much, and, in fact, it seems that it would be better to put in all these buildings — and surrounding detail."



A typical commercial drawing by Angus MacDonall.

If a fellow business man had said, "Now, we should center our interest upon given important features of our business and specialize more or less," who doubts that he would have responded quickly and said, "Surely we should. Now, how shall we do it?"

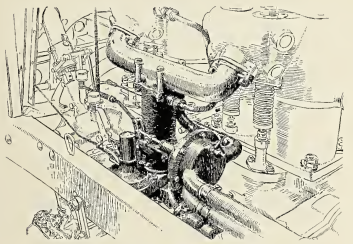
As a consequence of this interview the artist returned to his studio, "finished" the picture, put in everything desired, spread his type over the face of windows and doors — and erased his own name.

The finishing drawing was well constructed, attractively colored and, withal, pleasing, because

it was the output of a skilful workman, but the point was lost. Whether to center one's thoughts upon one of several buildings, the lamp-post or the parasol carried by a passer-by was a question, and one that would not have suggested itself if the work had been completed after the plan of the original sketch.

It is generally conceded that the best literature is that which conveys the most in the fewest words. In all forms of art it is the same, and along all other lines of activity as well, this principle is being demonstrated.

The principle of centralization of interest is often violated in another manner by introducing mere side issues and giving them the prominence due to the article advertised. An automobile advertisement, clipped from a magazine, shows this error in striking form. One's first impression is that a coat or a mode of dress is being exploited. By perusing the type or examining the picture closely, the conclusion is reached that an automobile is the object of the display. Even where the background panel is viewed alone, it would seem that the auto occupies a very small proportion of space and a fine architectural design and garden spot vie for interest with the machine. So far as proportion of size is concerned, the auto is third in importance. So far as value or depth of color is concerned, it stands second in importance and it should not seem strange if the illustration proves of little value as a picture, as a



Detail pen-and-ink drawing of automobile machine.

work of art or as an advertisement. The introduction of the figure of a woman, and the landscape, if used in right relation to the central object, would add interest and charm. The contrasting beauty of a similar presentation and its advertising value, as well as the opportunity it gives an artist for expression, is shown in an automobile drawing herewith produced. The artist, Angus MacDonall, has been given an order, the execution of which shows that the wisdom and knowledge of a good illustrator can be depended upon for results that will fully meet the need of the advertiser and do the artist himself credit. Mr. MacDonall has given softness and character to every detail of this very commercial article, and yet has presented every part with pictorial exactness. It also demonstrates clearly how the object of interest may be centralized and yet be made



Automobile advertisement in which the prominent figure does not relate to the goods advertised.

more attractive by the introduction of well-handled accessories. The method used—that of rendering the featured object and background in different mediums (in this case pen and ink for the automobile and pencil for the landscape)—is specially effective. Mr. MacDonall has brought out the same idea in some detail drawings of machinery. The manner in which they are handled is strong, as it shows the relation of each piece to the surrounding parts without detraction from the special feature. Many drawings show either a lack of these explanatory settings or else have overdone the matter and so produced an effect that is confusing. A beautiful drawing, advertising a lamp-chimney, illustrates this rather overdone setting and somewhat buried feature. In this case, however, the matter is so cleverly handled that the result is not a failure.

No argument is so strong, for or against, as concrete results of the use of given methods or principles and it may be that enough has been said upon the point in question to direct thoughtful minds toward investigation beneficial to both commercial art and artist.

(To be continued.)

TRANSFERRING PROOFS TO CELLULOID.

For making slides for lantern projection, or where for any reason it is desired to transfer to a flat celluloid surface a printed proof — such, for instance, as an illustration from a book, magazine or newspaper — a process recently made public in Germany is very simple and effective. The surface to which the proof is to be transferred is rubbed gently for about two minutes with a rag or a ball of cotton wool dipped in alcohol. For this purpose the ordinary "denatured" alcohol, if colorless, is just as good as the pure, and much cheaper. The proof to be transferred is then promptly laid face downward on the plate, and pressed firmly thereon for about fifteen seconds — for instance, in a copying press — several thicknesses of paper being put below the celluloid and over the proof, to equalize the pressure. The result is that all the lines of the engraving are transferred, naturally left-handed, to the softened surface of the celluloid. The paper must be withdrawn before the celluloid hardens.

Should, however, the softened surface harden too quickly, the paper may be removed by rubbing with a wet sponge; the impression of the picture will not be injured. Fresh proofs transfer more readily than old ones; but even the oldest printed lines will leave the paper and adhere to the partly dissolved celluloid.— *Scientific American.*

RECENT TRANSFERS OF PUBLISHING PROPERTY.

The Harris-Dibble Company, 253 Broadway, New York, announce the following transfers of publishing properties through their methods of "noiseless negotiation":

Food and Drink, to S. E. Cassino, of Salem, Massachusetts. The paper is now called *American Cooking Magazine.*

Buyers' Index, for the Buyers' Index Publishing Company, to the Bradford Publishing Company, the offices of which have been moved to the Tribune building, New York.

Moody's Magazine, for John Moody, to A. W. Ferrin.

The Glass and Pottery World, of Chicago, to the Trade Magazine Association, of New York.

Bit and Spur, of Chicago, to the Stuyvesant Company, of New York. This was formerly a semi-monthly, but is now a monthly.

The Boston Journal of Commerce, of Boston, to the Cotton Publishing Company, of Atlanta, Georgia, and consolidated with *Cotton.*

The Gas and Gasoline Engine Users' Guide, of Philadelphia, to the Gas Energy Publishing Company, of New York. The name has been changed to *Gas Energy.*

The Garment Buyer consolidated with *Nugent's Bulletin.* Both were New York publications.

The Inland Architect, of Chicago, to the Swetland Publishing Company, of New York, and consolidated with *The American Architect.*

The Financial Review sold for the estate of Charles G. Rives, to Squire T. Willis.

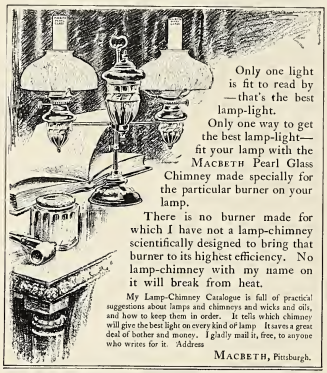
The Dominant, a musical trade paper, sold by Arthur A. Clappe, to the Dominant Publishing Company.

Written for THE INLAND PRINTER.

ILLUSTRATION AND ITS RELATION TO LITERATURE AND ART.

BY CHARLES E. DAWSON.

ILLUSTRATION is one of the most ancient arts and far antedates writing. The mind of man, in its primitive development, used pictorial representation as a means of transmitting ideas. The earliest examples of the artistic work of our ancestors are in the form of rude pictures of men and animals, scratched on deer's horn or stone. What impelled men to this expression can not be determined, but probably there was a desire to perpetuate some noteworthy event, such as the conquest of a foe or the slaughter of a wild animal. Out of this crude art work a sort of pictorial shorthand developed, by means of which stories were handed down from one generation to another. The Egyptian picture language is a specimen of this variety of illustration. At this stage, art and literature were combined in one form of expression, but later they separated. With the invention of the alphabet, writing grew into an individual art. There are some very early examples that have much of the modern idea of illustration in them, for instance, the writings of Herodotus, dating from 450 B. C. Of course, all the early illustrations were made by hand, also the text, and this manner of producing books continued until the invention of the printing-press. The



An overdone setting, where the chief feature is almost buried.

finest work of this kind is found in the missals of the monks who lived in the Middle Ages. These are still considered fine works of art, and it would seem that at this period there was a combination of artistic and literary power which has never been excelled, even in our own times. In the work of early illustrators there is an individuality which has not been maintained, and in these days has really become nonexistent.

When intaglio engraving was first done, the nature of the process gave the artist an enormous amount of trouble, and the early examples have a stiff and wooden appearance, which very much resemble the first efforts of a beginner of to-day. As time passed, however, the art of engraving reached a point of perfection that left little to be desired. This is also true of the sister art of engraving on wood. The early specimens of this work are quite grotesque, and, when looking at them, it is difficult to realize that the later work was done by the same means. The first man to display a distinctive style in wood engraving was Bewick. This master gave a character to his work which has been held up as an example ever since.

The peculiarity of wood, as compared with intaglio engraving, is in the fact that the plain wood block, if printed before any work has been done upon it, would be a solid black, whereas the copper plate would print a perfect white; hence the two arts start from the opposite ends of the tonal scale; still each can reach the limits of the other. The character of the work will depend entirely on the artistic skill and technical ability of the engraver. There is, however, one great difference: While in wood-block engraving the artist may be, and generally is, a different person than the engraver, in copper or steel plate engraving the same man draws and engraves the plate. There are many examples of wood blocks drawn and engraved by one man; indeed, Bewick always did both, but this is exceptional.

With two persons engaged on the same piece of work, differences of opinion would often arise and usually led to a partial loss of the artist's individuality, through the necessity of yielding somewhat to the engraver. I think that the reason the copper and steel engraver dominated his brother artist in getting out publication plates was because the engraver got higher prices for his work and practical considerations were placed above artistic canons.



THE STAR PERFORMER.

Antagonism between the artist who made the original painting and the engraver employed to translate the picture into tint was often very keen. An incident, of which I was witness, occurred many years ago between my father, Henry Dawson, the landscape painter, and Mr. William Cooper, the engraver. The latter was engaged on a large plate copied from my father's picture, "The New Houses of Parliament," and



STUDIES FOR ILLUSTRATIONS.
By August Petrtyl, Chicago.

to such a pitch did their differences of opinion rise, that the engraver destroyed the plate in a fit of rage because my father insisted on his doing some particular piece of work in a manner contrary to his wishes.

In acid or dry-point etching, the draftsman was necessarily the engraver, and there could not be a lack of coöperation. In consequence, this branch of art has taken a higher rank than any other form of engraving. As regards book illustration, intaglio engraving has always been on a different plane than wood engraving and has been used more for embellishment than for illustration. Of course, all illustrations should be embellishments — if they are not they would better not exist.

It really seems as though photography is responsible for the decadence of the artistic phase of illustration, for the same reason that it has been accused of the ruin of pictorial art. The wood engraver required first a drawing made on a block, which he translated into tint, if a wash drawing, or if in pencil he did his best to render it as such. So when it became possible to print a photograph onto the wood surface, the engraver proceeded to transcribe the effect of the photo, and his success was gauged by the exactness of his imitation. Now a photograph is not art and, therefore, the work of the engraver deteriorated. Then purely mechanical, or rather chemical reproductive processes came into use, which soon cut down the cost, so that the engraver could no longer make a living and men forsook the occupation. The first of these processes dealt only with line drawings, but I should mention, before noticing these, some very beautiful processes in which the artist drew his design on a prepared plate, which was afterward developed in such a way that the original line was preserved in all its purity. The artist, however, seldom took the pains to draw every individual line and the process itself necessitated the destruction of the drawing, and if accident occurred at any stage of the work another drawing had to be made. The photographic reproduction of drawings made on paper or cardboard did away with these drawbacks, but created other difficulties. If the reproduction were etched on zinc, the lines were often broken or rotten, while the printing quality of the metal was very poor. Then again, they did not duplicate well, owing to the roughness of the lines and the tendency to overhang. The other method for reproducing the line drawings was by swelled gelatin. This process was employed for many years for the best class of work and maintained the artist's individuality better than any other process. Its one drawback, which was common to the zinc process also, was that it could not deal with a wash put on by means of a brush, and it was also more expensive. This inability to translate a combination of wash and line was overcome in the gelatin process. At that time the modern half-tone was coming into use, and by its use it was hoped that all difficulties would vanish, as it left the artist free to use any medium he wished. Then it became possible to reproduce the photograph directly, and this eliminated entirely artistic and individual qualities. Many of those who earn their living by the half-tone process will deny this, but, nevertheless, it is the truth. It is generally admitted now, after years of hard fighting, that photography is outside the pale of art, because of its inability to subordinate objectionable features and to accentuate admirable ones. This being admitted, it at once becomes plain that there is a limit to the possibilities of any mechanical process. If photography is to be considered as an ideal, toward which we are to labor, then purely mechanical methods are most likely to land us there, but to assume such a pre-



AN IMPROVISED 'RICKSHAW.
Pencil sketch by Fred Lathrop Arnold, Chicago.

mise is in opposition to all canons of art, and although its purposes may seem to be defeated for a time, true art will as surely regain its lost position as truth will outlive falsehood.

The fact that splendid results have been accomplished in the past leads to the question, Why has the standard of illustrative art fallen? The cheapening of books occurs as the first answer, for this demands a corresponding cheapening of illustrations. Now, has the demand for really good books, illustrated in the best manner possible, ceased? Or has the public forgotten what a good book looks like? It is a common saying that getting up good books does not pay, yet the old firms made fortunes by publishing only good books. I fear that the tendency of the present age is to devote itself so exclusively to the supply of vast masses of cheap stuff of all sorts, that the voice of art is smothered. Machine-made art there never was and never will be.

Now let us look at the matter from another point of view. We demand the utmost skill from the author, in the production of original and powerful effects. Why should we not do the same with the illustrator? Such a demand would at once raise up men among us who would give themselves to the study of improved methods for working with the artist; in other words, it is necessary, in order to revive the art of illustration, to give the artist full swing and allow him to produce his effects in any way he likes. After that, provided the full effect is preserved, it is up to the processer to supply a print which will embody the artist's ideas.

An attempt along these lines has recently been made by taking a roughly etched half-tone block and working it up by hand until it resembled a wood engraving, but the medium is so unsuitable for the engraver, whether it is zinc or copper, that the effort had to be abandoned. Indeed, it would entail less work to engrave the whole on wood, supposing a wood engraver were employed. In mechanical subjects this staging and retouching has reached such a point that it really costs as much to make a block by the tone process as it would to engrave, while the duplicating quality is in no way equal, and any attempt to print such blocks in the advertisement sheets is a failure.

No doubt there will always be a demand for cheap tone blocks processed from snap-shots, for use in the daily papers, but there is so much of the same class of matter in our so-called fine books that it is time for a change. Photography seems to be the chief sinner, and, so long as the public approves of it, art must languish. But there will be a renaissance. Let any one take an old number of the *Illustrated London News*, for instance, and compare it with one of its recent issues. It will at once strike him that there is "something" in the old which is lacking in the new. He may not know what, but it is lack of individuality and *art*.

In three-color work, the latest development of illustration, we find the same tendency to reduce the art of color to a mechanical science, just because scientists have discovered that a combination of three primary colors will produce any color in the spectrum. It is too readily imagined that by the same mechanical combination a Turner may be produced. They will find that it can not. Undoubtedly, some of the finest color-pictures ever printed from relief blocks were produced by the "Baxter" process, but Baxter used to print as many as thirty impressions, each of a different shade or color, on top of one another. This was art and further proof is present in that other printers could not get such good results from Baxter's own blocks.

As in other lines of progress, so it will be in the improvement of illustrative art — progress will be made by retrogression. In the wild scramble to get ahead, we have lost the trail and must now stop and look around to discover the true basis for art. Above all things, we must remember that individuality is the foundation of artistic expression. Without it, whatever is undertaken artistically becomes dry bones, without form or beauty.

As an example of improvement at the cost of utility was the craze for perfect type, type which showed such remarkable perfection in its thin lines that it became unreadable, and then the type-designers suddenly discovered that legibility was the absolute essential to type perfection and they reverted to the plain old-faced type, which could be read.

A very superficial consideration of this subject will make plain, I think, that the process man has had his day and that the artist must have his turn. That the process man will ultimately be able to rise to the requirements of the artist, is unquestioned, but it will only occur when he studies the artistic requirements of his subject as well as its mechanical perfection. There has been little improvement in the means at the disposal of the artist from the times when the world's masterpieces have been produced, but with the same media as the old masters used the present-day artist will create wonders of color and beauty — for it can not be done by machinery. For, as Turner replied to a gentleman who was visiting him in his studio, in answer to the query, with what did he mix his colors, "With brains, sir, with brains!" the art is the man, and machines are but the servants of art.

Written for The Inland Printer.

PRINTERS' ADVERTISING.

BY VIRGINIA FISH.

IF you have been in the business any length of time, you must have discovered that it is not enough to have a thorough knowledge of type, to be conversant with the various processes of reproduction, to possess an intuitive color sense. These qualifications are taken for granted in any printer worthy of the name. Also, it is not enough that you have installed a cost system in your plant, so that you are now able to ascertain where you get the profits. There is still something beyond, if you are to gain and keep the trade, which is the life of your enterprise. You, as a printer who meets the modern conditions, must call to aid you in your production, the artist and the copy-writer, as specialists. Perhaps you have a notion that such people—artists and copy-writers, professional ones—are too expensive for your capital. The truth is, that unless you make it part of your system to find out where good art work and good advertising copy can be had at reasonable rates, you will not be equipped to meet your competitors in satisfying customers. For, advertising as a factor in present-day success, has come to stay. Advertising, from your standpoint, can not be less than art work, copy and printing in unified combination. If you are as good a printer as you should be, you are neither a good artist nor a good copy-writer and, to get out good printed matter, you should get hold of the other two members of the combination.



It would effect very little for your profit if we should sit here and talk about these things, unless we were prepared to suggest practically. We are prepared, and we can suggest.

Look at the half-tone cut in the center of this page. Live, isn't it? Why shouldn't it be when it was sketched from life by a live artist? The style—you see what it is, decorative, simple, forceful—has been called the best style for advertising purposes offered the public in years. And we are placing this suggestion at your service. In our opinion, such art as this suggests live ideas to any one who sees it. It suggested the following ideas to us for its practical use by you, as a printer who knows good advertising and its value.

This design of a man reading at once brings to mind the class of people desirable for the printer to reach. In fact, you must advertise yourself to such people, as a printer of quality, if you want orders. The readers are the buyers. People who make a habit of reading—and this means everybody who can talk United States—are, averagely speaking, appreciative of printed matter and, usually, possess the means to buy some of it. For a printer to place before the eyes of the average business man (who belongs to the constant-reader class) such a drawing as this, combined with suitable copy, would convince the business man of his taste in advertising and stamp himself as a printer who knows his business. It would do business for the printer every time the business man looked at it. Type-matter alone would fail to hold the eye long enough to make a permanent impression.

For instance, this design could be effectively used on the outside of a four-page folder on gray stock of light weight, having this line in black arranged at the left of the figure: "The Man Who Reads." That line and the design together would induce the turning of the page to find out what is inside. On the inside pages could be printed the story of some successful work you have done for a customer through printed matter. Tell how your printing helped some business concern to sell goods. Copy for advertising purposes should, as far as is possible, talk about actual experiences—should be based upon facts.

If blotters are used as a means to publicity, this illustration can be profitably utilized with such advertising matter as the following:

"Each word I print is done so well,
That men who read become my friends."

or

"An able printer makes a contented reader."

Still another:

"Printing, well done, makes friends of all who read."

If colored inks are employed and the copy hand-lettered, a blotter in this fashion leaves little to be desired from an advertising standpoint.

It is usually the case that every printer handles one class of printed matter more satisfactorily than others. This design could be effectively used to advertise your specialty. If catalogue and pamphlet work is the particular branch, the illustration here given may be unified with this copy:

"One million of our catalogues have found their way to the hands of men who read."

The figures quoted should be taken from genuine sales statistics.

Printed as a small cut, in colors, or black and gray, the design is serviceable for stationery, both letter-head and envelope; a business card; circulars, or as a trade-mark. A strong line of copy for the business card is: "He who prints well is a friend to him who likes a printed page."

These ideas were suggested by this one live piece of advertising art. But we can think further. We can think of copy that will talk about your business specifically to the man you want to reach, and our artist is prepared to design especially for you. Next month, and from time to time thereafter, THE INLAND PRINTER will show new designs in the same original style, used merely for practical examples, to aid you with your own artist.

OTHERS HAD TRIED IT.

The police-court magistrate of a town in southern Kentucky was walking down the street one November evening with his friend John Markham, a distiller.

"Judge," said Mr. Markham, "have you ever tried my Number One brand of Old Markham?"

"No, John," admitted the judge, "but I tried three men in court this morning who had tried it." — *Everybody's Magazine.*

GRATEFUL.

A patronizing young lord was seated opposite the late James McNeil Whistler at dinner one evening. During a lull in the conversation he adjusted his monocle and leaned forward toward the artist.

"Aw, y' know, Mr. Whistler," he drawled, "I pahssed your house this mawning."

"Thank you," said Whistler quietly. "Thank you very much." — *Everybody's Magazine.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

WE have considered the one fashion in using capital letters that caused no trouble while it lasted, and probably no one ever regrets that it did not last longer. Whether any regret is ever felt or not, the old laxity of practice is gone forever, and every person that writes or prints makes some attempt at system, though very few books have ever been printed with truly systematic regularity in the use of capitals. Confusion is existent not only as between different publications, but in almost every individual publication, and probably always will be, although it is often such as to be inoffensive even to critical eyes, mainly because the differences do not appear close together. This is not only true now, but has always been so. No one period can be marked in which any certain practice prevails, as against any other wherein a contrary practice is prevalent. From the beginning, different writers and printers have differed from each other, as much at any one time as at any other, and it will be interesting to trace some of the points of difference through examples from books, especially as indicating how little one may hope to reconcile them.

Afterward some decided personal preferences will be stated, with full knowledge that they will challenge considerable disapproval, probably more than they will command approval, principally because of demanding more frequent use of capitals than may be had otherwise. One point of general usefulness may be claimed, through the showing of a carefully studied conclusion on one side of the question, reached through close consideration of all that could be found and weighed against it. Three methods of decision may be shown as current, as to the capitalizing of words within the sentence, as to each of which those who practice it are convinced that it is the right way, and neither of which is to be called wrong absolutely, because their very coexistence proves that there is no absolute standard. Nevertheless, one of the three methods is selected by the writer as his right way, and he chooses it because he is sure that it is the best way for more reasons than one, the principal reason being that it comes nearest to securing a common understanding of analogy, that would result in approximate uniformity of practice.

A convenient book to cite as exemplar of a practice that is commonest in some newspapers, but found in other books also, is Appleton's "American Cyclopædia." In that book no words

are capitalized except personal or geographical names, words plainly derived from such names, and a few others that are so very special that the capital was used, notwithstanding the fact that they constitute real exceptions to the general practice in the book. Thus, while political parties appear as whig, tory, republican, democratic, etc., religious sects are Catholic, Protestant, Methodist, Presbyterian, etc. How can any one reason out a difference between these words? As a matter of fact, they are absolutely in one category, and if a capital is right for one it must be for all. Much better reason seems apparent in the difference made between the two political parties by the New York newspaper which used to print Republican



LENT.

for one and democrat for the other, notwithstanding the fact that a Republican surely must be a democrat and a Democrat should be a good republican. In the book we are considering we read of the United States congress, the British parliament, the house of representatives, the senate, the chamber of deputies of France, the house of lords and the house of commons, the federal and the confederate armies in the civil war, the reformation, the supreme court and other courts without capitals, and many other words of very particular use, that makes them certainly stand as proper nouns to many if not most people. Names of books appear with each important word capitalized, but names of legislative acts have no capitals. Names of genera of plants and animals are treated as common nouns, although many people would unhesitatingly assert that they are universally capitalized. The Inquisition appears as the inquisition, and two names for corresponding bodies are Congregation of the Holy Office and supreme court of the inquisition; but generally similar names appear in similar forms.

The work that instantly suggests itself for comparison with the foregoing is the "Encyclopædia Britannica." In that the prevailing style is the direct contrary of the one just shown, but considerable difficulty arises from the fact of much confusion being found, especially in different treatment of the same kinds of words in different articles. Nearly all the words noted above as without capitals are here found with them. Here is the Congress of the United States always capitalized, but, oddly enough, always the British parliament and the German bundesrath and reichstag, though the names of the branches of Parliament have capitals, as House of Lords and House of Commons. Here also the names of courts are capitalized, as are names of legislative acts, and other particular uses of ordinary common words, as Reformation, Republican, Democrat, Whig, Tory, Renaissance, Inquisition, and all names of genera. A striking difference is that between the titles king of England and Prince of Wales. It is one of the differences for which the present writer can not find a reason.

It is very evident that the editors of these two works had no common ground of decision as to the use of capital letters. Of course we have merely

selected a few examples, but the same divergence exists in every case where it is possible. And if other books were examined, no matter how many or in what periods of time they were published, the one fact would result, that there are practically two schools of thought with reference to capitalization of words. A necessary corollary to that fact is a certain amount of vacillation, which also is concurrent in all periods since the first attempt at systematizing. Practically the whole question resolves into one of determination of what constitutes a proper noun. Every one unquestioningly accepts the rule that every proper noun must have a capital, but many people can not perceive that arbitrary particularizing of a common noun makes that noun in that particular use a proper noun.

Another kind of capitalizing is current, especially in Great Britain and among some American imitators of British style. It is the using a capital letter for each occurrence of the name of the thing that is the special subject of consideration. This is a special use of capitals that is highly commendable to a certain limited extent, and can not be condemned wholesale, though the advisable limitation must be left to personal decision. Its unrestricted indulgence finds extreme exemplification in works on natural history, many of which capitalize every kind of common name of a plant or an animal, though none of those examined showed invariable practice. Parker and Haswell's "Text-Book of Zoölogy," for instance, has Crocodiles and Alligators, not crocodiles and alligators, in the part that deals with those animals, but earthworms and sea-snakes in their places. The distinction is not made in a way that shows its reason, but such distinctions are found in many similar books. One comforting conclusion is indicated. It must be the custom for printers to follow copy, or to act on definite instruction in the case of specified words.

The "Encyclopædia Britannica" will afford a striking example of frequent capitalizing of these common words. In the article on the eagle this is said to be "the name generally given to the larger Diurnal Birds-of-prey which are not Vultures," and Eagles, an Eagle, Buzzards, Bearded Vulture, Sea-Eagle, Golden Eagle, Mountain Eagle, and Osprey appear, and there is no eagle; but in the article on dogs only special kinds of names have capitals, and these only in places where the capitals seem to serve a purpose, and the common use of the word dog has the small letter.

Only enough is here shown to exemplify common differences, evidently resulting from different methods of thinking, but it is thought to be sufficient to justify a refusal to characterize any of the methods as absolutely wrong. All that remains is to say that the writer's choice, in a general way, favors the use of capitals in all cases of such particular use as is shown in the examples given in the fourth paragraph, with the additional feature of thorough systematization, carrying the principle involved into application in every similar instance. This is what he chooses as his own best method, but he has no intention of demanding any particular practice of any other person. He will never approve some things that are not uncommon, as Congress and Assembly and congressman and assemblyman in the same print, plaster of paris instead of plaster of Paris, brunswick black for Brunswick black, etc. These he considers absolutely wrong, notwithstanding the fact that many people use them, because the people who use them ignore certain very plain facts that make the use unreasonable.

WHY THE CUSTOMER SHOULD PAY PROMPTLY.

A firm of Philadelphia printers, M. W. Mansfield Company, writes: "Printers have their patience exhausted with long-drawn-out accounts. The sooner members of the craft wake up to the fact that they are supplying *labor* and not *merchandise*, the sooner they will have the business on a paying basis. On the bottom of our statements we have printed the following notice to our customers, which, possibly, can be worded a little better:

> NOTE.—As printed matter is absolutely worthless to any other than the one for whom it was originally intended, it therefore comes under the class of *labor* and not *merchandise*. Under these conditions, we must insist on a prompt settlement at the expiration of thirty days.

This is good logic. As to the phrasing of the note, it will be good exercise for any printer to try how clearly and concisely he can make this argument read. Three printers have tried their talents in this exercise, and the result of their efforts are subjoined:

> A. Job-printing, or printing done to order, being of no use to any one but the firm or individual for whom it is intended, is essentially LABOR, not merchandise. Under these conditions, *we must insist on a settlement within thirty days of the date of invoice. No deviation whatever can be made from this rule.*
>
> B. Commercial printing being valueless to any but those ordering it, consequently it is labor and not merchandise we have sold you. Therefore, *we must insist on a settlement within thirty days of the date of invoice. No deviation whatever can be made from this rule.*
>
> C. Printed matter is chiefly labor, not merchandise. It is paid for in wages in advance of its completion by the printer. The element of risk in its production lies in the fact that it is useless for any other person than those for whom it is primarily intended. For these reasons a prompt settlement of all bills, at the expiration of thirty days, is a consistent request which your spirit of fairness will concede as a demand worthy of our insistence.

Suggestion is made that, instead of printing this educational matter on the statement, it would be more effective if printed on a sticker and attached to the bill or statement, thus bringing the message into greater prominence.

Written for The Inland Printer.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. VI.— BY CHARLES E. DAWSON.*

THE ETCHING.

MY system of etching is to increase the penetrating power of the perchlorid solution by the addition of water, instead of heating it, as is commonly done, so for large plates it will be necessary to have some shallow wooden trays lined with waterproofing material. These may be made from half-inch wood, and should be about two inches deep. They may be made waterproof by lining with roofing pitch applied with a hot iron, then on that superimpose a thickness of stout calico, which should also be ironed down. This will make a light and satisfactory etching-tray. The small plates are etched by having a wall of adapted for the purpose. The ends are made of stout wood, and to these are fastened the pivots marked C, on which the box revolves; these rotate in bearings, E, that are secured to crosspieces, F. Any suitable stop may be provided to hold the box while a plate is being inserted. To the wooden ends the body of zinc is fastened by stout tacks, placed close together, and the whole is strengthened and held together by the battens, marked A. These are nailed or screwed to the ends, and to the middle one of the front battens the door, D, is hinged. The edges of this door are packed with felt to make a dustproof joint and it is held closed by means of two stout wooden buttons, which may be made to spring with advantage. Inside, the box is provided with iron cross-bars, made from stout hoop-iron. These are fastened in by having their ends bent sideways, at right angles, and these angles are pierced to receive screws, by which they are attached to the bottom-side battens, as

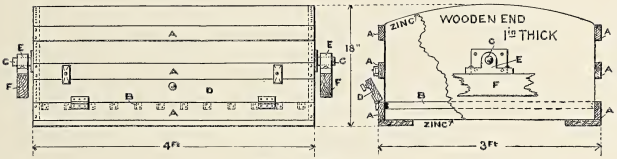


Fig. 7.— Graining-box.

wax placed round them, as will be described. A machine is made for beveling the plates, but it does no more than rough-finish them. They have to be finished and burnished after going through the machine. In the ordinary way the work is very well done by means of a file. The retouchers and finishers generally provide their own tools and so these will not be treated as part of the plant equipment, but their several uses will be described in the course of explaining the process.

THE GRAINING-BOX.

The graining-box is a very important piece of plant equipment and may now be bought ready made, but probably only the smaller size will be procurable, which is about 2 feet by 18 inches and the same height. A large one would be 3 by 4 feet and 18 inches high. You note that the height is the same in both boxes. This is to insure the same amount of time for a given grain, if one box is used as a substitute for the other. I will describe and illustrate the form I have always used, Fig. 7, and which I have found to be well may be seen in the engraving. The top edge of these bearers must be smoothed so that a plate will slide in smoothly without disturbing the dust. When it is desired to empty the box, a small shovel is used having a long handle. This shovel must be narrow enough to pass between the bearer bars. The box is best supported under the bench adjacent to where the oven, Fig. 8, is placed, so that the grained plate has only to be lifted from the box to the oven.

THE "ROASTING" OVEN.

It consists of an iron box, which is heated by gas. The top and bottom sheets should be about one-eighth of an inch thick, and the sides the same thickness. They are held together by the angle-irons shown, which must be riveted. These angle-irons should be placed on the outside, as the box can be more easily built in this way, and the channel thus formed helps to hold the nonconducting material in place. The oven has a door, marked A in the drawing, which is hinged to the top of the box and must be provided with a fastener. As in the graining-box, there are bearers in the oven.

* All rights reserved.

These may be made in the form of a frame, to be slidden in and out, resting on a couple of angle-irons riveted to the ends. The oven rests on a stand, which is made from flat-bar iron, about 1 by ¼ inch, having legs at each corner. The height of this stand should be enough to keep the bottom of the oven about eight inches above the bench. A gridiron gas-burner must be arranged under the oven, as shown, Fig. 8. It is made from ½-inch iron pipe, screwed into T-pieces, with small holes drilled along the upper surfaces of the tubes. The gas is controlled by means of the tap. The top of the bench should be covered with a

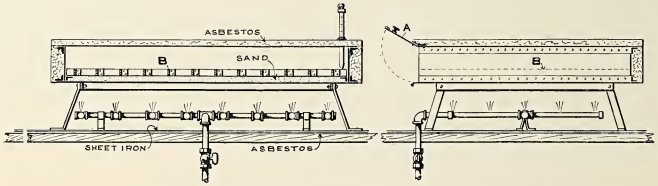


FIG. 8.— Roasting Oven.

sheet of asbestos, and over that a sheet of iron to protect it against the heat. The sides of the oven should be covered with nonconducting boiler covering to keep the heat in, and the top may be best insulated by having a thick sheet of asbestos board fitted to it. On the bottom of the oven, inside, is kept about an inch of fine sand. This is to distribute the heat evenly. A thermometer should be arranged in such a position as not to interfere

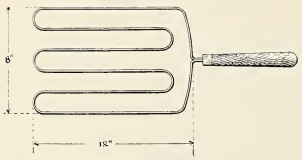


FIG. 9.— Hand Gridiron.

with the working of the oven. It should read up to 400° F. On the workbench will be needed one or two atmospheric or Bunsen gas-rings. By means of these and a gridiron made of ¼-inch round steel rod, as per sketch, Fig. 9, the smaller plates will be roasted.

THE DEVELOPING TROUGH.

The developing trough should be stationed at the end of the bench, next the sink, and should be heated by a series of yellow-flame gas-burners. These are better for this purpose than atmospheric or blue-flame gas-burners, as the common burners can be turned low without any fear of their burning back. These troughs are best made from stout sheet copper, and there should be two of them — one 18 inches by 2 feet and the other 3 by 4 feet. These troughs are to be supported on iron stands, made in the same manner as the one on which the oven rests. If they are made to stand one inside the other, they will, when in that position, serve well to support the large developing trough. The large trough may be made to serve when extra large sheets of tissue are sensitized. These troughs should be about six inches deep.

SUNDRIES.

A supply of screw-back printing-frames of different sizes is required. These need not be heavy, but must be of good quality and have ½-inch plate for all sizes up to 12 by 15 inches and ¾-inch over that. There should be one frame 3 by 4 feet, and this would better have fully 1-inch plate, or, still better, 1¼-inch.

I shall not mention at this time all the little items of apparatus needed during the process, but will describe them when necessary.

The sink should be of stoneware and about 3 by 4 feet. The pressroom will contain the printing-presses, a screw-press, in which the work is placed while being glazed, a sink and zinc-covered bench on which the paper is wetted down; also a drying oven, in which the damp boards are placed when they can not be dried in the overhead racks provided.

(To be continued.)

CARRIED TO EXTREMES.

"Dennis," inquired Mr. Hogan, glancing up over the door of the postoffice building, "what is the meanin' of thim letters, 'MDCCCXCVIII'?" "They mean 'eighteen hundred an' ninety-eight.'" "Dennis, don't it sthrike you thot they're carryin' this shpellin' reform entoirely too far?" — *Everybody's Magazine.*



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SIGMUND ULLMAN COMPANY—New York, Chicago, Philadelphia



A Legend IT happened one day that the little god, Cupid, was exercising his wings above a garden of roses, seeking, no doubt, a mark for his arrows. In the garden a bud was just opening into a full-blown rose, blushing pink in the sunshine. Cupid stooped to kiss the rose, when a bee, sucking nectar from its heart, planted its sting in his lip. Cupid, in pain and anger, flew to Venus, his beautiful mother, who, to pacify him, gave him a string of bees tied to a bow. But she first removed the stings and set them up and down the stem of the rose; and so it was that the rose acquired its thorns.



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Printed in DOUBLETONE CAMEO ART BROWN, made solely by
SIGMUND ULLMAN COMPANY—New York, Chicago, Philadelphia

THE
Inland Printer

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLIII. MAY, 1909. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. *Do not detach the lower coupon.*

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BERRS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PERKINS & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

REMEMBER, in billing, that everything you fail to charge your customer for, you pay for yourself.

ASCERTAINING cost is one thing—getting the price is another. Whether the printer is gaining or losing, the knowledge of actual cost can not be condemned.

"IT is the little things that count," is an old adage. The printer in overlooking small items of expense that are involved in running his business, allows them to count—they take care of the counting themselves—but they count against him and not for him.

A PRINTER writes that he does not like to do a certain kind of work—jobwork—and wants another position. This is the kind of man who wants to use his hands or legs only, leaving his head out of the question. A job sorting eggs on South Water street might suit.

TEN cents a day for ten years, at three per cent, compounded semi-annually, is how much? Suppose this to represent a little item of daily expense that you did not think worth while or that you did not think about at all. Then, that is what you are giving or throwing away. The answer is that you have lost $349.70.

A SMALL printing-office may be successful, and get good prices for its work, while a large office is working on a narrow margin of profit. The gleaner often picks up the choicest grain. As the small office grows, it ceases to be a gleaner and, getting into the deeper currents of competition, the proprietor wonders what has become of the fat bits that used to come so acceptably.

EMPLOYERS and trade unions toss the responsibility for incompetent workmen from one to the other. The responsibility rests upon both. This and other evils for which both are responsible, will continue until the commercial printers and the unions come to appreciate the fact that they are in the printing trade as permanent factors, not as disputants, but with a community of interest, and that satisfactory practices may be established by properly regulated conferences.

A COUNTRY printer writes that he is not interested in the numerous articles urging a more comprehensive organization of employing printers. He argues that his comparative isolation gives him no participation in any advantages that may

come from organization. Our correspondent forgets that associative effort goes far to establish a custom of prices and usages in the trade, and that these influences undoubtedly give him advantages, just as the organization of journeymen establishing wages and hours beneficially affects the unorganized worker.

ESTIMATING the prosperity of commercial printers on the basis of buildings filled with tons of type, typesetting machines and printing-presses is defective in analysis. Competition among typefounders cutting the price of type fifty per cent or more, makes the printer's schedule of worth just that much less. The genius of invention attacks the printer's investment in presses. A new process may make then obsolete in a year's time. It is well to be optimistic, but genuine optimism is the hopeful spirit of common sense, not the slave of gambling ignorance.

THE master of a ship, when sailing the sea, has to use compass and chart, sextant and log line. He can not start out on a given course, fasten the helm and expect to sail into the desired port without change. He must expect to contend with tides, currents, winds and waves; must take frequent reckonings and shift his helm often before he reaches his destination. And so must the master printer have the equipment for getting his bearings and must change his course to correspond with the readings on his books. Pleasure craft may ignore all rules of sailing except one, "keep close to shore"—but they never get anywhere.

AN inexcusable piece of folly is to print a pamphlet or booklet and mail it rolled or with two or three folds. When opened, its appearance reduces its chances of being read by at least fifty per cent. Those who do peruse it seldom do so in comfort, for they are busy straightening out the creases, which interfere with the sight, interrupt consecutive thought and possibly angers the receiver to the point of losing his temper. If the reader should happen to have a customer who is wasting money this way, he should be urged to send out his printed matter flat. This will subserve the printer's interest, as the greater the number of readers the greater the value of his product.

PRINTERS too often hold to the idea that the public is chiefly concerned about the matter of price in regard to printing. What consideration the public gives to price is the result of the practices that printers themselves are responsible for. Many printers who have won distinction through the peculiar excellence of their work, refuse to make estimates. They make efforts that obtain results, and there are sufficient customers eager to secure this business aid and to pay the price. If the printer were overreaching, he would spoil his market. But, as his competition is the competition of excellence only, the customer finds that "in the final analysis" in printing, as with other things, the best is the cheapest.

SATISFACTION in simple routine work in the printing-office is the foe to all progress in self-development. Let any printer who has not studied the principles of shape and arrangement set up a line of block letter and a line of text, thus:

BLOCK LETTER

The Text Letter

and ask himself *why* these faces make a displeasing effect on his senses. It is useless to say that "no printer would use these faces together." The question is, Why would he not use them? Not to know these things—to remain in satisfied ignorance of any phase of the art, when a little methodical investigation and study would bring about a comprehensive knowledge of the business—is a self-limitation, the penalty of which is a limited number of large round dollars and the ennui of lethargy.

IN the rapid commercial development of the printing trades, customs that were comfortable with humbler conditions have lingered with us. A generation or so ago the keeping of electro and other plates was not a matter of much significance to the average job office. It is now a burden, and there has arisen a multitude of moot questions as to how much responsibility the printer should assume when he has plates made or stores them. Another archaic practice is the furnishing of estimates and the making of designs free of charge and without protection for the ideas. In other years designing was a comparatively simple performance, and estimating did not require the expert and exact knowledge it now demands. At present, time and money are spent lavishly in preparing elaborate estimates and luxurious "dummies" and designs. Every well-informed person recognizes these as flagrant abuses, and there seems to be a tacit agreement also that there is no remedy—the printer must go on forever doing these and other things as a neighborly accommodation on the plane of a village industry. There is no good reason why these and similar abuses

should remain with us. Other industries and professions have been confronted with like conditions, and overcome them by establishing a code of ethics. Of course, the changes came out of the crucible of organization. There is no reason why the printing trades should not have a uniform system of contracts by which these profit-sapping practices can either be eliminated or refined. It will require, however, earnest, persistent work and much sacrifice. A uniform or nearly uniform contract governing printers' work, for instance, would be a boon worth all it costs.

In one form or another the organizer is going up and down the land ringing the changes on the need for and benefits of associated effort. Much as we would like to say otherwise, the results are not as cheering as they might be. There appears to be a lack of persistence on the part of those who see clearly the benefits of organization. Even those who as journeymen were enthusiastic organization men, and who appreciate the need of coöperation among employers, are prone to hold aloof or regard with cold indifference a proposal to lend a helping hand. As is usual in such cases, there are several causes contributing to this lethargy. Chief among them is suspicion, not merely that suspicion of individual competitors which ruthless competition engenders. There is a suspicion of the purposes behind the organizers. For twenty years employing printers have been exhorted to get together — to fight. Sometimes that was the ostensible purpose of the combination; on other occasions it developed that one particular use to which the organization could conveniently be put was fighting the unions — not negotiating with them, but insulting and actively opposing them. The memories of all these efforts that resulted in expensive war smoke retard progress to-day. None of the elements in the field now desire strife. In the Typothetæ tribe there may be a few emitting warwhoops, but it is a safe venture that the general sentiment of the members is not in favor of any more labor wars. When it is understood that the appeal for organization to-day is made for money-making and not money-wasting purposes, the response will be more generous and spontaneous. Admitting all that could be said in favor of past policies, the changed conditions make them impossible to-day. The strain of modern industry compels close attention to the main purpose of a business life. There is no room for the luxury of a war now and then. The time, energy and money wasted in fighting should be devoted to better uses. If they are not, the craft as a whole loses opportunities for advancement, if it does not positively recede.

How deeply and almost ineradicably prejudice is worked into the moral fiber of men is shown in the subjective view taken of the relationship between employer and employee. The employee, through organization, is shaking himself free of the shackles of tradition, and endeavoring to prove that the service he is selling is the mightiest asset that is possessed by the nation. For the protection of that asset he will not sell it short or corner the longs. He simply seeks to protect the normal, where overmastering greed of possession would destroy the future for the present. Look at the devastated forests, the vacant lands and ruined farms and say that capital is the only force that seeks to develop resources. Ignorant and cruel and arrogant, the money power has dragged its vast possibilities in the mire of public obloquy, and the power of labor, almost single in its effort, has forced it to yield reluctantly the little it has given, because without labor it would lie as inert as any other thing uninspired by its creator.

A gentleman — presumably a compositor — on being urged by circular to take up a course of study, replied: "The other fellow has as much right to live as I, and I don't want to be 'facilitated' and beat him out. Yours for the other fellow." Possibly he thought that clever. What cleverness it possesses lies in its ingeniousness as an excuse for laziness. From the standpoint of self it is obviously in error. Man owes a duty to his neighbor and, more especially, the defective brother, but his highest duty to himself and society — which includes the unfortunate other fellow — is to make the best of his natural endowment. If this generous creature "has brains" he should learn how to use them to the limit, and encourage the numerous "other fellow" to do the same. If the last mentioned were to fall into a ditch, would not our friend provide ways and means of getting him out? Surely he would not jump in and lie beside the unfortunate. Yet that is what he apparently has determined to do; the "other fellow" is in a rut, therefore our friend refuses to help him out — the best service he could render — but flouts the bounties of nature and follows meekly in the dull, uninteresting depression. No procedure could be more harmful to both parties. They are on the road to mental and physical decay, and the rut they are traveling leads to the dump on which wrecked lives are deposited. In his desire to be generous our correspondent did not stop to look over the field. Nature has a method of punishing those who treat her disdainfully. So, in this instance, she raises another breed of "other fellow," who is eager to be "facilitated" to learn and to know. It is

"other fellow" No. 2 who will bother our friend — it is with him he will have to reckon if he wants to earn a livelihood, for "other fellow" No. 1 will not be a factor in the breadwinning race. Therefore, his best friend is the one who sets the example of development and helps him to follow it.

THE Ben Franklin Club, of Chicago, which enjoys the distinction of being the largest body of employing printers working along constructive lines of any local organization in the United States, has, on recent occasions, held joint conferences with representatives of the supply houses. The object of these conferences has been for the discussion of ways and means to improve trade conditions. The key-plate of the idea is the principles of credit. The supply-house representatives have been awakened to the value of the cost-accounting agitation, to which the energies of the Ben Franklin Club are principally directed. As an educative influence the Ben Franklin Club has extended south, north, east and west and across the seas to Europe. The credit men of the supply houses now discern that the secretary of the Ben Franklin Club, with the means at his command, the experience he has acquired and his inherent energy, can be of substantial aid to them in determining the fitness of a candidate for credit, and in making an unfit candidate by the power of precept and example an eligible candidate. Therefore, the supply houses have been considering the possibility of making an auxiliary association out of themselves, outside yet beside the Ben Franklin Club, for the aid and comfort of the wisdom that radiates therefrom. A committee considering these matters came to the conclusion that the supply men could not be made to stick as an auxiliary. A coalescing and unifying influence was lacking. Round the banquet table with their customers, the printers, the atmosphere changed. The supply men opened their minds and the printers opened their minds. The discussions were stimulating and helpful, so for the present there will be no auxiliary supply house organization, but all will meet from time to time around the hospitable board and talk turkey to each other. The supply houses will meet with the cost-accounting committee by invitation, and the secretary will lend his best efforts to aid the supply houses in the determination of credits. By such degrees the uplift of the printing trade is being wrought, and may the good work go on.

IN the Cost and Method Department of this number of THE INLAND PRINTER there is a precis of a defense of the practice of advertising job-printing at seemingly low rates. Mr. Fantus, the defender of price-quoting advertising, did not attempt to show how this low-priced work was done, contenting himself with saying he made a satisfactory profit. There is no disposition to question the gentleman's assertion, though we are sure his immediate hearers and many others would like an answer to "How does he do it?" With a touch of modernity, Mr. Fantus recognizes the value of maintaining an ethical relationship within the crafts. Ethics has to do with conduct between man and man. In the light of the practices of the advertiser, a question of ethics arises. While a low price is quoted, the object is not to sell work of the quality advertised, but to induce the prospective customer to purchase something better. In that sense, the advertisement is a lure; when the customer arrives he is treated in such a way as to imply that what he came to buy is not worth taking away. He is shown proofs of stock electros and induced to use one in his work — presumably without much regard to its appropriateness, for the main purpose is to talk him out of buying what the advertisement offered for sale — for which he pays from 50 cents to $1.50. Would such tactics appeal to or disgust the well-informed buyer of printing? Doesn't it partake of an old-time "trick of the trade" that is practiced on the ignorant — those whom a high ethical conception would say should exact consideration from the informed? What would be the inclination of an experienced buyer if such a proposition were made to him? Would the advertiser attempt to sell the use of cuts that way to any person "in the know?" And, if not, what prompts him to play the game on the uninformed? The making of prices on work before it is seen is a dangerous proceeding, as any one acquainted with the trade knows. And while we do not wish to question the business honesty of any printer who advertises prices, we fail to see that it is ethically correct to induce a man to visit an office to order what you don't want to sell, and then take advantage of his ignorance to wheedle out of him more than the advertised price. It has the flavor of business of a certain character, which we have no great desire to see grow in favor among graphic-arts men.

IN an address delivered recently in Toronto, Canada, Mr. Ames, well known as a board of trade man, said several things that touch vital spots in the relations between employers and employees. A portion of the address appears in the Department of Cost and Method in this number, and is worthy any person's perusal as the honest expression of an employee of an employers' association. One point, however, we wish to emphasize, and that is what Mr. Ames says about those who fail

to attend meetings. Absenteeism of employees from union meetings has often been the cause of much trouble. For instance, some regulation is adopted to cover real or alleged abuse in an office. When promulgated, it is found that the supposed remedial legislation itself becomes an abuse in many offices. This is not an outcome of union viciousness so much as it is the result of ignorance. The employees of affected establishments are as surprised as their employers when the new rule becomes effective. They are absentees and know nothing of it; and, what is worse, might have prevented the enactment had they been present and said the true word in season. In the present disorganized condition of the commercial printing industry, so far as relations between employees and employers' organizations are concerned, this is a serious matter to many employers. There is no clearing-house through which the proposed legislation of either party must go, as is the case with newspaper publishers generally and commercial printers in some cities. So grave is the cost of absenteeism that we hear of employers who regard it as a lack of duty to the office for an employee not to be active in the affairs of his organization. It may surprise some employees to know that there have been discussions on the possibility of requiring foremen to report the names of employees who attend each meeting of their union. Indeed, it has been suggested that the unions adopt a card system whereby members could show employers they attended the meetings. This is rather a new light on union absenteeism, for, heretofore, complaints have come from those anxious to strengthen the organization, and members were told that regular attendance was the best means of giving the union moral strength. The employers referred to urge attendance so that the unions may avoid blunders through hasty action on meager information. And, perhaps, that is the negative and easiest method of getting what the ardent unionist desires—moral strength.

SIXTY YEARS AT THE CASE.

In the old village of Jamaica, says the Brooklyn *Daily Eagle*, adjoining the modern four-story marble front savings bank building, on the south side of Fulton street, in strange contrast with that handsome structure, is a little, dingy, brick building wherein is the office of the *Long Island Democrat*, one of the few survivals of old-time furniture, machinery and type of the country printing-office of fifty years ago to be found in the State.

In a little back room about fifteen feet in width and twenty-five or thirty feet in length, shut off, a real-estate office occupying the front, by a board partition and extending half-way to the floor above, its ceiling well whitewashed and lighted only by a skylight, is located one of the first hand cylinder presses ever built by Hoe & Co. Add to this a hand press of one hundred years ago, two or three imposing-stones, four or five frames and racks well filled with cases of brevier used in setting up the paper, a cabinet or two of job type, a sink for washing forms and you have a picture of this old office which has survived the wrecks of time and withstood the shock of modern enterprise which has left it behind many a mile.

In the rear of a second-floor extension, and reached by a wooden flight of stairs, are several more frames and cases well filled with body type, two or three racks of wood type used in poster work, with cuts of horses, fat hogs for posters of guessings, and other relics of by-gone days.

The same interesting little four-page paper, brimful of local news, but disregarding the big general news stories that fill the daily papers, is issued now as fifty years ago. Its proprietor, Lewis Mortimer Wood, who has worked at his trade of printer for nearly sixty years, goes along happily and contentedly, never having missed working off, on the cylinder press or the old hand press that preceded it, an issue of the *Democrat* during all that time. His paper is prosperous, brings in a small, but steady, income as it did sixty years ago, and the proprietor is enjoying life, his neighbors say, as a Christian and a citizen, and has discovered the key that unlocks the door to the real pleasures of life.

The *Long Island Democrat* was established on May 4, 1835, by John J. Brenton, a live Yankee and an educated man, who was induced by Caleb Weeks, the well-known circus manager and menagerie owner, and a lot of kindred spirits, to come to Long Island and start a live Democratic newspaper, for which there was at that time a considerable demand, the *Farmer*, the Federalist organ, having the field all to itself.

Three or four hundred prominent Democrats of that day were appealed to, and they contributed each in amounts of from $6 to $12 toward a fund to be used in buying a hand press and type. The roll of founders, which is to be seen to-day in the old, time-stained account books, comprises men of note in the financial and political and commercial world of their day, and they were liberal in their gifts. Many gave their $10 or $12 outright, and paid their subscription regularly at $2 per year thereafter. Others "traded out" their contribution in the newspaper at $2 per year. Some contributed in work, one painting the sign and the shop, another by hauling the press and others in various ways, but the great majority paid in cash.

The day of the arrival of the hand press was a great event, a regular gala day in Jamaica. A yoke of oxen, bedecked with ribbons, drew the precious machinery to its new home, and the citizens all turned out in honor of the event.

The subscription list boomed, piles of cordwood, barrels of potatoes, sacks of wheat and apples and other good things came pouring in along with some money, and Editor Brenton lived on the fat of the land.

But help was not always reliable in those days as in these. The paper came out once a week. On publication morning Editor Brenton told his negro boy that he would have the paper all set up by 3 o'clock and said he must be on hand promptly to roll—spread the ink over the forms with a big "brayer." No darky appeared and the publication was adjourned to 6 P.M. The young negro then appeared and Editor Brenton asked him where he had been. The fellow replied, "to a horse funeral."

Mr. Brenton seized a cordwood stick and chased this negro apprentice under the type cases, back of the press and around the stove, giving him a resounding whack at every turn. Finally, when both were tired out, the negro went behind the roller frame and proceeded to roll the forms.

Written for THE INLAND PRINTER.

HISTORY OF PAPER.

NO. IX.— BY LILIAN I. HARRIS.

BY means of various chemical treatments of the body stock, many varieties of paper are produced. Some give the desired result by the action of light, others by pressure. Those most commonly known to the trade are carbon, slate, stencil, sand or emery, cork, filter, tar, paraffin, asbestos, manifold, parchment, waterproof, papier-maché, and sensitized papers.

SENSITIZED PAPER.— Many varieties of paper differing only in the minute points of the manufacturing process are included under the head of sensitized paper. The stock has been treated with chemicals so that the action of the light alters the color of the surface. The stock from which it has been made has been immersed in a solution of nitrate of silver, or is covered with an emulsion of silver nitrate or chlorid. The paper used by architects for plans and maps is known to the dealers as "blue-process" paper. This is made by passing the white paper through a bath of potassium ferrocyanid. Another of the sensitized class, similar in appearance to the blue-process paper, is the ferroprussiate, made by covering the white stock with a solution of peroxid of iron and red prussiate of potash.

ARROWROOT PAPER has no gloss and is made by coating suitable paper with a weak solution of arrowroot, water and a little citric acid with sodium chlorid. This paper is largely used by photographers.

STICKY FLY-PAPER.— The exact process of making sticky fly-paper — which many of us have come in contact with to our sorrow — has been withheld from the public to such an extent that visitors are not admitted to the factories where it is made, and photographing any of the machines or showing by illustration the making of these special papers in any way is strictly prohibited. More than thirty years ago two brothers, residing in Grand Rapids, Michigan, made the first sticky fly-paper used in this country. They were in the drug business, and their paper was intended as a "side line," but the business of making the deadly fly-catcher increased so rapidly that soon three other brothers were engaged in the new industry, and a large factory was erected to supply the demand. The plant was so carefully guarded that no outsider was allowed admittance. Those who were given employment here were supposed to consider their positions theirs for life and were required to promise never to divulge any knowledge of the process. No employee was allowed to see the work of another, as each man had only one part to perform. So secretive was the process that on one occasion, when it became necessary to discharge an employee, legal proceedings were taken to prevent him from revealing any knowledge he had of the business, or from engaging in it himself. The mixture used in the manufacture of sticky fly-paper is composed of honey, oil and gum. This is spread on sheets of manila paper which have been outlined with a coating of wax to prevent the sticky substance from spreading out over the edges. The United States exports an immense amount of this paper annually to Europe, Asia, Africa and Australia.

SAFETY PAPER, otherwise known as "protective paper," is all that the name implies. It is made of white pulp mixed with other pulp that has been tinged with a stain that is easily affected by alkalies, acids or chlorin. It is used for bank checks and other commercial paper. The slightest attempt to erase, or to make any change in the writing on the surface, leaves marks that can not be eradicated, and shows plainly that the paper has been tampered with. Water-marks of special designs are sometimes employed, as in the Bank of England notes. Silk threads are often embodied in the fiber.

PAPIER-MACHE'.— The method of making the best grade of papier-maché is the same now as that invented in 1772 by Henry Clay. Ordinary papier-maché stock is made of cuttings of various kinds of paper, boiled in water and beaten until they form a paste. This is boiled a second time with the addition of glue and given the desired strength. Sulphate of iron, chalk, or lime are sometimes added, so that the material will resist the action of water. Soda or borax is used to make the paper fireproof. The remarkable strength, toughness and durability of the substance, and the fact that it will not break or warp, make it valuable for many uses. It can be painted, bronzed, marbled or silvered. When it is molded or fashioned into a given form it will not crack or warp.

PARCHMENT PAPER.— The vegetable parchment resembles that made from the skins of animals. The body of the vegetable parchment is made of unsized rag stock immersed for a few seconds in a solution of sulphuric acid diluted with from one-half to one-fourth of its own bulk of water, the solution being of the same temperature as the air. It is then put through a cold bath followed by a second bath of weak ammonia and water, to remove any remaining traces of acid. Vegetable parchment by this process becomes glossy and semi-transparent. It is used largely by grocers and butchers, for wrapping provisions.

CORK PAPER.— This paper had its origin in the United States and is still largely made here. A thick, soft paper is covered with a solution of gelatin, molasses and glue, and the cork, which has been finely ground, is rolled gently into this sticky surface. Druggists, grocers and crockery dealers use large quantities of this paper for packing goods for shipment.

TRANSPARENT PAPER.— This is used for tracing, etc., and is made by the application of one or more coats of varnish to the surface of suitable stock. The solution commonly used consists of equal parts of Canadian balsam and oil of turpentine, or of linseed or castor oil and alcohol. This is applied to the sheet and allowed to dry.

PARAFFIN PAPER.— In making paraffin paper the wax, or paraffin, bath through which the unsized paper passes makes it waterproof. The roll of paper is placed at the end of the machine and, as it unrolls, it passes through the tank of melted paraffin. The paper, being at a lower temperature than the solution, is not saturated, but receives a light coating on the surface that hardens almost instantly. This process has always been very unsatisfactory to the manufacturers, but so far it is said to have been impossible to find a cheaper or better method.

WATERPROOF PAPER.— The process of waterproofing became known half a century ago and it has been gradually improved until it has reached a high state of perfection. There are many processes for making paper of all weights impervious to water. The protection is generally given by soaking the paper in a solution of borax and shellac, while a brush attachment is used to cover the surface with oil.

MANIFOLD PAPER is used in large quantities in business houses for making records of correspondence. It is made of thin, unsized stock.

SLATE AND EMERY PAPER.— Slate paper is made by covering thick, pliable paper with a preparation of seed oil, turpentine, lead, zinc oxid and sandarach. Emery paper is a tough paper to which a coating of glue is first applied, followed by powdered emery, which is dusted over the surface. This paper is used as an abrasive.

CARBON PAPER.— The early carbon paper was made entirely by hand and came as a welcome guest to those who had formerly used a pen for making duplicates of bills or other documents. The coating, which was a preparation of soot and oil, was applied with a small brush to the surface of any kind of paper — news paper often being used. As the demand in the commercial world increased and the habit of keeping exact copies of all correspondence, deeds, wills, official court records, contracts, etc., became more common, carbon paper was made so that the impressions would be distinct and that several clear, sharp copies might be taken from one sheet. It was also necessary that the ink used should be durable, so that the copies would be permanent. This paper is made by mixing suitable pigments with soap or oil and then applying the solution to a thin but strong paper and then dried.

FILTER PAPER is made from unsized, porous paper, and is largely used in chemistry. The finish is entirely omitted, the paper being taken from the machine after passing the first drying rollers. The best grade of this paper is said to be produced in Sweden.

LITMUS PAPER is any good fibrous paper from which the chemicals have been carefully washed, and afterward impregnated with litmus. Litmus is a corruption of the word *laemus*, from the Persian *lac*, the exudation of the little insect that provides coloring matter of vegetable origin, indispensable in chemical laboratory work. The paper is made usually in two colors, reddish yellow and blue. Acids turn blue litmus paper red; alkaline solutions, on the contrary, turn red litmus blue.

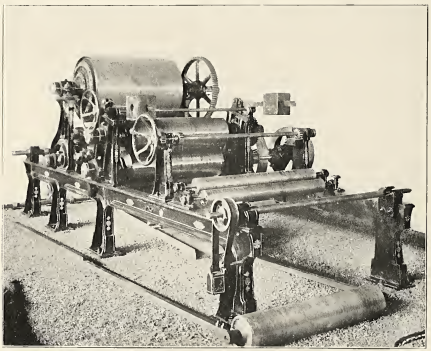
TISSUE OR GRASS-BLEACHED PAPER.— The finest grass-bleached tissue paper is made in England. It is used by jewelers for wrapping silver and jewelry, being specially treated for the removal of any traces of chemicals likely to tarnish the silver.

ROOFING PAPER.— Tar paper, for roofing, was first used in Scandinavia, and was the invention of an official of Sweden. The first roofs proved very defective, as waterproof coating had not been thought of. In 1840 the coal-tar solutions were replaced by pine tar, since when the industry has greatly increased. Roofing paper is made from several body-stocks, though felt is used more than either hemp or sulphite stock. The felt is made of wool and cotton rags mixed, regardless of the fact that this paper is often advertised as "pure wool felt." The paper is put onto the machine in rolls and the finish desired determines the solution of the bath through which it next passes. The tar-coated paper, after it has gone through a trough of hot tar, is conveyed in loops that reach to a great height, similar to the manner in which coated paper is dried, as described in a previous article. When it has become dry it is rolled ready for shipment. If it is to be made into two-ply or three-ply stock, the sheets are pasted together, as in the case of Bristol-board, excepting that instead of paste, pitch is used. When sand is to be sprinkled on, it is done while the tarry solution is soft. The finished product is always done up in rolls of varying width and length.

STENCIL PAPER.— By application of a thick

coat of paraffin to a sheet of thin fibrous paper, the stencil paper is made. It is largely used for making duplicates of typewritten work, the stencil being cut by the action of the type striking against the fine waxlike surface. Sheets of stencil-paper are also placed in a frame especially made for reproducing, and written on with a steel pen. The sheet of paper on which the copy is to appear is placed under the stencil and inked by a roller passing over the surface, the ink penetrating through the openings cut by the type to the paper.

India Paper is used for taking proofs from the photomechanical plate, the finest woodcuts and, also, for taking impressions from engravings on steel or copper, known as "India proofs." The India paper is so soft and thin that the slightest pressure will leave a mark. It is made of the inner fiber of the bamboo, sometimes mixed with cotton fiber and beaten to a pulp. It is then spread out on a polished surface. This gives a smooth finish to one side of the paper and leaves the other rough. The Clarendon Press in Oxford, England, makes a specialty of this paper, the product being so fine that five original octavo volumes of the Bible, containing almost three thousand sheets, were printed upon it and occupied only the space of one volume.



Courtesy of Black-Clawson Company.

Saturating machine for tar or paraffin paper.

Asbestos Paper is not one of the regular makes of paper, but is a special product of asbestos fiber with which some paper-pulp has been mixed. It is used to wrap steam-pipes and also for roofing purposes.

Gold and Silver Paper, plain or embossed, is made by applying a coating either of metal resembling gold, mixed with a size, or else covered with a film of gold leaf.

Moth Paper is a strong manila stock, saturated with tar for keeping moths out of furs and other garments.

Carbolic-acid and Glass Papers.— Carbolic-acid paper is paper treated with a combination of carbolic acid and paraffiffin. Glass paper is made by sifting finely ground glass onto a glue-covered surface. It is used for smoothing down rough surfaces of both wood and metal.

Blotting Paper is simply unsized paper from which the chemicals have been well washed. Its absorbent qualities depend largely on its freedom from "filling."

Cigarette Paper is a fine grade of thin tissue from which all traces of chemicals have been washed. Rice-straw is used for making the best grades.

Detail Paper is used by artists and draftsmen, its surface permitting erasures to be made without injury to the fabric. It is made of a special, smoothly finished grade of manila stock.

Sponge Paper is another product of the regulation pulp paper, but small particles of sponge are incorporated in it. It is used largely by surgeons.

ODD SAYINGS.

A newspaper, describing the doings of a convention, said: "The procession was very fine and nearly two miles long, as was also the prayer of Doctor Perry, the chaplain."

Over a bridge at Athens, Georgia, is the following announcement: "Any person driving over this bridge at a pace faster than a walk, shall, if a white man, be fined $5, and if a negro receive twenty-five lashes, half the penalty to be bestowed on the informer."

A steamboat captain, advertising an excursion, says: "Tickets, 25 cents; children half price to be had at the office."

On a certain railway the following luminous direction was printed: "Hereafter, when trains in an opposite direction are approaching each other, on separate lines, conductors and engineers will be requested to bring their respective trains to a dead halt, and be careful not to proceed till each train has passed the other." — *Exchange.*

HIS SOUSEKEEPER.

Typographical errors will occur, of course, but what on earth was meant when the esteemed *World* the other day spoke of the fair plaintiff in a breach-of-promise case as having been "engaged as sousekeeper for the defendant"? — *New York Telegraph.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

VALUE OF THE TRADE PAPER TO EMPLOYEES.

To the Editor: OAKLAND, CAL., April 25, 1909.

While in England, I have observed that many of the master printers adopted an idea that was profitable to them and an inspiration to their workmen. They presented a copy of the *British Printer* every two months to the printers, both compositors and pressmen, and they increased the wages of those whose efficiency was increased through the reading of that journal.

I think if American employers would do the same, and give a copy of THE INLAND PRINTER every month to employees, it would repay them tenfold at least.

J. BOOTH.

COST ACCOUNTING.

To the Editor: CHICAGO, ILL., April 20, 1909.

For years I have studied printing-office costs in both large and small establishments in eight of the largest cities of this country. I have had a "look in" at all that are going the rounds to-day, I believe. It is my profound conviction, after careful study, that the Beckett system, which forms the basis of the cost-accounting course of the Inland Printer Technical School, is the simplest, easiest learned, and most accurate system possible.

Nothing escapes it, yet there is no red tape about it. Now that Mr. Beckett's services are available to help introduce the method, the firm which does not install it is surely standing in its own light. I know what I am talking about.

W. L. SMITH.

SCOT WHO SEES RELIEF FOR LABOR IN TECHNICAL EDUCATION.

To the Editor: DUNDEE, SCOTLAND, March 24, 1909.

In forwarding my annual subscription — which is the best commendation of a magazine — I have found your journal a good education, always exhibiting freshness of ideas that makes it valuable to the compositor. While it preaches ideals, the practical issues are not forgotten, and it seeks to make printers of all grades enthusiastic in their profession.

With reference to the lessons on design in typography, I have the greatest sympathy, and regret that I have been unable to take up the course. I hope, however, to be able to favorably consider the terms during the latter half of this year, as I feel that it is the duty of each workman to develop his abilities or, rather, to so train himself that he can fill an honorable position. My experience has taught me that the capacity to originate ideas and build them on sound principles means superior work and the evidence of better craftsmanship, which means, to be practical, a better return to the worker.

Technical education is steadily progressing here, but the unions are inclined to fight shy. Many members think that, having reaped the benefit of shorter hours, this is another method of destroying advantages gained, but I think this will cure itself as employers recognize the advantages to be derived from scientifically trained employees. All our technical instruction is obtained after working hours, but the steadily growing combination of employing printers is recognizing that at least a certain portion of instruction be given during school hours.

You must understand, I am giving the situation as I see it. I look upon technical education as another step toward the emancipation of the worker, and a help toward asserting the right of *all* labor to a fair return, for, until then, we can not expect to have a truly healthy state of society.

Your advocacy of the coming together of employer and employee is to be commended, as it ought to be beneficial. There has been too much strife in the past, and the results have not turned out satisfactory. Where men are in combination and recognize that we must progress, then the relationship of antagonistic forces has been simplified; but combinations created for their own advantage only, and forgetful of the common weal, ought to pass away and be supplanted on the lines you suggest.

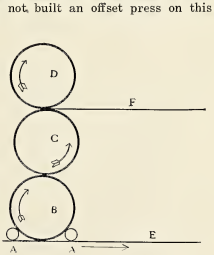
No doubt you will wonder who writes. I am a compositor, having served my apprenticeship in a country office, then bookwork, news, and back to jobbing. I have had to be pressman, stereotyper and compositor. From 1903 to 1908 I was foreman in a jobbing office and twelve months ago I came to an office employing about twice as many. I was also technical instructor in Greenock in printing.

JOHN MUIR, JR.

IMPROVEMENT IN OFFSET PRESSES.

To the Editor: CORNING, N. Y., April 20, 1909.

THE INLAND PRINTER for March contains so many advertisements of offset presses, that it leads me to wonder why some one has not built an offset press on this principle:



AA—Form Rollers.
B—Composition roller which takes transfer from form.
C—Offset cylinder receiving the positive print from composition roller, making a negative to print on F—Paper.
D Impression cylinder
E—Form

My little model, though bungling and imperfect, has demonstrated to my satisfaction that the scheme is practical and that an offset machine on these lines would be a success. For a country printer to butt into the lithographing business is a submarine trip, and he soon finds himself cut off from the air supply. But if he can lithograph direct from his type-forms, his troubles ride away on the nightmare of make-ready. I enclose rough drawing of my scheme and, believe me, I am not trying to work THE INLAND

PRINTER for free advertising, as I am not interested, financially, in the manufacture of printing machinery, and have not patented my idea. But I would like to know what the people who know would think of a scheme like mine. Paper could be fed from a roll and printed both ways, after the fashion of the Duplex, or a trip could be used to lift the impression and single sheets fed, as with the hand-feed cylinder.

Type used on a press of this kind would last forever as the only wear it would receive would be the composition rollers running over the form. CHARLES SHUMWAY.

STAMINA RATHER THAN COST KNOWLEDGE WANTED.

To the Editor: CHICAGO, ILL., April 10, 1909.

What with your cost systems — manual and mechanical — wouldn't it be a good thing to start a course of arithmetic for the perplexed and perspiring journeyman? Have pity on him, for his eight-hour day is mincemeated into divisions of ten or six minutes, as may be the rule with the holy and exalted cost system in vogue in the particular office. What do these employers want to do with cost systems? According to the dope handed out by the wise ones, they want to find out what cost is so they can charge reasonable prices. Many of them, however, find in it a new device to "drive" the men.

Suppose their systems are down so fine there can be no juggling of the time, this driving will result in poorer work. That will surely offset some of the alleged good work done by system — and surely ruin the journeyman.

Does "driving" help to find costs? Wouldn't it be better to separate that function from the one of finding out whether the laborer is worthy of his hire?

Anyhow, what good is a cost system if the fellow who has it hasn't the nerve to charge the price he should? The man with the dirty fingers is thinking — from observation — that what is needed is moral courage rather than knowledge. The average boss printer in this great printing center gets as nervous as a Baxter-street Ikey if he thinks he is going to lose a job. Nice enough fellows and hard workers, but they go up in the air for fair when a job is in the balance. Let some one give them an injection of stamina.

JOURNEYMAN.

GOVERNMENT PRINTING OFFICE AND CONTRACT SYSTEM.

To the Editor: WASHINGTON, D. C., April 5, 1909.

The Government is the butt of all men when they have critical moods. But no department is more generally abused or misrepresented than the Government Printing Office. Not long ago the papers were full of articles about half a million dollars having been saved by the orders of a congressional committee. On this was based comment to the effect that the Government office was a wasteful affair and the country would be much better served by contractors. The inference the uninformed drew was that the savings had been made by improved methods or the stoppage of graft in the office. This fell on fertile land, for if former President Roosevelt had any purpose in this connection — if his antics were anything more than the gratification of a neurotic's whim — it was to discredit the office. What is the truth? The saving was made, not through internal economies, but by cutting down the extravagant orders of departments. Millions of copies that had been printed only to be wasted were cut out. The extravagance was not in the office, but caused by those for whom the office works.

And the economy originated in the G. P. O., not outside of it. Acting Public Printer Ricketts several years ago suggested that the number of copies printed be cut down to the number actually required.

Remember, Mr. Editor, the Public Printer did that — advised the Government to cut out waste. Do you suppose that under the contract system such advice would be given? The interests of the contractor all tend to have him want more printing done. Would he advise the Government where to economize? Assuredly not. He would have lobbyists on hand setting up schemes whereby more printing would be done — useless or useful would not matter, so long as it brought grist to his mill. Some unsophisticated reader may doubt that, but not one who has lived in and knows Washington will question my conclusions for one moment.

The Government printing was at one time done by contract, and not only were wires laid to get useless printing done, but through printing contracts newspapers were subsidized by the party in power. In 1861 Congressman Gurley, of Ohio, said that the printing contracts had brought more "contempt and disgrace upon our Government than have come from any single cause which can be mentioned," and that they "kept the Congress floundering in the mire of printing rascality." The magnitude of the corruption can be estimated when I tell you the contractor could afford to give a bribe of $78,000 for two years' work, and spend a number of sums varying from $250 to $2,250 in States where it was supposed to do the most political good. And that wasn't all; the same contractor had enough plunder left to give $20,000 a year — $40,000 during the life of the contract — to support papers in Washington and Philadelphia. Remember all this was before the war, when a man worth $80,000 was considered rich, and the Government printing a small thing compared with what is done now.

No wonder it is claimed that, as compared with the contract prices previous to 1861, the Government saves yearly $1,000,000 on its printing bills.

The history of printing by contract is enough to make the trifling irregularities that can be proved — not made, but proved — against the G. P. O. proper seem negligible. The haste made by certain newspapers to misrepresent things indicates that powerful interests want to see the fat days — fat for a few — of contracts return. C. O.

A PRINTER ARCHAEOLOGIST.

A well-known character in Camberwell, Mr. Robert Elliott, who is a printer by trade, has lately celebrated his sixty-eighth birthday. He is noted for having discovered some years ago, at Galley Hill, Kent, the famous Galley Hill skull and paleolithic human remains. He possesses, in the rooms at the rear of his shop in the Camberwell road, some twenty thousand specimens of paleolithic and neolithic stone implements, a superb collection of Greek and Roman pottery, rare and curious fossils, and an endless variety of antiquarian treasures collected by himself, his wife and his daughter. Mr. Elliott spent five years digging out fragments of Roman pottery in Kent and, altogether, he obtained fifty thousand pieces. For seventeen years he worked patiently at the task of piecing together the fragments, and he has, says the *Star*, succeeded in reproducing nearly two hundred Anglo-Roman vases.— *The Printing World.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

CONDITION OF TRADE IN ENGLAND.—At the beginning of the present year there was much talk of a boom in trade in England, but although some firms in the allied trades have had a little more work than formerly, on the whole the prophecy has not yet been fulfilled. The printers' engineers are especially dull, if we except those in the newspaper rotary business, and both British and foreign makers are feeling the effect of the depression. Some American houses having agencies here are complaining that printers have, for a time at least, put off purchasing, but there is still hope of improved trade as the year goes on, if the present senseless naval scare and the fear of German invasion does not lead to a tying up of capital and bring on another slump, something that is fervently hoped will not happen.

LOW PRICES AND CHEAP WORK.— In the general demand for cheapness the die-stamping section of the trade is suffering severely, and it is difficult, in view of the unfair competition existing, to take work without loss. The department stores are the worst sinners in this respect, although some so-called philanthropic institutions run them very close. The usual London price for die-stamping is 72 cents per ream of four hundred and eighty sheets, but the stores are doing it for 36 cents, and, if several reams are ordered, *for nothing*. Of course, this price-cutting can only be done by sweatshop methods and low wages. In many cases the girls who do the work are paid from 70 cents to $1 a week. The work is badly done, but the public accepts it, to the loss of the legitimate houses. A home for cripples, that is supported by the voluntary contributions of the public, has also taken up die-stamping and is doing it at an even lower price than quoted. Of course, in this instance there are no wages to pay. Doubtless the authorities mean well, but, if this kind of thing goes on, business men will begin to feel that the money they contribute may be turned into a weapon wherewith to cut their own throats. A man can hardly be expected to subsidize one of his competitors, no matter what charitable plea may be put forward. One of your Chicago millionaires, a Mr. Selfridge, has opened a new department store in one of the leading west-end thoroughfares of London; it is a palatial building and, among its departments, is one for stationery, bookselling and printing. It is to be hoped that the newcomer will not follow the lead of so many of his London brethren in the matter of cutting the legitimate trader's prices.

CONSOLIDATION OF PRINTING-TRADES UNIONS.— The amalgamation of the various printing-trade unions, which has been in abeyance for some time, is still being discussed by the societies concerned, each of which has had several meetings to consider the subject and take the votes of the members. The unions comprise the London Society of Compositors, the Typographical Society (which embraces the whole of England outside of London), the Machine Managers' Society and the Correctors of the Press. These are all English societies, and the majority of the members are strongly in favor of the amalgamation. The Scottish Typographical Society approves of the scheme, but has not yet committed itself. The Dublin Typographical Society sees no benefit to be derived from the scheme, and refuses to join the movement. In the general principle of amalgamation a notable advance has been made, but, with such important issues involved, it is not surprising that progress should be slow. It is necessary that the representatives should proceed with the utmost care, for upon the successful overcoming of the various difficulties that are bound to arise depends the ultimate fruition of their desires. Serious disagreement on a single point might easily cause the whole scheme to fall to pieces. But, having succeeded in laying the foundations to the general satisfaction, it is reasonable to hope that, in the course of another year, the building up of the new association will be completed, thus marking a new era in the history of British printing-trade unionism.

CHANGE IN BY-LAWS OF ASSOCIATION.— The Typographical Association has made considerable alterations in its rules lately, and opposition is expected from employers, if they are to be enforced, especially those regulating the working of the machine department, which introduce many radical changes. As these rules may interest American printers who like to know how British offices are conducted, I give them herewith:

No machineman shall take the responsibility of more than three platen machines up to and including demy folio, above demy folio two machines; two single-cylinder machines up to and including double-demy, one perfecting, one double-revolution (except in the case of ponies, of which a member may have charge of two), or one two-color machine; and no machineman shall be permitted to make jobs ready and then allow boys or others (except they be duly bound apprentices) to look after them while the machineman gets another machine ready.

A machineman having in his charge two single-cylinder machines, up to and including double-demy size, to be paid not less than 72 cents per week over the minimum rate.

A machineman in charge of a machine with feeder attachment to be paid not less than 84 cents over the minimum rate.

Machinemen in charge of two-color, double-revolution, gripper or taper perfecting machines to be paid not less than 72 cents over the minimum rate.

Machinemen in charge of rotary machines in jobbing offices shall be paid not less than twenty-five per cent over 'stab rates for single web rotary and five per cent exart for each additional web or cover. Members called upon to assist temporarily at rotary machines shall be paid at the rotary rate during the time they are so engaged.

Whenever it may be found necessary to employ a night staff, the remuneration shall be in accordance with the branch rate for night work. In the absence of such rate, the remuneration shall be not less than twenty per cent over the day rates.

In all offices where one or more machinemen are employed, no compositor shall be allowed to change from case to machine, or to interfere with the legitimate work of machinemen; and no machineman shall be allowed to change to case.

In all offices where platen machines are in use, it is the duty of the members to regulate the supply of oil, change the gauges and alter the impression, and in no case must girls or boys not apprentices perform this work.

Machinemen shall not be held responsible for breakages, spoilage, short paper, etc. Loss of employment arising therefrom shall be reported to the branch committee, who may recommend such case to the Executive Council for strike pay.

All rotary machine minders employed in recognized offices must be members of the Typographical Association.

One apprentice shall he allowed to the machine-room, when two machinemen have been fully employed for twelve months, a second apprentice to be allowed when four or more machinemen have been employed for a like period. The age at which they are bound shall not he less than sixteen nor more than twenty-five. The term of indenture shall he for seven years.

An apprentice shall not take charge of a machine until the last two years of his apprenticeship.

Branches are empowered to arrange a rate of wages, but the scale of wages paid for day work shall he not less than twenty-five per cent over the minimum 'stab rates of the branch, and for night work not less than twenty per cent advance upon the scale paid for the same class of work in the day time. Local rules to contain provision for overtime rates.

No member shall take charge of more than one single-width machine printing up to a sixteen-page paper. A four-plate wide machine, printing three eight-page papers, two ten-page papers, two twelve-page papers, or two sixteen-page papers, must he manned by two machinemen.

The hours of working shall be fixed and defined hy arrangement between employers and employed, subject to the approval of the branch. A fortnight's notice to he given of any alteration in the hours of working agreed upon, except in the case of a breakdown.

Machine minders shall not be held responsible for breakages, spoilages, neglect of assistants, etc. Loss of employment arising therefrom shall be reported to the branch committee, who may recommend such cases to the Executive Council for strike benefit.

ARBITRATION INVOKED.—Arbitration has again been adopted to settle a difference between members of the Mas-

ter Printers' and Allied Trades' Association and the National Amalgamated Society of Printers' Warehousemen and Cutters. A question of principle was raised, involving the employment of union and nonunion labor under an agreement dated December, 1907, defining relations between the parties, the employees concerned having withdrawn their notices with a view to arbitration. After some evidence and a long discussion, an amicable agreement was arrived at by which Sir Albert Rollit, the arbitrator, is to deal with any questions that may arise in the future. The proceedings throughout were of a most friendly character.

PRINTERS' IMPRINTS COMPULSORY.—According to British law a printer is bound, under heavy penalties, to put his imprint on every job that he turns out, even if it be but a visiting card with only one line on it. The law, however, is seldom enforced, except in the case of election literature and newspapers, unless proceedings are taken by the attorney-general, who, if pressure is brought to bear, may be induced to prosecute and, sometimes, printers find themselves before the courts for their neglect. The other day a printer and publisher was summoned before the Hyde justices for printing a football coupon, on which his name and place of business were omitted. As many as nine thousand of the coupons had been printed weekly. The defendant declared he did not know that he was bound to attach his name to such small work, and instanced many bills and posters that were printed without imprints. The court imposed a fine of $25, with an addition of $16 for the prosecuting-attorney's fees, and now the printer is wondering where his profit on that particular job comes in. In another case reported by the London Master Printers' Association, a man who, at various times, has obtained much printed matter from different houses without paying his bill, had a job being printed and deliberately struck out the imprint from the proof. He afterward declined to pay on the ground that the printer had not put his imprint on the work, and, this being a good defense in law, the printer was helpless and lost the whole amount of a pretty big bill.

PRINTING THE "ENCYCLOPÆDIA BRITANNICA.—A big printing order has just gone to Edinburgh, the order for the eleventh edition of the "Encyclopædia Britannica" having been secured by R. & R. Clark, of that city. There are twenty-eight large volumes in the edition, and it will take about four years to complete the order. There is plenty of employment in Edinburgh just now, all the houses being well supplied with work.

WATTERSON DENIES REPORTED RETIREMENT.

Henry Watterson, editor of the Louisville *Courier-Journal*, who was recently announced to have retired from public life owing to grief over the deaths of his son and daughter, denies the truthfulness of the report, which has been spread broadcast over the country. He says:

"Some words of mine, written during moments of agonizing affliction and deep dejection and not intended for publication, have created the misimpression that I am in a state bordering on despair. It would not be true to say so. I am in the enjoyment of robust health. I have no thought of withdrawing from the firing line of my own appointed field of duty or abating any interest in the affairs of our country and our party." — *The Fourth Estate.*

A BEATITUDE.

"Blessed is the man who hath a business with an income at its heels."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE General Composing Machine Company, of Berlin, purposes to build a three-magazine Linotype.

THE August Scherl Company, Limited, of Berlin, Germany's largest printing and publishing establishment, has recently increased its capital stock to 16,500,000 marks ($4,000,000).

A PRINTING firm in Emden was recently sued for not giving sufficient instruction to several of its apprentices. The court gave the plaintiffs judgment for 200 marks in each instance.

GERMANY has fifty-seven periodicals devoted to the book trades, bibliography and library interests, fifty-one to the printing interests, eighteen to the paper and stationery trades and thirty to photography.

ACCORDING to a new ruling of the ministry of the interior of Prussia, ordinary post-cards, provided they carry no political, religious, socialistic or immoral influence, are exempt from the obligation to bear the imprint of the author, publisher or printer, when intended for sale in that state.

A COMMISSION has been put at the work of getting up a complete catalogue of all the "cradle-prints" (incunabula) now possessed in Germany. Up to the present it has listed thirty-eight thousand of these, held by two hundred and thirteen libraries. It is estimated that the total will reach about one hundred thousand, and that it will take six to eight years to complete the enumeration.

THE monumental dictionary of the German language, whose publication was started about the middle of the last century, by the Brothers Grimm, the noted philologists, a work rivaling the big Murray-Oxford dictionary of the English language and, like that work, issued in instalments at irregular intervals, is expected to be finished in twelve to fifteen years from now. Three-fourths of it is already finished. The German Government has recently extended its support to the work of compiling, editing, etc.

DURING the year 1908 the German Printing Trades Association (Deutscher Buchgewerbeverein), which has its headquarters in its own house in Leipsic (located in the Dolzstrasse), held seventeen different expositions of graphic work on the lower floors of its building. The other floors, in addition to the offices of the association, contain a permanent museum of tools, machinery and materials used in the graphic arts, as well as a large collection of graphic products. There is also an extensive printers' library, which is well patronized by the craft; 9,272 visitors to it were counted in the past year. During the year ten lectures were given by prominent craftsmen on trade topics. Without desiring to draw invidious comparisons, one might well ask why one is not able to make such a record for American printerdom? Perhaps German craftsmen take their work more seriously and conscientiously than their American confrères.

THE graphic collection in the Neue Pinakothek (the noted art gallery), of Munich, named up to 1905 the "Cabinet of Copperplates and Drawings," can boast of an existence of one hundred and fifty years. Established by the Palatine Elector, Karl Theodor, at Mannheim, in the year 1758, the collection, by reason of the vicissitudes of war caused by the French Revolution, was brought to Munich in the fall of 1793, and in 1839 found a permanent

home in the new pinacotheca. As early as 1791 the collection had as many as 59,439 copperplates, 4,936 duplicates and 8,728 drawings, to which wealth was added enormously through the secularization of the Bavarian monasteries in 1803, those of Prüfening, Benediktbeuern, Tegernsee and Rottenbuch alone delivering over thirty thousand copperplates. Of course, much of artistic worth has been added in the hundred years since then. At present a comprehensive display of the most important woodcut incunabula of the fifteenth century is on exhibition to the general public on the lower floors of the pinacotheca.

FRANCE.

THE Government Printing Office of France employs about twelve hundred officials and workpeople.

THE city of Paris has accorded a yearly pension of 1,500 francs to Victor Breton, a teacher in the Estienne school, who has been incapacitated by continual sickness from pursuing his work. M. Breton is well known as a writer on typographic topics for the French craft papers.

LEON RIQUER, professor at the Normal school of the Seine, in an article in the *Bulletin Officiel* of the French master printers' syndicate, argues in behalf of a new punctuation mark, ranking in value next to the comma. He makes out a good case. As his examples of usage are applied to French sentences, his rules governing the use of the new mark can not well be explained here. Some years ago, a Scotch proofreader also wrote upon the need for another punctuation mark, so M. Riquer is not the only one who advocates its introduction.

IT is generally believed that the postal card had its birth during the Franco-German war of 1870, but there has been found in the "Almanach de la Petite Poste" of 1777 a curious little note, which says: "There are actually sent, by the post, for politeness' sake or for felicitation, engravings, in the form of cards, often accompanied by communications, and which are transmitted open and visible to everybody. This novelty, the invention of Engraver Demaison, has caused much comment." This supports the theory that the illustrated postal is of French origin, and that it dates back to 1777.

A PECULIARITY of Parisian dailies is that they have only one edition, either morning or evening. With one exception *(La Siècle)*, they do not depend on subscriptions, but solely on the street sales. All leading articles are signed by their authors, which custom has its dark as well as bright side, because the death of a popular writer, or the transfer of his allegiance, often results in the ruin of a journal, as for instance, *L'Intransigeant*, since Henri Rochefort went over to *La Patrie*. Remarkably few advertisements are found in the Parisian dailies. *Le Journal* issues Wednesdays and Saturdays a supplement of small (or "want") advertisements, for which it charges 2 to 2½ francs (40 to 50 cents) a line—of thirty-six letters. Rates for other advertisements vary greatly, according to position, from 4 to 150 francs a line (as in *Le Matin*). *La Lanterne* charges 5 to 7 francs a line on its third page, under the head of "Local Notices," 10 francs on the second page and 15 francs on the third. It may be noted that formerly all the dailies had but four pages; now there are six or eight, and, with special editions, ten or twelve pages. The foremost paper of Paris is no doubt *Le Temps*, which is followed by *Le Figaro*, well known in foreign lands, despite its high subscription price of 86 francs per annum by mail outside of France. Then comes *Le Gaulois*, with good editorial support (Paul Bourget, Edmond Rostand and Coppée — the latter now dead), *Gil Blas*, exponent of French wit and humor, and *Le Journal des Débats*. The last named is one of the oldest of French newspapers, being started in 1789, and is most ably edited, having a highly literary character. Its price is 15 centimes (3 cents) a copy; the others named are 10 centimes (2 cents) a copy. Then follow a number of sou-sheets (a "sou" equals 5 centimes or 1 cent), whose news and literary worth is, of course, correspondingly less, but which, nevertheless, have immense circulations. Among these *Le Petit Journal*, with its claim of a million copies daily, takes the lead. Its rival is *Le Petit Parisien*, a politically colorless sheet. It is printed on twenty rotaries in four hours and claims a circulation of seven hundred thousand. The renowned sensational *Le Matin* boasts of an edition of four hundred and fifty thousand. Close to it comes *La Petit République;* then the clerical *Echo de Paris;* next may be mentioned *La République Française*, *Le Rappel*, *Le Signal* and *La Liberté*. *L'Eclair*, well edited by Ernst Judet, is clerical. *La Libre* is antisemitic and chauvinistic, as is also *La Presse*. Radical organs are *La Lanterne*, *L'Humanité*, and *L'Aurore*, renowned through Zola's "*J'accuse*" letter in the Dreyfus case. The sole royalist sheet is *Le Soleil*.

AUSTRIA.

AT a recent auction of wood-block prints and incunabula, from the collection of Prof. W. L. Schreiber, held in the salesrooms of Gilhofer & Ranschburg, antiquary dealers, of Vienna, a block-book of the fifteenth century brought the sensational price of 86,000 crowns ($17,200), bid by M. Dauclos, of Paris. It is an "Apocalypse" of forty-one pages, in small folio, printed by rubbing from wood blocks, and bound in parchment. Its great worth is due to its being an original edition and also the work of a prominent artist of that period.

CHINA.

A REMARKABLE advance in the growth of the press has taken place in China in the last few years. Over two hundred newspapers have been established, and each leading city of the provinces has its own daily. In addition, there is a strong demand for translations into Chinese of European and American literature. This demand covers the range from books of history, language and economics, to high-class as well as sensational fiction, such as "La Dame aux Camélias" and "Sherlock Holmes."

RUSSIA.

AN interesting historical relic will be shown at the exposition to be held in Moscow in 1912. This object is the press used by Napoleon in his Russian campaign. It is constructed of solid mahogany, and so made as to be easily dismembered for transportation. In the hasty retreat of Napoleon's army, the press was left behind and was subsequently sold at auction, eventually getting into the possession of a prominent printer in Wolodga.

BOSNIA.

A NEW wage-scale has been agreed upon for the compositors of Bosnia and Herzegovina. It is to hold for five years and divides the workers into two classes. The day's work is eight and one-half hours, and the minimum weekly wage, until 1911, is 26 crowns for the first class and 28 crowns for the second class. After 1911 it is to be 28 crowns for the first and 30 crowns ($6) for the second class.

HUNGARY.

A NUMBER of large printing and publishing concerns of Budapest, being exasperated by the prices and terms of the printing-paper trust of Hungary, have decided to establish a paper manufactory of their own, whose capital stock is to be 3,000,000 crowns ($600,000).

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The running head may be made the means of adding attractiveness to the page. In fact, next to the initial letter it perhaps furnishes the best opportunity for supplying the desired relief from the solid page of type, and, incidentally, a touch of decoration. This feature of decoration in connection with the running head has become popular, not only in catalogues and booklets, but in the more pretentious volumes, and new arrangements of the running head and the page folio, which usually accompanies it, are constantly sought.

Rules are employed very effectively in the running heads of today. Single rules and parallel rules above, below or on both sides of the heading are found in a large percentage of the catalogue and booklet work. Many interesting and effective combinations of rules in panel arrangements are easily built up by the compositor, and they add the touch of variety which is sought. A few of the more simple and easily constructed panel designs for headings are shown in Fig. 1, all of them being made with the regular labor-saving rule, no cutting whatever being necessary. Where the pages are to be electrotyped, running heads in panels are very desirable, as the joints can be eliminated in the plates, but where the type is to be used without electrotyping, the panels are not desirable, poor joints in rules being a blemish on any piece of work. Better a job without any rules whatever than unsightly spots caused by rules that do not join. No matter how good the job may otherwise be, it can not counteract the unsightly effects of poor rule joints.

There is practically no limit to the type-faces which may be used for running heads, any more than there is a limit to the type which may be used for the text. Roman capitals, roman lower-case, italic capitals, italic lower-case and text are all used, although some printers object to a line of italic capitals as a running head. Small capitals, or capitals and small capitals are no longer considered favorably by the majority of printers.

Where rules are to be used in connection with running heads — and, in fact, with any kind of printing — the first consideration is that of tone-harmony. The rules and type must be of such weight or color in relation to each other that neither will overshadow or "kill" the other. This is a most important feature. Where a complete tone-harmony is preserved, rules used in connection with type are very effective, and much is added to the general appearance. Where this tone-harmony is lacking, however, the rules would better be omitted. In Fig. 2 are shown illustrations of both tone-harmony and the lack of it. In the upper group of headings the various rules are of such weight or color that they seem a part of the headings in which they are used. In the lower group, however, the rules are either too light or too dark to harmonize in tone with the type and, as a consequence, there is no unity between them. The rules used for underscoring the lines in the upper group are of weights known as half-point face, one-point face, two-point face and three-point face. The light, or hair line, rule, such as that used in the first and last examples in the lower group, should not be used in work of this class. In addition to being too light to harmonize with the type, it causes trouble for both the electrotypers and the pressman.



FIG. 1.—Showing a few simple and easily constructed panel designs for running heads.

It requires very little attention on the part of the compositor to attain this desired tone-harmony, and yet there is nothing which adds more to the running head, nor detracts more when it is not considered. One can easily find rules of the proper weight to work satisfactorily with any type-face. In case a single rule is too light, two placed side by side, with very little space

between, will frequently give the desired strength of color. The examples shown in Fig. 3 indicate the form of running heads most commonly used. These illustrations all contain rules either above, below or on both sides of the type-lines, but may, of course, be used without them.

In Fig. 4 are shown a few suggestions for more decorative running heads. For booklets, catalogues and, even the lighter novels, decorative running heads of this general character are very desirable, the amount of elaboration allowable depending, of course, on the nature of the text. In using decorative material in running heads, the same consideration for tone-harmony that applies to rules must be taken into account. The heading itself is the all-important thing, and whatever decoration is used should be employed with a view of adding to the strength of the heading rather than otherwise.

The white space between the running heads and text should approximate that made by a short line at the end of a paragraph in the page below. Chapter pages and pages containing full-page illustrations require no running heads. When a rule is placed under the running head it is not necessary to increase the white space.

The question of shape-harmony applies to the running head as well as to other printing. Its consideration will prevent the incongruous combinations of old-style and modern letters, so frequently found in books and catalogues — and not always the cheaper kind, either. One frequently sees good specimens set in old-style, with modern running heads, and vice versa. This should always be avoided.

Often it is desirable to arrange the running head to read across both the left and right hand pages. This is a pleasing arrangement where the words may be divided in such manner as to give an equal amount on each page.

The mere distinctive catalogue or booklet of the present day shows running heads specially designed and lettered. Lettering, especially, is becoming more and more a feature of typographical design and, where it is accompanied by decoration, even though the latter be simple and within the capabilities of the printer, the effect is most pleasing. Fig. 5 shows a group of such headings, taken from various catalogues.

THE IMPROVED MORDAUNT CAMERA

HOTEL BEMAN IN THE ROCKIES

The Schuylkill New Improved Press

JAHN FOUNDRY SUPPLIES

The above examples show the tone harmony attained when rules of proper strength of color are used.

The Thompson Stove Works

The Early History of Optical Devices

Some Interesting Facts Regarding the Automobile

The S. Wilstron Manufacturing Company

In this group of headings the rules do not harmonize in tone with the type used.

FIG. 2.—Illustrating the advantages of the use of rules which harmonize in tone with the type-faces, and showing unpleasant effects where such tone-harmony is not preserved.

THE DYNAMIC BRAKE ON PRINTING-PRESS MOTORS.

In perfecting the electric drive or flat-bed printing-presses the designers have not taken into account some of its problems. The presses and the attached motors are subjected to such abnormal strains that the maintenance costs are exceedingly high. It is necessary to stop and start the press very frequently, when making ready, and these movements though slight put a severe strain on the motor. The strain is worse when the parts have gotten a fair speed of rotation and have then to be stopped suddenly, for then the teeth of the moving parts take up any slack that may be in them and the sudden shocks impair the mechanical features of the motor or press. It is common practice to convert the motor into a dynamo the moment the supply circuit is interrupted by means of the control switch or on account of an accidental interruption. This is done by providing two contacts that are placed on the controller-lever in such a manner that when the lever stands in the "off" position the circuit of the motor is closed through special resistors which absorb the current generated by the rapidly revolving motor armature. As this current is many times greater in amperage than the normal demand, the motor is checked up suddenly because of the electro-dynamo action and thus it becomes a brake of the most pronounced type. When the controller-lever is in the "off" position it is of course obvious that the line supply can not be closed at the same time, because the line contacts are so far removed from the brake contacts that the idle space between them is sufficient to prevent a simultaneous flow of line current into the motor and the resistors.

The ideal location for the brake — an electric one — is directly on the cylinder-shaft, for when so placed there are

The Danger of Defective Plumbing Systems

The Cost of Printing 79

The Art of Portrait Painting : *By Charles Boyden*

HINTS ON MAKING READY

The Trend of Modern Printing 21

Fig. 3.— A few of the more common forms of running heads.

no abnormal strains on any of the moving parts, as the braking action is applied at the exact location where it is most needed. When such a combination of parts is included in the design of a press and the control is arranged for in connection with the controller-handle there will not be encountered the many difficulties that exist at present when the motor is made to act as a brake, in the manner described.

This subject has been handled from the electrician's standpoint in a recent article in the *Electrical World*, by S. H. Sharpsteen, who, among other things, says: "Cleanliness, flexibility of speed control and neat appearance have caused the electrical drive for printing-presses to become popular. The removal of belting and shafting has permitted the pressroom ceiling and walls to be kept clean and white, and saves artificial illumination and waste of paper and printed product by dispensing with oil and dirt.

"Dispensing with the shafting and belting should make a large saving in energy required to operate the presses. The saving, however, has not been so marked as might be expected, one reason being the waste of energy in field coils that are usually in circuit throughout the whole day and in the coils used for various purposes in connection with the controlling devices.

"In many cases pressrooms with individual electric-motor drive have excessive maintenance accounts. This is due in part to the printer's lack of knowledge of electrical apparatus.

"When printing-press drive was changed from shafting to electric motor, the pressbuilder allowed the electrical engineer to assume the responsibility for the brake. The result was not satisfactory, because the electrical engineer did not understand the importance of having the work carefully done, and the manufacturers of electric motors erred in allowing the motor, which was designed for driving only, to be used for a brake to bring to rest the heavy parts of the flat-bed press.

"The change in printing-press drive went from one extreme to the other, the shafting being abandoned in favor of an electric motor, which was placed directly on the driving-shaft of the press. This new drive was expensive. The printer wanted to increase the output of the press to compensate for the additional investment, hence a large slow-speed motor on the main shaft was caused to hurry the press ahead at start; when the feeder wished to stop the press he did so in a very sudden manner in many cases. At starting the press the slack between the teeth of the gears and pinions was sufficient to produce only slight blows before the last part of the press was moving, but when the motor held these teeth close together in driving the press ahead and then was suddenly stopped, the maximum space between the gear and pinion teeth made a reverse blow that loosened keys and feathers in the press, and in some cases broke the gears and other parts of the press.

"The reversing of the bed was not a difficult problem with belt-drive, because at the end of the bed-travel the belt from the shafting would slip

Attractive Suburban Homes

THE HARVEY SEPARATOR Page 7

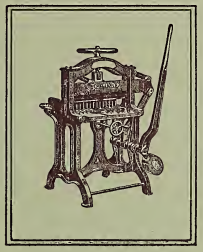
The Clark Trust Company

The Story of Printing

A TRUE STORY OF PAPER MAKING

Fig. 4.— A few suggestions of a more decorative nature.

CENTAUR
CUTTING MACHINE



THE CENTAUR
CUTTING MACHINE CO.
NEW YORK :: CHICAGO :: OMAHA

FIGURE 1.

R-B-BROWN-Pres B-T-HARRISON-Secy M-J-DEWEY-Treasr

Brown Printing Company

Printers of Catalogs Booklets Advertising Novelties

246 Wabash Ave. Denver, Colo.

FIGURE 2.

JOHN YOUNG, Pres. WILLIAM YOUNG, Vice-Pres. THOMAS YOUNG, Treas.

YOUNG PRINTING COMPANY

MANUFACTURERS of FINE COMMERCIAL, CATALOGUE AND COLOR PRINTING - WE MAKE EMBOSSING A SPECIALTY

446 NORTH STREET MOBILE, ALABAMA

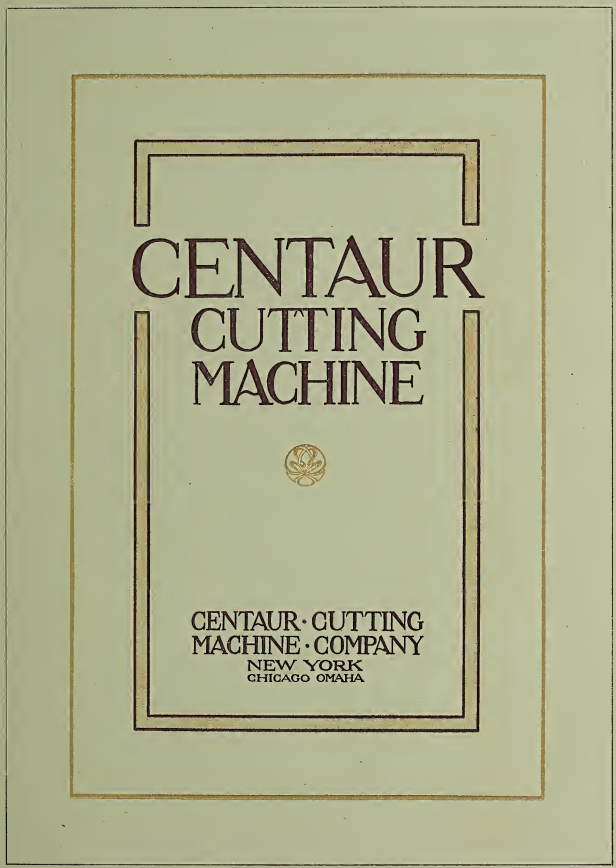
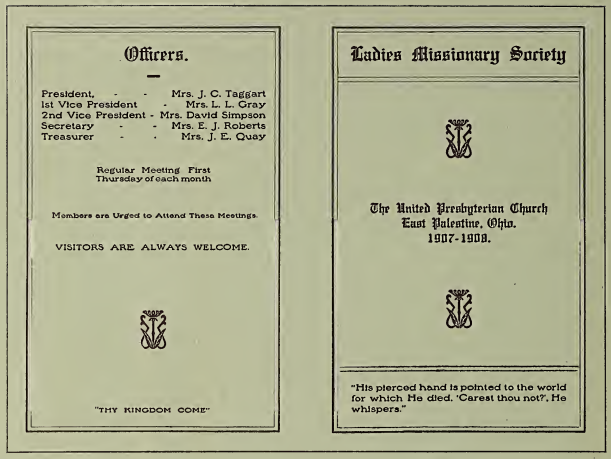

CENTAUR
CUTTING
MACHINE
CENTAUR · CUTTING
MACHINE · COMPANY
NEW YORK
CHICAGO OMAHA

FIGURE 8.


Officers.
President, - - Mrs. J. C. Taggart
1st Vice President - Mrs. L. L. Gray
2nd Vice President - Mrs. David Simpson
Secretary - - Mrs. E. J. Roberts
Treasurer - - Mrs. J. E. Quay
Regular Meeting First Thursday of each month
Members are Urged to Attend These Meetings.
VISITORS ARE ALWAYS WELCOME.
"THY KINGDOM COME"
Ladies Missionary Society
The United Presbyterian Church
East Palestine, Ohio.
1907-1908.
"His pierced hand is pointed to the world for which He died. 'Carest thou not?' He whispers."

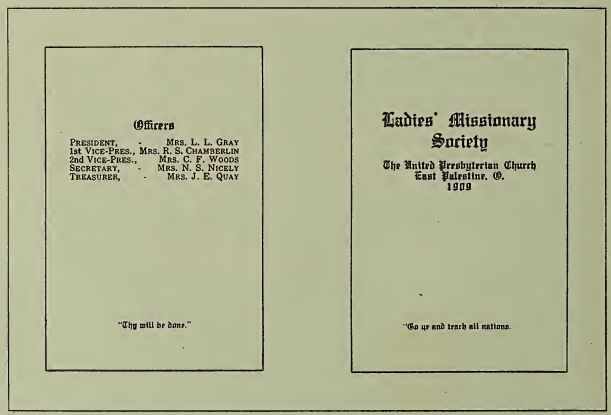

Officers
President, - Mrs. L. L. Gray
1st Vice-Pres., Mrs. R. S. Chamberlin
2nd Vice-Pres., Mrs. C. F. Woods
Secretary, - Mrs. N. S. Nicely
Treasurer, - Mrs. J. E. Quay
"Thy will be done."
Ladies' Missionary Society
The United Presbyterian Church
East Palestine, O.
1909
"Go ye and teach all nations."

Figure 4.

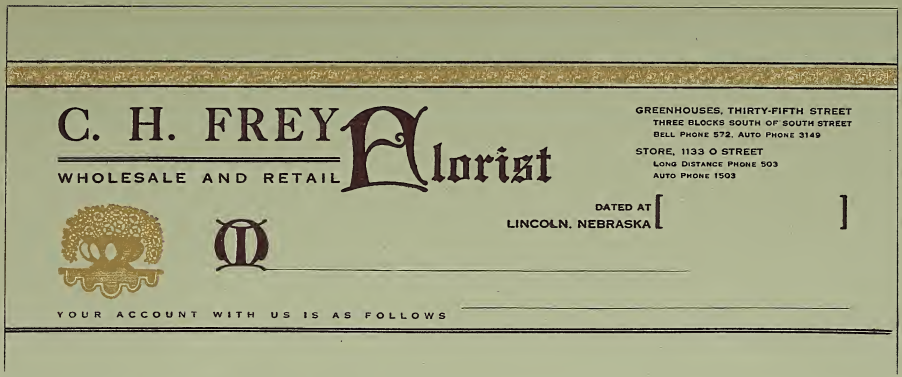
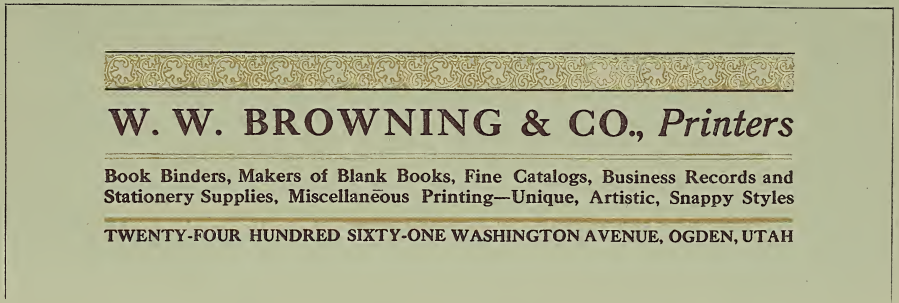

C. H. FREY Florist
WHOLESALE AND RETAIL
GREENHOUSES, THIRTY-FIFTH STREET
THREE BLOCKS SOUTH OF SOUTH STREET
BELL PHONE 572. AUTO PHONE 3149
STORE, 1133 O STREET
LONG DISTANCE PHONE 503
AUTO PHONE 1503
DATED AT
LINCOLN, NEBRASKA
YOUR ACCOUNT WITH US IS AS FOLLOWS

FIGURE 5.


W. W. BROWNING & CO., Printers
Book Binders, Makers of Blank Books, Fine Catalogs, Business Records and Stationery Supplies, Miscellaneous Printing—Unique, Artistic, Snappy Styles
TWENTY-FOUR HUNDRED SIXTY-ONE WASHINGTON AVENUE, OGDEN, UTAH

Form 6

RESOURCES

Cash in Vaults	$1,159,373.82	
Cash in Reserve Banks	2,403,125.43	$3,562,499.27
Due from U. S. Treasurer		15,000.00
U. S. Bonds		400,000.00
Bonds and Warrants		298,291.10
Bank Building		100,000.00
Adjoining Real Estate		60,000.00
Loans and Discounts		3,964,494.20
		$8,400,284.57

LIABILITIES

Deposits	$7,363,908.66
Circulation	291,350.00
Undivided Profits	245,025.91
Capital	500,000.00
	$8,400,284.57

Increase in Deposits Over February Report
$1,638,339.20
Reserve---48% of Deposits
$3,562,499.27
Over and Above Legal 25% Required Reserve
$1,721,522.11

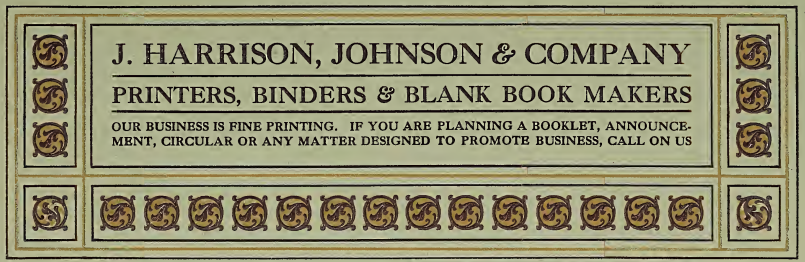

J. HARRISON, JOHNSON & COMPANY
PRINTERS, BINDERS & BLANK BOOK MAKERS
OUR BUSINESS IS FINE PRINTING. IF YOU ARE PLANNING A BOOKLET, ANNOUNCEMENT, CIRCULAR OR ANY MATTER DESIGNED TO PROMOTE BUSINESS, CALL ON US

FIGURE 7.


The Marshalltown
Fire Insurance
Company
Benjamin R. Smiths, President
Harold Orm, Vice-President
Marshalltown, Ill.,.....190

JUST A FEW SPECIMENS OF HAND-LETTERING AND TYPO-GRAPHICAL DESIGN BY STUDENTS OF THE I. T. U. COURSE IN PRINTING, TOGETHER WITH SOME EXAMPLES OF LATEST DESIGNS IN HIGH-CLASS PRINTING BY OTHERS



THE foregoing pages are mainly the work of students of the I. T. U. Course of Instruction in Printing. They represent the exercises carried out under conditions which are given as part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop. While the number of type-faces at the student's disposal may be limited, he is allowed to use hand-lettering and such adjuncts to design as may be acquired through the I. T. U. Course in Printing,

Fig. 1. A hand-lettered design for a cover-page, showing an unusual rule treatment. By T. W. Ashe, a student of the I. T. U. Course in Printing.

Fig. 2. Two letter-head suggestions of unusual interest. Hand-lettered by A. T. Gaumer, a student of the I. T. U. Course in Printing.

Fig. 3. A title-page designed to accompany the cover-page shown in Fig. 1. By T. W. Ashe.

Fig. 4. An excellent illustration of the value of simplicity in type design. The upper pages show the original job, while the lower ones are a resetting by J. W. Archibald, a student of the I. T. U. Course in Printing.

Fig. 5. Bill-head by Jay Worley, Lincoln, Nebraska, and letter-head by J. Warren Lewis, Ogden, Utah.

Fig. 6. An unusual and pleasing arrangement of leaflet pages by E. W. Stutes, Spokane, Washington.

Fig. 7. A simple letter-head design and one of a more elaborate nature.

and let the bed reverse at its leisure, but when the motor was geared to or placed on the shaft of the press a decrease in the speed of the motor meant an inrush of current and an increase of torque that would send the bed back with a rush. This action in some cases would cause the current in the armature to vary from zero to fifty per cent overload. A heavy fly-wheel placed on the driving-shaft of the press protected the motor, but produced a more severe blow on the mechanism of the press than was caused by the momentum of the armature with its extra torque from the inrush of current.

"Troubles of the above nature were eliminated somewhat by using a short belt to connect the motor to the press. As with the original belt-drive from the shafting, the belt acted like a cushion between the driver and the driven pulleys.

"There are cases where dynamic brake is allowable when motor-drive is used, but with the hurry method of a modern flat-bed plant a dynamic brake is disadvantageous, as it causes excessive depreciation.

"All resistors are liable to burn out or short-circuit, and no man in charge of motors can detect this defect readily as these resistors are now installed, the result being that presses and motors are abused when these troubles arise.

"Many electric-motor driven flat-bed presses run through the night with no electrician on duty. If the resistor in the brake circuit fails to operate properly and the equipment performs in an unusual manner, the pressman thinks merely of the output, and as long as the press will operate at all it will be kept turning.

"Finally some other part may fail and compel a shut-down. In the morning probably there will be found a belt ruined, a gear broken, or a motor shaft sprung or a commutator or armature winding in such shape that a general overhauling is necessary.

"The printing business demands that commutator and brush troubles, as well as general motor repairs, be kept down to a minimum. This result can be accomplished only by removing the dynamic brake from the printing-press motor equipment and dispensing with excessive strain on the motor shaft and bearings.

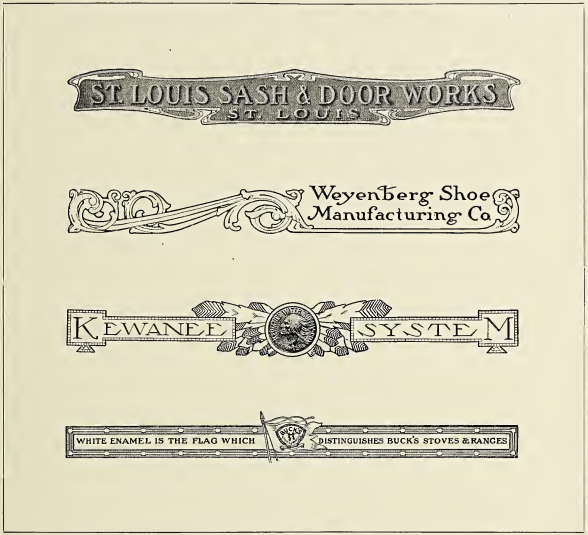


FIG. 5.—The specially designed and lettered running head adds much to the catalogue or booklet page.

"The dynamic brake causes the electric-motor drive with a short belt to be a bad engineering problem. To remedy this trouble an idler pulley may be placed on the slack side to compensate for the lack of weight in the belt. Since the idler-pulley has no heavy duty to perform it can be supported on a light arm and shaft. No oil or grease is necessary if a proper type of bearing is used. This arrangement is ideal, as the belt can be thin and so loose that the idler-pulley may be lifted and the belt taken off easily.

"If a dynamic brake is used the conditions are very different. Just as soon as the brake is applied the pull is changed to the idler side of the belt, the light-idler pulley is thrown up and the belt slips. In installations where idlers are not provided use is made of heavy belts that will waste energy for years, in being bent around pulleys and

driving with excessive friction at the bearings when the weather conditions cause the belt to shorten."

Mr. Sharpsteen cites the case of a certain installation in New York where two idler-pulleys are used, one above the upper belt and the other below the lower half of the driving-belt. They are supported on independent pivoted arms that allow a free movement of the idler-pulleys up and down as the case may demand. He further remarks that "Where the single idler is used with a dynamic brake the whole idler-gear must be heavy and cumbersome to withstand the braking strain, and a heavy strain is necessary to hold the idler-pulley in position." The writer's opinion as to the location of the brake is corroborated in the following words: "An electric brake placed on the shaft of the press by the pressbuilder and arranged to be operated from the controller will dispense with all dynamic-brake troubles. Excellent electrical brakes have been developed by elevator manufacturers."

Mr. Sharpsteen's reference to the inexperience of the average pressman in matters electrical calls attention to a defect in the organization of the pressmen of this country.

It is not the intention to advocate that all pressmen should also be electricians; but a small amount of the right kind of knowledge of electrical matters specifically relating to printing-press motors and their wiring connection with the controlling devices would place the pressman so equipped in a very superior position, because by having this knowledge he would be able to safeguard the motor as well as the press and thus make the maintenance cost lower.

A. B. S.

USE OF LITHOGRAPHIC SHOW BILLS IN ENGLAND.

Calling attention to the fact that if the Americans have pointed the way in advertising, English merchants and publishers have not been slow of late years to follow, Consul J. P. Worden, of Bristol, comments in the *Daily Consular Reports:*

"There are evidences that the English printers and advertising agents, utilizing the conditions at hand, are destined, in some respects at least, to outdo their American competitors.

"One ingenious and very successful, because fresh and attractive, means of advertising now considerably employed in England is that of the illustrated poster, printed usually by the processes of colored lithography and designed not for the exclusive use of one merchant in a single community but for the use of a thousand merchants in as many towns. A publisher in London, Birmingham, or elsewhere, for example, will prepare a most attractive poster sheet illustrating the natives in northern Africa transporting trunks and hand-bags across the burning sands of the desert; and this poster, so expensively prepared that one firm could hardly afford to issue it entirely at its own expense, will be sold in various quantities, with spaces left blank for local printing, to various trunk dealers throughout the United Kingdom.

"The sales are usually effected by traveling salesmen, who call upon the merchants in a particular line of trade and guarantee to supply a particular design to only one merchant in the same town. By this arrangement the local merchant secures fifty or a hundred or more copies of a poster of such artistic excellence and such striking advertising possibilities as his limited trade in that district could not have afforded were he to attempt to issue the poster himself. Horse shows, dog shows, flower shows, church exhibitions and Christmas festivities are all catered to in this coöperative way, and the British billboard has become almost as attractive as its continental prototype."

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

STOCKHOLDERS of the Mergenthaler Linotype Company ratified a resolution adopted by the directors in favor of purchasing a controlling interest in the British Linotype Company and the Mergenthaler Setzmaschinen-Fabrik of Germany. The British company includes all the properties of the Canadian-American Linotype Company.

GLYCERIN AND LITHARGE STOP LEAKS.—An Indiana operator who wanted to know what would stop a small leak on a mouthpiece that did not cause any great amount of trouble, but was annoying, was advised to mix about a teaspoonful of litharge with a lesser quantity of glycerin to form a thick paste and apply this mixture over the leak when the pot is cold and allow it to become hard before lighting burners. He tried the remedy and now writes: "The recipe you gave me to stop a leak on the pot mouthpiece is entirely satisfactory. After a two-weeks' test, I am ready to recommend it as the 'real goods' to stop a leak. I have had no trouble since. I have jotted down the recipe — glycerin and litharge — in my notebook for future reference."

SPACEBAND TROUBLE OVERCOME.— The following letter from an inquirer, last month, indicates that he has overcome the trouble experienced with spacebands breaking. He writes: "I have followed your instructions and have overcome the trouble, as there has not been a broken spaceband for three weeks. I lessened the tension on the left-hand justification lever, as the spring had been tightened in order to push the spacebands up far enough in a twenty-four em line. Our machine, which is No. 7252 M-3, is equipped with spring pawl, so it could not have been laid to the pawl action. The fact is, I am almost positive that the justification spring was too strong. By keeping the spacebands cleaned with graphite every eight hours, I find that long lines justify properly. The line with spacebands in also transfers easily. I have your letter of instructions, which may prove valuable in the future, but I have not been troubled with broken spacebands since lessening spring."

FOURTEEN-POINT SLUGS.—A Texas operator-machinist writes: "We are using No. 3 machines in this office. Desiring to get a fourteen-point slug, we sent for liners and, with the liners, came a two-point piece of steel, to be inserted in the knife-block. Will you please tell me the necessity of the two-point piece of steel, and just how to use it: I have placed it between the wedge and the left-hand knife and screwed out the screws that regulate the trim of the rib. But when I want to set six-point solid it is necessary to take out the piece of steel and make all the adjustments over again." *Answer.*— The steel pieces you referred to are auxiliary liners. They are intended to separate the right knife two points additional from the left knife. They are intended to remain attached, but you must

bear in mind that your right knife is two points farther from the left knife than is registered on the scale; thus, the scale registers twelve points and the space is really fourteen points. After these pieces are in place and the knife is set properly, keep them in position.

HOLLOW SLUGS.—A Michigan operator writes: "I am sending you to-day a hollow slug, which is quite a too frequent occurrence on the No. 5 machine I am working on. I also enclose paper dipped in the metal immediately after slug was cast, showing metal was not too hot. Machine has been in use eighteen months and have had more or less trouble with hollow slugs — seems to be impossible to get governor regulated. Lock-up is O. K. Plunger is O. K. If you can give me any light on the subject, I shall esteem it a great favor." *Answer.*— The appearance of the slug indicates hot metal combined with faulty plunger action. Proceed as follows: (1) Have by-pass in governor closed; then test and see if you have proper amount of mercury in the tube; add mercury until you can decrease flow by moving the adjusting-stem down. (2) Pull the disk forward and with the point of a knife-blade scratch the oxid from the cross-vents in the mouthpiece. (3) Remove the plunger and clean it by brushing. This should be done daily. Clean the hole on the side of the well with the hook on your pot-mouth wiper. (4) Have the proper amount of metal in the pot, then cast slugs; note as plunger descends if metal bubbles up; if so, order a new plunger.

KEYBOARD TOO FAST.—A Virginia machinist-operator writes: "I noticed that you published my inquiry and your reply in THE INLAND PRINTER of last month, and, thinking it might be of some help to others in my line of business, I will give you the solution of the trouble and the cause as I found it: The machine, a No. 3, was speeded up or, rather, the keyboard was, for a fast operator. The consequence was that the eccentric turned so rapidly the pawl struck the matrix before it could get to its proper place. In other words, the rolls turned so quick no letter would 'double' on the keyboard. Where the speed was reduced to normal, the damage to matrices ceased. However, there are some puzzling things connected with the whole affair that I do not exactly understand. Maybe you can furnish a solution. That keyboard has been running at the same speed for a year and not a matrix damaged. The damage to matrices started all at once, and ceased only as above indicated. And, why damage only certain matrices? Not even the ones mostly used. What do you think of it?" *Answer.*— It seems that the disturbance was local. It may have been due to the channels being foul or other local causes of interference. It is evident that the matrix was damaged by the back verge pawl.

DISTRIBUTOR TROUBLES.— A Florida machinist-operator writes: "We have been having trouble that none of us can get at. Two of the machines went crazy a couple of weeks ago and carry lower-case matrices too far and drop them in any old channel. This is no hallucination, as I have climbed up and picked them out myself and was perfectly sober at the time and know positively that they were in the wrong channel. Sometimes they carry clear over to the pi channel. Then again, some days and some parts of days, they will drop in their respective channels. Now, if it is not asking too much, would like to know where the trouble lies. The combinations seem to be all right. The matrices, however, seem to hesitate in dropping even when falling into the right channel, and give a sort of short, quick swing just as they leave the bar. It happened on an old model 3 that has been in use four or five years, and also on a model 5, which is practically new." *Answer.*— This trouble may be caused when a matrix falls and lies flat on top of the guides, serving as a support for the other matrices when they should have dropped, thus holding them up until their combinations passed over a gap in the distributor bar. They are then carried along and are likely to drop in a wrong channel and, in some instances, are carried to the extreme end of the bar, as in the case you mention. The remedy lies in removing the matrix or matrices which may drop and lie flat on the guides and bending the guides so that they do not interfere with the free dropping of the matrices between them. They should all be spaced an equal distance apart, and have no bruises or bent-over edges.

BRUISING OF MATRICES.—A Detroit (Mich.) operator writes: "I am having trouble of another kind, which is the bending and twisting of matrices. I send you by mail a box of them. If you can throw any light on the subject you will greatly oblige me. The distributor-box rails, upper and lower, are in good shape, having been on about two months. The lift can pick up only one thin matrix at a time — have thoroughly tested it. The bar pawl will just clean the outer wall of the slot. The matrices are lifted high enough to clear the upper rail one-sixteenth of an inch, which is according to instruction issued by the company; matrices do not bind on the brass strip. Also the em dash and '&' will not come down until I strike the key two or three times, but after one comes, others come all right. Can find nothing wrong with pawls, escapements, cams or cam rollers. Have three magazines; all bother the same. The above troubles are on a No. 5." *Answer.*— An examination of the matrices failed to disclose either bent or twisted ones, but did show half a dozen having the back lower toe bruised. This bruise was caused by the aligning rib of the mold-keeper. The circumstance was possibly due to the disk advancing against a line when the elevator was not at its lowest point. This would indicate that the vise-automatic stop was not working, or that the machine was turned over by hand when it had stopped by the vise automatic. If your keyrod does not make a full stroke both up and down, it will cause the trouble you described; test it and see if it has full stroke. Should you find that the stroke is complete in both directions, then see if the channels and matrices are clean.

DAMAGE TO MATRIX-DISTRIBUTING TEETH.—A graduate of the Inland Printer Technical School writes: "As a graduate of your school in 1903, I am asking for information in regard to a trouble I am having. Under separate cover, I am sending you a few matrices, and you will notice upon examination that the combinations are damaged. The machine is a model 2, and matrices for both magazines are affected. At first glance one would naturally say that the distributor bar was set wrong, but this is not the case, as there is about the proper distance — one thirty-second of an inch — between the top of matrices and the brass strip in the distributor bar. I have also tried to remedy the trouble by increasing and decreasing the distance at this point a trifle, but without avail, and you will notice that it catches the combinations on their points and, generally, on the three upper teeth. I am quite positive that the teeth are damaged by distributor, as the lines transfer easily at intermediate channel and from first elevator bar to distributor-box bar. The matrix bridge was worn, so I renewed that and also distributor-box rails, but that had no effect. I have never been able to see how the teeth are damaged by watching them distribute and, for that reason, I am unable to tell exactly what the trouble is in order to apply a remedy. After the teeth are

damaged in this way, the matrices naturally drop in wrong channels, and this is all that stands between me and clean proofs. Lower-case matrices are the ones most affected." *Answer.*— The matrices exhibit signs of having been transferred with more than normal force. It may be possible that the outside or beveled edge of the distributor bar has suffered damage; this condition of the bar would cut the combination teeth as shown. If you find that this bar is in no way damaged, examine the receiving end of the second-elevator bar. Bruises on the bar at that point will also cause trouble, as shown. Should you also find that this bar is not damaged, test the transfer of the line as follows: Assemble a line; let the last matrix be a pi sort; send in the line and lock the spaceband pawl. When the machine comes to a stop remove the three screws from the first-elevator top guide and take it off. Move the line now, until the pi matrix just touches the second elevator and, with the aid of a strong light, examine how the combination teeth align with the rails of the bar. In this position you can determine whether the second-elevator bar is in alignment with the matrices in the first elevator. Another thing: The bar in the top guide may be set too low; this will cause damage to the combinations. To test this, the top guide must be in position and the machine must be stopped as before, but without a line. Then raise the pawl on the bar. While in this position, it should be just flush with the lower rail of the second-elevator bar.

GAS GOVERNORS.—A Maryland operator writes: "I have been having trouble with slugs. I can't get the heat (I suppose) regulated. If I get metal cold enough to get good slugs it gets too cold, and, on the other hand, too hot if gas is turned up — there seems to be no compromise or half-way point. And also the mouthpiece gets coated with metal and I have to continually wipe it off. I have tested lock-up and it is perfect; pot is set properly and occasionally I apply the stick graphite supplied by the Mergenthaler Company; but still the metal covers the mouthpiece, whether I run it hot or cold. I may state that I have never had a back squirt of any kind in the year I have been running the machine, and it has only been in the last month or so that I have been having this trouble. We were told our metal needed refining and toning up, and we sent it to refiners and they refined it and added toning metal, but our trouble continues. The machine was installed a year ago, and is a No. 5 model (quick change). If you think it advisable to send slugs, will do so. In the meantime, if you can advise me about this matter it will be greatly appreciated." *Answer.*— You can regulate your gas so that the temperature will be correct. First set your pressure regulator correctly, so that it will give you uniform supply. This operation consists in placing sufficient weight on the float so that you have a full flow of gas at your burner without the flame flaring or blowing. Too much weight prevents the valve responding to an increase in pressure; too little weight allows the valve to rise too high, thus cutting down the supply below normal. The gas inlet must be below the gas outlet. The machine governor will give you proper results if it is handled correctly. Have the proper amount of mercury in the governor and the by-pass (if you have one) closed, and the supply cock open wide, also all the burner-cocks. If the slug shows that the metal is cold, after casting a number of slugs, turn up a trifle on the adjusting plunger in the governor; after ten minutes, cast a few more slugs, and note conditions, changing the plunger each time a trifle upward, and, as each successive change is made with the plunger, allow more time to elapse before changing the next time. After this operation is carried on carefully, the governor will be correctly adjusted. The accumulation of metal on the mouthpiece is due possibly to two causes: imperfect lock-up and insufficient heat under the mouthpiece. To test the mouthpiece so there will be no doubt about the condition of it, proceed as follows: Pull out the mold disk and clean the back of the mold from adhering particles; this is accomplished by scraping with a sharp piece of brass. (Bear in mind, nothing harder than brass for this purpose.) Next, spread Prussian blue (bronze blue) evenly over the back of the mold from end to end. There should be no more ink on the mold than would be used on a roller to take an ordinary proof. The next operation is to close the vise and allow the cams to make several revolutions, or, you might stop the machine just after the mold-disk moves back off the locking studs; then open the vise and draw out the disk, making a close examination of the test on the mouthpiece. It may be found that the ink is not transferred evenly. In this case, the high spots can be filed off carefully, or the pot swung by adjusting the legs to give a full bearing of the mouthpiece against the mold.

RECENT PATENTS ON COMPOSING MACHINERY.

Spaceband Cleaner.— W. H. Schuyler, Traverse City, Michigan. Filed July 1, 1907. Issued March 9, 1909. No. 914,522.

Monotype Machine.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania. Filed January 8, 1907. Issued March 16, 1909. No. 915,538.

Monotype Machine.— J. B. Church, Washington, D. C., assignor to Lanston Monotype Company, Philadelphia, Pennsylvania. Filed October 22, 1902. Issued March 16, 1909. No. 915,553.

Electrical Keyboard Operator.— H. Drewell, Charlottenburg, Germany. Filed June 11, 1907. Issued March 23, 1909. No. 915,748.

Impression Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of New Jersey. Filed April 18, 1901. Issued March 30, 1909. No. 916,488.

Linotype Matrix.— H. Degener, Berlin, Germany. Filed November 19, 1908. Issued March 30, 1909. No. 916,679.

THE CANNON ROARED.

While campaigning in his home State, Speaker Cannon was once inveigled into visiting the public schools of a town where he was billed to speak.

In one of the lower grades, an ambitious teacher called upon a youthful Demosthenes to entertain the distinguished visitor with an exhibition of amateur oratory. The selection attempted was Byron's "Battle of Waterloo," and just as the boy reached the end of the first paragraph, Speaker Cannon suddenly gave vent to a violent sneeze.

"But, hush! hark!" declaimed the youngster — "a deep sound strikes like a rising knell. Did ye hear it?"

The visitors smiled, and a moment later the second sneeze — which the Speaker was vainly trying to hold back — came with increased violence.

"But hark" (bawled the boy) — "that heavy sound breaks
in once more,
And nearer, clearer, deadlier than before!
Arm! arm! it is the cannon's opening roar!"

This was too much, and the laugh that broke from the party swelled to a roar when "Uncle Joe" chuckled: "Put up your weapons, children; I won't shoot any more." — *Success.*

COST AND METHOD

IS THE HOUR BASIS A MEASURE OF COST?

BY M. J. BECKETT.

Is the shop, or department, hour a correct standard by which to measure cost in the printing business?

On first thought the answer seems to be yes. To many the cost-hour method seems to be the *ne plus ultra* of cost accounting. More time, thought and effort have been used to put on systems based on this method than on any other that has been attempted so far. Dando, Blanchard, various printers' boards of trade, Franklin clubs, United Typothetæ of America and others are using the method with variations and with varying degrees of success. They make the productive hour, based on pay-roll and overhead and including office and sales expense, the standard of costs. To one accustomed to a different way of thinking and working, many questions arise that do not take yes for an answer. The writer is obliged to take exceptions to the method and ventures the opinion that the whole plan is wrong and the so-called standard is no standard by which to measure costs at all.

The hour basis is ideal when it comes to applying it to actual work. It is not real. It does not give the exact facts in any job you may want to figure out. It may give what ought to be the cost, but not the actual cost, with any degree of accuracy in most cases. A correct system ought to give the cost of all jobs with accuracy. No provision is made for a variation of prices paid men working in a department. Every hour looks alike to the one figuring costs by this method.

The knowledge of what the department-cost hour is may be of some use, but not in finding the exact cost on a job. If every worker gets the same wages, the plan might have some merit in cost work. Where the variations in wages are great, as in most shops, it is not at all feasible. It then becomes necessary to shift methods, make apologies for the discrepancies and inwardly to feel a little doubt as to your results being right. A doubtful method is a good deal like a doubtful egg, not at all satisfactory. The worst feature about it is that it will not admit of universal adaptation to the requirements of the various departments of a single shop, to say nothing of its lack of adaptation to every shop and to all departments.

The system is wrong in theory and pernicious in practice. Here is an example of what may be found in any job figured by this method:

A works ten hours, at 60 cents an hour; B, five hours, at 40 cents an hour; C twenty hours, at 20 cents; D, thirty hours, at 10 cents an hour — total, sixty-nine hours. The standard hour is $1. Would the cost of the job be $69, plus the material? Surely not. But some one who has nursed this pet theory because of its seemingly easy and simple use, and of its almost absolute show of accuracy, because based on exact facts derived from correctly kept records — even from double-entry books, that can be relied on and proven even beyond the possibility of a doubt — says: "But, you have taken an extreme case. You do not see the beauties of this method, its simplicity, its freedom from complication. All you have to do in figuring out the cost of a job is to find the amount spent for material and add its overhead; find the number of hours spent on the job and multiply the rate per hour; add to this product the material cost, and you have the exact cost." Very true, an extreme case was cited and, possibly, too, all the beauties of the method have not appeared to the writer. An extreme example was taken in order to show the absurdity of applying the principle to cost finding. If the main object is to find an easy way to figure, this method will fill the bill and salve the conscience of such as feel that they must have a cost system of some kind that will not be too much of a bother. The same inaccuracies will appear in almost every job that is figured, but in varying degrees. If it is desired to know the exact facts relative to any job, then a different method is necessary. In scientific work of any kind, theory is useful only so far as it helps to arrive at facts. If the theory leads to error, it is discarded and another tried until the right one is found, and it is adhered to. In all this discussion of cost, it is the truth we are after, and the sooner a false method is discarded and the right one adopted the sooner we get away from error and the safer we are from loss.

The so-called "hour standard" is like a Gunter's chain, made of links of rubber-bands. It is elastic. You would dismiss a surveyor instanter who undertook to measure land for you with such a chain. He might come pretty close to the right measurement, and he might miss it a long way. At any rate, you would never feel quite sure of your ground. You would always be in a dispute with your neighbors. Ultimately a new survey would be necessary, and you would insist on an inelastic, absolutely correct standard. You can stretch the hour standard to cover every variation in wages, and make the seeming cost or ideal cost way out of proportion to what you believe to be the actual cost. Is it not too elastic?

The department, or shop, hour is not a standard of cost. A standard is a fixed measure, always the same. It is a fact, not a supposition. It is a reality, not a fiction. It does not measure one lot of hours one way and another lot, even of the same number but of an entirely different value, and say they are the same. It places the correct value on each. There is no such thing as stretching a standard to suit the theory. It is the same yesterday, to-day and to-morrow. There is a standard by which every printer may measure every cost fact and be absolutely certain of correct results. The standard does not vary to suit the individuals, shops, departments, jobs, or allow of doubt as to its accuracy. Every one has it or can get it, and all ought to use it. It would unify prices and be of untold worth.

This standard is fact and is a measure of facts. You can lay it down on any item of material or labor and get the cost. Every item of direct material, or of direct labor, is charged directly to the job in hand at actual cost and not its supposed or ideal cost. The indirect costs are added by the trigonometry of cost accounting with absolute certainty, and you have the actual, and not a fictitious, cost of the job.

It is impossible to measure the man hour by the shop, or department, hour, even though you attempt it by the finely divided five-minute unit scale, and get at the cost of individual jobs. A correct system ought to find the cost of all jobs alike. Any other system is a makeshift and not a system. It used to be thought that presswork could be measured by the thousand impressions. No one thinks of measuring the cost of presswork that way now. Knowing

what the average cost per thousand impressions is does not entitle a man to figure the cost of any particular job by that standard. The same rule holds good on the standard thousand ems, or, to be more exact, the average cost per thousand ems. You can not lay the measure down on the job just completed and say, "Eureka!" You have it and you don't have it. A kind of a will-o'-the-wisp. The knowledge of these averages, along with the knowledge of the so-called standard hour, which is nothing more than the average hour, may serve some useful purpose, but not as a measure of costs.

Cost is the truth expressed in dollars and cents as to the labor and material that go into any job. As to these charges, there ought to be no mixture of the known and unknown, of truth and error. It is false accounting to shovel all the overhead expenses into the smelting-pot with the labor and mold the resultant metal into "standard-hour costs," and use them in place of standard dollars for future cost work. Nice and easy as the plan looks on its face, much as we might desire to have such an easy scheme, it will not do, and leads to all kinds of errors and complications. You can not say that the cost of a job is so much a thousand or an hour.

There is a correct method. Why not adopt it? It is more simple, plain and comprehensive, and is adapted to every sort of shop. The bookkeeping is practically automatic, and this part is of the utmost importance in the smaller shops.

After reading the foregoing article, Mr. Ellick, secretary and cost-accounting inductor of the Chicago Ben Franklin Club, said: "So far as he goes, Mr. Beckett is all right — a dollar (or inflexible) standard is superior to an hour (or flexible) standard. But, above all else, is the importance of educating the printer up to a knowledge of the *value* of costs, and doing it here and now. It so happens that the illustration relative to wages does not apply to the situation confronting us in Chicago. Mr. Beckett occasionally mentions that we seek department costs, but his mind seems to be obsessed with the idea that we have a standard hour for the whole office. We hold rigidly to the department basis, and by doing so avoid great fluctuations in wages. Wage conditions in each department of the average office we deal with are much similar to the price of apples. You buy five apples for a quarter and, while there may be some variations as to size and quality, nothing is surer than that each apple costs you five cents. In the bindery, where there are fluctuations approximating those used by Mr. Beckett, the Ben Franklin Club does *make the dollar the basis.* He also, in my opinion, overestimates the discrepancies and misunderstandings likely to arise through our more easily understood and applied, if less rigidly scientific, system, while he underestimates the educational value of the easier way. Barring the fact that ours is the system that appeals most readily to the printer, I will not quarrel with Mr. Beckett over the general principles he lays down. I know the gentleman and have threshed out the subject with him about as far as he has gone in the article. Now, I am waiting to see how he applies his system. Maybe when he gets down to that, I will have something to say in the way of criticism or argument. I infer that he would have one smelting-pot for the whole office. Is that fair, when the overhead is much greater, relatively, in one department than it is in another? I do not believe in charging press rollers against the composing-room. I suppose his system is elastic enough to permit of each office suiting itself in such matters. But, as I said, it is on questions of detail and of expediency rather than business principles that I will be found in disagreement with Mr. Beckett."

RELATION BETWEEN INVENTORIES AND INSURANCE.

BY CHARLES S. BROWN.

(From a noonday address before the Ben Franklin Club, of Chicago.)

The estimated amount of money invested in printing materials throughout the United States is $750,000,000. This includes the composing-room, pressroom, bindery, electrotype, stereotype, engraving, lithographic and other departments.

Within the past fifteen months values in some lines of printing materials have depreciated to such an extent that the printers' assets to-day are fifty per cent less than they were fifteen months ago. This condition exists because of the present war between manufacturers of type and printing materials. As I understand it, the Ben Franklin Club is opposed to the cutting of prices, and justly so in this case, because there is not a printer in this country to-day whose plant valuation has not been lowered, and yet he is paying insurance premiums and taxes on a valuation of fifteen months ago. And do not forget, gentlemen, that your rating by all commercial agencies and creditors is based on your "sound value."

A fire-insurance policy is the condensed wisdom of long experience of fire-insurance companies, who employ the best talent in the preparation of a policy that will protect the interests of the insurance companies. These policies do not always protect the insured.

Thirty-five years' experience in the printing business — twenty-five years of which time I have been selling and buying printing material of all kinds, making appraisals for courts, partners and receivers, settling fire-insurance losses with insurance adjusters, and placing values on printing outfits — has placed me in a position to know that printers generally are not prepared to give to partners, creditors, tax commissioners, receivers and insurance adjusters the "sound value" of their assets.

Insurance is expensive, and the assured should be prepared to prove up, by the best possible proof, his loss in case of fire, so that a quick adjustment may be made, and the insured get his money.

There are several values to be placed on a printing-office: First, value as a running business; second, tax assessment; third, the value of the plant to be sold under the hammer; fourth, fire-insurance value.

The insured should be prepared to show the companies what his plant is worth at the time of a fire. If he can merely show the companies what his plant is worth at the time he insures, it will tend to lower the insurance rate; and it is certainly best for both the assured and the companies to have their liabilities fixed when the policy is written, so that both will know just what to expect in case of fire, and there may be no dispute, and the insured will get what he has paid for after the fire; in other words, insurance should be reduced to a science and to an indisputable fixed basis on which the insurance company must settle, and thus the amount to be paid will be a known quantity to all parties concerned.

If you were to burn out to-night, the first thing the insurance adjuster would ask you for to-morrow would be your inventory. If you did not have your inventory ready and complete, and your values listed right, the adjuster would have at least twenty-five per cent the best of you in the settlement.

An appraisal is a guess, the judgment of one, two or three persons. An inventory gives the actual market values. You can make an appraisal from an inventory, but you can not make an inventory from an appraisal.

Your local insurance agent has nothing whatever to do with the settlement of your loss. It is true that he solicits your business; he is glad to accept your risk and write all the insurance you want, because he gets his commission. The fact that he will write you policies amounting to more than the value of your plant without asking you for your inventory before the fire and accept the premiums paid him by the company is not a just business transaction, when we know that the companies send their shrewdest and sharpest adjusters to settle with you after the fire. The solicitor has nothing to say regarding the settlement of loss.

A printing-office sold on the market under the hammer will only bring what the auctioneer knocks it down to the bidder for. It will sell as a business investment according to the dividend it is paying and the prestige it has. It should be taxed according to the appraised value of the assessor. If it burns, the insurance companies reserve the right in their policies to replace it at whatever the market value shall be, which is an acknowledgment that they should replace it with a new plant, because an up-to-date printing-plant for which the owners are continually buying new to replace old material, is as good at one time as it is at another.

The object of insurance is to guarantee yourself against loss. If your plant inventories $10,000 net value and burns up, and you are carrying policies of $10,000, and it will cost you $10,000 to replace your plant to do the same volume of business that you did before the fire, is it not fair to expect insurance companies to either pay you $10,000 or buy a plant for you that is equally as good as your $10,000 plant?

Solicitors for insurance companies are paid for getting your business, while insurance adjusters are paid for getting depreciations or buying your plant as cheaply as they can. If your inventory is scheduled properly in every department when you hand it to the insurance adjuster, it is up to him to figure off the discounts and bring your plant down to its market cash value. Then he will ask you for depreciations. You are prepared to meet him on an equal basis. You have not already depreciated your property and given him an opportunity to ask for further reductions in order to keep the cash payment which he expects to pay as low as possible. He is paid for buying your plant as cheap as he can.

The blanket policy gives the assured an even chance for a just settlement with the companies. A dividend schedule is to the advantage of insurance companies. Thus, if your policy reads:

$10,000 on pressroom,
5,000 on composing-room,
4,000 on bindery,
3,000 on paper-stock,
500 on office furniture and fixtures,

and you happen to have $10,000 worth of paper-stock on hand, and the loss or damage is in your paper-stock only, the insurance companies will not transfer any of the amounts from the other departments to your stock-room to help make up the deficiency between $3,000 and $10,000. If you have a blanket policy covering your entire plant, you will then get whatever the amount of damage is to any department, providing you are carrying that amount of insurance.

The inventory is an essential part of the insurance question. It is specifically mentioned in the standard insurance policy. Inability on the part of the insured to comply with this condition at the time of loss places him at a decided disadvantage, which frequently results in a delayed and unsatisfactory settlement.

The reduced rate, or coinsurance clause in common use, requiring the insured to carry insurance equal to eighty, ninety or one hundred per cent of the actual cash value of the insured property, imposes a heavy penalty for failure to comply with its terms. Unless the insured has an inventory and knows what the actual cash value is, he must suffer. He either carries too little insurance, and, consequently, has his recovery, in event of loss, greatly scaled down, or, in his anxiety to avoid this, he wastes money year after year in premiums on excessive insurance upon which he could not collect. A correct inventory would more than pay for itself in either case.

After a disastrous fire an appraisal is at best unsatisfactory. Property is generally completely destroyed and thus overlooked by appraisers, or it is so badly damaged as to furnish little evidence of its original value. Again the insured suffers.

In the event of loss, much property being totally destroyed, the insured, if he has no inventory, is without the conclusive evidence of a disinterested party as to the existence and value of the destroyed property, which is necessary to support his claim for damages. This leaves him at the mercy of the companies.

Aside from insurance purposes a correct inventory is of great value and importance in many ways, as when a concern desires to reorganize, dispose of its holdings or acquire other properties.

COST SYSTEM IN MINNEAPOLIS.

The outlook at Minneapolis is very encouraging. The installation of the cost system in upward of twenty plants has produced many surprises for the owners in bringing to light leaks and faulty methods which were formerly practiced. There has been a general awakening to the importance of ascertaining costs, and several concerns who have not installed the uniform system have gotten to work and patched up the leaks in their old systems. Some have attempted to construct special systems to meet their special requirements. The more thoughtful business men among the printers are confident that the method adopted at Minneapolis is the true solution to the problem of introducing cost systems into general use.

Nearly every printer in the city had copies of cost systems in their pigeon-holes awaiting a convenient time to get them out and adapt them to their requirements. But the time did not come. When the opportunity came to have a simple, comprehensive and accurate system installed under the direct supervision of an expert, the reality of the desire for a method of ascertaining costs became apparent, with the result that we believe that a proportionately larger number of plants and a larger percentage of the producing capacity in Minneapolis is working to-day under a uniform method of cost-finding than any other city in the country.

Expert accountants who have examined the system which is being adopted here and made comparisons with other systems are confident that it is unsurpassed in simplicity, accuracy and ease of operation. The time required to handle it averages about three minutes per employee per day, for a girl or clerk of ordinary office experience. In several instances girls from the binderies who have had no office experience but are familiar with the operations of the plant have been trained with excellent results.

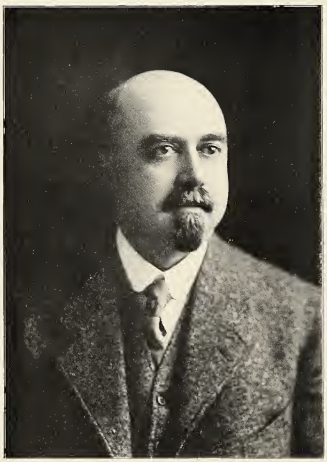
Minneapolis is just beginning a campaign of education in the printing industry, and judging from present indications the reports from here are likely to grow in interest and will be worth watching.— *U. T. A. Bulletin.*

EMPLOYERS AND THE UNIONS.

At a recent meeting of the Master Printers' and Bookbinders' Association of Toronto, Chester B. Ames, manager of the local Printers' Board of Trade, spoke on the relations between the buyers and sellers of labor. During the course of his remarks he said:

"No sane employer will for a moment argue that unions are a bad thing. He must realize that without such organizations the employees would be in a sad state.

"Unfortunately, some employers have and would take advantage of the nonexistence of organized labor to secure their help at starvation wages. If nothing else has been



CHESTER B. AMES.

accomplished, the unions in combating this evil have reason enough for their existence. On the other hand, some radical leaders of the unions in their anxiety to show reasons for their election have carried the nagging, worrying policy toward employers to the limit. These methods have led, in some cases, to the estrangement of both parties concerned.

"Unfortunately, in the organizations of both employees and employers a great many of the best men do not attend their respective meetings, and the consequence is that the worst element oftentimes controls such organizations. This, it seems to me, is the main cause for the troubles which arise. I have never yet seen a case where meetings between the better element of both parties occurred in which a satisfactory settlement was not arrived at.

"Arbitration is the only way in these enlightened times in which labor questions can be settled profitably to both sides, and the sooner both sides realize this, the sooner will both parties be pleased.

"Organized labor should strive for the betterment of their employers, and vice versa, the organized employers should try to ameliorate the condition of their employees. I believe events are working toward that point all the time, and that eventually strikes and lock-outs will be things of the past.

"We should all strive for the common good and, by pulling together, much can be done, and, although the millennium will not come right away, if we can make things easier and better for one another, we shall have accomplished what organization is striving for."

ELLICK RETURNS TO FRANKLIN CLUB.

It was announced last month that F. I. Ellick had resigned as secretary of the Ben Franklin Club, of Chicago. About that time the supply men held a meeting and determined to coöperate with the club in the matter of giving credits and in other respects. Then it was discovered that Mr. Ellick was the repository of a mass of information of a special kind that the supply men were greatly in need of. There was no gainsaying that he knew more than any other man about trade conditions in the Windy City. The new element volunteered to pay its share of the expense if the proper man was found. That settled, the discussion again centered on Mr. Ellick. It was finally decided to see his employer, W. F. Whitman, and urge him to release Mr. Ellick. The argument used was that individual interests should be subordinated to what was so clearly a move for the general good. After a few days' consideration Mr. Whitman responded to this appeal to his craft patriotism, and Ellick is again the Pooh-Bah of Chicago printerdom.

QUESTIONABLE METHODS.

The printers' board of trade is an organization that has been doing a great amount of good in teaching printers how to acquire their own. Or, to put it more explicitly, it has been actively engaged in showing the printer why and how he should charge a fair price for his work. This is an exceedingly important part of business economy which hitherto the printer has failed to properly study, and he certainly requires to be taught the gospel of charging equitable prices for his product if he needs anything.

Along this particular line the printers' boards of trade have worked with marked success. They really deserve great credit for the actual results they have accomplished in the face of an uphill fight. For, paradoxical as it may seem, it is not always easy to point out to the printer, any more than to any other human mind, the extent of his shortcomings.

While the campaign of the printers' boards of trade has been eminently satisfactory, not so the means which they partly used to carry it on.

Several complaints have lately been heard from reputable printers' supply houses, ink firms and paper-dealers regarding the manner in which the printers' boards of trade have literally held them up for subscriptions for membership with the obvious alternative of facing a loss in trade if their suggestion (?) was not complied with.

Such a method of gaining support is manifestly unfair. In fact, it is directly antagonistic to those principles which the members of the boards bound themselves to promote. It is inconsistent and unreasonable and dangerously approaching blackmail.

Printers' boards of trade are scattered throughout the larger cities of Canada. Their membership fee is $50 minimum. The ruinous results of such a demand can easily be estimated if those who are called upon to subscribe follow this policy to its logical conclusion.

If a firm is going to support all or nearly all boards it must necessarily increase the price of its product. If it does this it leaves a loophole for foreign competition, by an underselling advantage. Then where does the board's preference for its members, "all things being equal," come in?

The printers' boards of trade organizations are made up, primarily, to benefit those directly and actively engaged in the business of printing and publishing. As such it ought to be made self-supporting. Its basic principle is to make the business of the printer self-sustaining and profitable, and the practice of it dignified and congenial. The formulation and acceptance of those principles which made such an organization as the printers' board of trade possible should be made to cover its methods of carrying on business. The printers of each locality ought to be able to support their own separate organization without begging for help from those outside its legitimate membership.

It has been the continuous practice of an unbusinesslike policy on the part of the printers that has been directly responsible for the existence of these boards. Sufficient clear judgment and hard-headed common sense should prevail among enough of the members to effectually prevent the continuance of such a pernicious policy. It certainly does not increase outside respect for the printer and it is extremely doubtful in the majority of cases if it tends to increase the printer's respect for himself.—*Printer and Publisher, Toronto.*

ADVERTISING LETTER-HEADS AT $2 A THOUSAND DEFENDED.

Whenever the subject is discussed by printers, the consensus of opinion is that the advertising of printers' prices is not only unethical but unfair to seller, buyer and the trade. Ernest L. Fantus, a member of the Ben Franklin Club, of Chicago, has been advertising letter-heads, envelopes, cards, etc., at "$2 a thousand" for eight years. He accepted an invitation to explain why he did it. As might be expected, the answer was summed up in two words, "it pays." Mr. Fantus maintained that if a printer advertises he should indulge in specific advertising and not general publicity. That policy compels the quotation of prices, which establishes confidence and attracts work. "The prospective customer," said the speaker, "reasons that any business house having the courage to express its prices in its advertisement is more likely to give him a reasonable deal than the house that hides its prices behind a lot of hot-air talk." Confidence established, the customer calls. If the advertised article is not good enough, "it requires only ordinary salesmanship ability to sell a better article." Mr. Fantus said: "When a customer calls we push a grade of letter-heads for which $2.50 to $3 a thousand is charged and, usually, with success." In addition to pushing a better class of work, "we show in our letter-head catalogue a number of mortised-stock electros, for the *use* of which we charge from 50 cents to $1.50 in addition to the cost of the letter-heads." By these methods many customers who come looking for letter-heads at $2 a thousand leave an order for a $5 grade. Mr. Fantus urged that an advantage of advertising-brought business was the elimination of haggling about prices. Seldom is one required to cut an advertised price. There is also an advantage in having cash with order or on delivery. The speaker told his auditors that he received a deposit on a fair proportion of his work and the balance is paid before the work is delivered. This reduces losses to the minimum, and what there are result from those paying the deposit and failing to call for the job or an occasional customer falling into the hands of the sheriff. Anticipating the question that would inevitably arise in the minds of his hearers, Mr. Fantus asserted that substantial customers do respond to specific or price advertising. He said he had accounts with a number of large business houses and received orders from various parts of the country that had been attracted by the advertised prices. Indeed, this sort of business was found to be so desirable that Mr. Fantus adopted and has followed the policy of advertising prices in monthly publications with country circulations.

Speaking of how he came to adopt advertising, Mr. Fantus said he was in business in a small way, and was seeking trade along the lines of least resistance. Unable to hire a man to go on the street soliciting, he tried an advertisement in a morning paper, purchasing a coupon-book for twenty insertions of a three-line advertisement. With the exception of inquiries for samples, the advertising brought no results until nearly the end of three weeks. At that time a man called, said he had noticed the



ERNEST L. FANTUS.

advertisement, and left an order for $20 worth of work on which he voluntarily paid a deposit of $5, promising to pay in full when proof was shown.

Conscious that his methods had been criticized as not being in conformity with the ethics of the club, the speaker defended his position. He said he had never advertised an article that is worthless from the consumer's standpoint, nor would he name a price in which there was not a fair profit. He pleaded guilty to occasionally quoting too low a price by guessing at what the cost of production would be, but he feared others were guilty of the same offense.

Mr. Fantus said he would give up advertising if he ceased to quote prices, as it was imperative the user of

small space should do so. In defense of so doing the speaker said, "Printing is a merchandise commodity in the eyes of most buyers, and can not be considered a profession like that of the doctor or lawyer. I believe printers' ethics should consist of fair competition and a full understanding as to the costs and necessary profits. Education as to costs is what is needed, and I have received as much benefit as any person through membership in the Franklin Club. Nor am I lacking in appreciation of the vital importance of upholding and retaining the respect of our fellow tradesmen. The Franklin Club has done its duty in eliminating the suspicion and ill-feeling that has been rife among the commercial printers."

During the course of his remarks Mr. Fantus digressed from his subject to speak of the utility of price-lists, saying:

"In order to protect myself against my own misfiguring, I have prepared price-lists of many forms of printing, which I would not part with for any consideration, as long as I am in the printing business.

"I believe every printer should save himself considerable time and many mistakes by preparing price-lists of various forms and grades of printing he is called to figure on frequently. A price-list can be prepared for any form of stationery, blanks, circulars, folders, booklets and catalogues, quoting prices at so much a thousand, and so much for each additional thousand. The prices quoted should be based upon a certain grade of paper and a certain size type, making reasonable allowances for the use of average display lines and cuts. Different quotations should be made for the various sizes and quantities. Take, as an illustration, a very ordinary form, for instance, a four-page folder, 6 by 9 inches in size; stock is 34 by 36, fifty-pound S. & S. C. book. The cost of stock can easily be figured. The composition is based upon leaded eight-point Linotype. The average cost of the production of such work can easily be ascertained. Then figure the cost of the average presswork, adding your usual percentage of profit and overhead expense, and you have the price, which will form the basis of giving a correct and fair estimate to the customer. The cost of additional quantities can be added to this. The cost of two-color work should be mentioned. This system of price-lists could be worked out complete from a small business card to a big catalogue, from quantities of one thousand to one million.

"I do not wish it to be understood that these ready-made figures will apply in each and every case, as I believe the cost of production between an average job of printing and a real high-grade piece of printed matter is more than double.

"I do feel confident that price-lists could be created on most every form of printing belonging to the average, such as is turned out by most medium-sized printing-offices in this city."

L. C. Hurley, who also advertises prices, defended that policy by saying he found he was not a success as a solicitor, so he resorted to advertising. He disavowed being a price-cutter, and mentioned his inability to secure work when in competition with some nonadvertisers, causing much amusement by mentioning the name of a member who has acquired fame by his opposition to advertising. Like Mr. Fantus, Mr. Hurley takes advantage of the economies incident to having three or four small jobs set and run at one time. He also said he was keen to take advantage of bargains in stock, which he sometimes divided with the customer and sometimes held for himself.

Owing to the lateness of the hour there was no extended discussion of the views expressed by the speaker.

THE PRICE MOVEMENT IN NEW YORK.

Another step has been taken by the Committee of Fifteen in New York. It has issued a circular addressed to the employing printers of New York. It suggests prices that should prevail in New York for composition on a time or a piece basis and various kinds of presswork. These are substantially the same prices as obtain in Philadelphia and Boston.

The circular also contains tables showing the cost of composition and presswork in New York, Boston, Philadelphia, Chicago and Milwaukee, which the committee thinks interesting because of their similarity, prices of the western cities being about the same as those of New York and somewhat higher than the figures shown for the Hub and the Quaker City. Grouped as eastern and western cities, the greatest disparity appears in hand composition, figured on an hour basis, which the westerners found to be worth $1.01¼ and the easterners 96 cents. The circular contained a "composite detailed statement of the ten New York offices," from which the deductions were made. The statistics were secured from houses having authentic cost systems installed, and many — if not all — of the eastern establishments were being operated nine hours a day.

This movement owes its origin largely to Charles W. Smith, who, having considerable experience in organization work, was secured by the New York Typothetæ to act as secretary. He found general complaint of the ruinous competition prevalent. It was the old story — a large volume of business and small profits. Anxious to do something for the betterment of the trade, Mr. Smith found it necessary to ignore the limitations of the membership of the local Typothetæ. He made an extensive canvass of the city, visiting printers irrespective of their organization affiliations, and secured five representative men to coöperate with him in calling a mass-meeting. This committee was headed by former Congressman Little, for many years a leader in trade affairs in New York. This all resulted in the now well-known mass-meeting of two hundred employing printers on December 28. The most notable action of the meeting was to enlarge the committee of five to one of fifteen. The Committee of Fifteen, which is now a familiar term in New York trade circles, is composed of the following gentlemen: Joseph J. Little (chairman), Robert Schalkenbach, William Green, M. J. Pendergast, Isaac H. Blanchard, Martin Stettiner, H. C. Hallenbeck, Edmund Osborn, Judd Redfield, William Kiesling, J. W. Bothwell, Frederick Alfred, M. R. Griswold, Edward Carroll, Jr., James Halley, and Mr. Smith as secretary.

On being asked what were the latest developments, Mr. Smith directed attention to the circular already mentioned, and said:

"The committee has held a number of meetings for the purpose of determining the best plan for dealing with the situation. It is its judgment that the only effective way for correcting the present practice of cutting prices is to bring the printers of the city together in some kind of a cost organization, which shall encourage the adoption of one general style of bookkeeping on the part of all printers, and shall teach them just what are their costs. It is presumed that no printer sells his product for less than it costs him to produce the same.

"It is the purpose of the committee to continue instruction work, and it is hoped the time is not far distant when the printers of New York city will come together in some sort of a cost organization, which shall, through its teaching and influence, place the printing industry of New York city on a paying basis."

ANSWERS TO CORRESPONDENTS.

D. S., Ontario (419). — "Although I have been engaged in conducting a newspaper and job office for a good many years, I feel that there are a great many details of accounting which I have never fathomed; therefore, I am anxious to take up your course at once."

The printing business is so full of little details that it is not a matter of wonder that one should not have fathomed all the details of accounting, too. Yet they are a part of the business. The mastery of every detail of costs is necessary to the highest success and ought to be approached with determination to go to the limit. You will find it a pleasure and there is profit as well. We wish you success in your studies along this line. When in need of help at any point, do not hesitate to ask.

F. R. S., Massachusetts (421).— "In regard to the system of accounting that you advertise, kindly send me particulars of the same. Is it in such condition that it can be applied at once by a competent bookkeeper?"

Information was sent in a personal letter as to the cost of the course. A competent bookkeeper ought to experience no trouble in applying it at once. He would have the advantage of knowing the general principles and it would be only a matter of grasping the particular ideas and beginning to carry them out in practice. He might have to sacrifice some of his pet notions and follow out the plan to the letter. If he is open to the truth and willing to give it a trial he will soon be convinced of its correctness and value.

C. E. W., Montana (416). — "I feel that I need something of that nature."

One does not have to be in the printing business or any other business long to get the feeling of undoneness that comes from ignorance of costs. When a man feels that he is only guessing off the stuff he has to sell, he is not satisfied with his business or with himself. A feeling of insecurity creeps over him and the desire for light becomes paramount. As competition becomes fiercer, the desire for exact knowledge grows stronger, and when one can stand the pressure no longer, he begins to look for relief. The road is plain and easy when you get on it. If every printer in the United States would undertake to work out this problem this year, a great advance would be noticed very soon. We hope you will get over your bad feeling, and you can. Will you?

C. W. G., Indiana (460), writes: "We have a good system of double-entry bookkeeping, also time-tickets made out for all employees daily; also have a cost-record book, where I keep the actual cost of all jobs, time taken from the daily slips collected every morning. I also know what our overhead expenses are. If there is anything that I am lacking, and if you think your course would be of benefit to me, I wish you would send me your proposition on the same. We do about $35,000 worth of business a year. Our plant consists of a Linotype, three cylinders, three jobbers, ruling machine and everything that goes to make up a first-class print-shop. We own our own building, have our own power and make our own light. In my opinion, I have one of the best cost-record systems I have ever seen or heard of, but if there is anything in your system that you think would be of benefit to me, I would be glad to hear from you."

Since so many printers are lax in their costs, it is gratifying to learn that you have a successful cost system in operation. Without knowing more about your methods, it would be difficult to say whether we could be of any assistance to you or not. You seem to be working along the right line. Correct theory of costs first, right bookkeeping next, and then, persistent and careful use of means and methods constitute the entire thing. Recently, a man wrote us from Virginia that he had tried fifty-seven varieties of cost accounting and was ready for another, and would try ours. He evidently wants every helpful idea he can get and at any cost. He has spent $2,000 on his cost system. If you feel as he did, you may want to take up the course and be identified with our school. Our charge for the course is $30, payable $10 with application and $10 per month. The scholarship is perpetual and will keep you in close touch with the cost work. After taking the course, you may find that you can make changes here and there in your system that will be advantageous. Criticisms and suggestions will be made on request, and questions answered and difficult points debated until you are thoroughly satisfied.

T. G. M., Connecticut (459), writes: "This is a small office and a small man (financially), but if I can gain information on costs in printing and the information does not come too high, I would be pleased to hear from you, with particulars of your scheme."

You are as much entitled to know the cost of the product you have to sell as the printer of unlimited means, and can. If you are studying the cost problem you want to get the best instruction obtainable. You can not afford to spend ten or fifteen years and as many hundred dollars working out a system, when you can obtain the information you want by devoting an hour a day and a small amount of money. Within a few weeks you would have the whole thing and be ready to put it in practice. You would not think of making your own printing machines. They would cost too much. The cost system is a machine, in a sense, and a difficult one to build right. It is the correct theory of costs at the start.

I. H. S., Ontario (417). — "We run a job department in connection with our newspaper and want to get hold of some system of bookkeeping that will enable us to tell where we are at without making a two or three days' job of it, as is the case when you have to take inventory. We want to be able to tell every week the amount of jobwork and advertising we have done, how much it cost to do it and the profit, and how it compared with last year."

It has come to be the case in the machinery world that if you name or show the article you wish made, the machinist will produce the machine to do the work. Your requirements are rather severe, but the right kind of accounting will reward you with the figures you are after. Most men would be satisfied to know how their business stood at the end of each month. To find out weekly or daily is only a matter of doing oftener the things necessary. The Inland Printer Technical School Course gives you the "machine" you are looking for. It is "up to you" and your bookkeeper to do the rest. The course has been tested out for years and you need have no fear of getting an experiment on your hands that will add to your difficulties and troubles without giving you the information you so much desire. Do you want it?

P. B. W., Illinois (423). — "For several months I have been greatly interested in the Cost and Method department of THE INLAND PRINTER. Along last summer you had an article headed "A Cost System in Michigan." I have read and re-read that article several times and it strikes me in the right place. Here we are running a three-Gordon shop, doing a business that will average $1,200 per month and my partner and myself get about $200 each from it. I know some jobs are run on an unprofitable basis. We must make an awful profit on some others. We don't know our costs, but of course we imagine we do. You mentioned at that time a book that was in process of preparation with blank forms, etc., which, if put into operation, would enable any printer to ascertain his costs accurately. My object is to ask if this book is completed and from whom it can be obtained."

Mr. W.'s letter is another evidence of the widespread interest in the study of costs. Printers have always been interested in the subject, but it is only in recent years that cost accounting has been reduced to a science, and now that a practical system is offered many are availing themselves of the opportunity and are taking up the study with a view to installing it in their own plants. We congratulate Mr. W. and his partner on making such a good showing. They are making good money now out of their investment. They are aware of two dangers, one of undercharging and the other of overcharging. Close competition would hurt and they know it. To strike the golden mean would be to

reach the highest success. If one does not know what his product is worth he can not avoid being unjust either to himself or to his customer at times, and this gives one a feeling of weakness and allows a "tough" customer to dictate his own price. If a man is sure of his ground he can say "no" with an emphasis that carries conviction. The books and blanks referred to are now ready and can be had of the Inland Printer Technical School in the form of lessons. The first thought of publishing the system in book form, simply, was abandoned, and the correspondence course adopted. The personal-help plan afforded by this method adds greatly to its value to the student. After the student has completed his course, he will be given help and advice whenever he needs it. This feature alone is worth the cost of the course.

NEWSPAPERS 3,609 YEARS OLD.

The Pekin (China) *King-Choo* (daily newspaper), preparing to celebrate its one thousandth birthday, it would seem interesting, in comparison, to discover the birthdays of newspapers among the Caucasian races.

The most reliable figures obtainable are as follows:

Venice — *Notizzi Scritti*	1566
Antwerp — *Nieuwe Tigdingen*	1605
London — *Weekly News*	1622
Paris — *Gazette de France*	1631
London — *Mercurius Civicus*	1643
Stockholm — *Gazette de Suede*	1644
Leipsic — *Leipziger Zeitung*	1660
London — *Morning Post* (probably)	1772
London — *Times*	1788

The last two dates represent the years when the famous dailies, now in existence, were founded under their present name, to be issued continuously ever since.

But, according to the French investigator, Professor Eugene Revillout, the London *Morning Post* and the *Times*, respectively, represent no higher type of newspaper than was the *Official Gazette*, published 1,700 years before Christ in Egypt. Late explorations in Egyptian tombs show, according to the authority named, that the *Official Gazette* of Egypt was a newspaper in every sense of the word, and that under the royal ministers of state under King Thothmes the Second absolutely relied upon its reports, often making them the basis of their own to the king and of negotiations of foreign powers.

King-Choo, the Pekin daily newspaper, likewise official in character, appeared first A. D. 911, at the beginning of the year, and its every issue since then is on file at the Chinese State Department. Typographically, in make-up, style and grade of paper, *King-Choo* has not changed in a thousand years.

The various editors are responsible with their heads for the accuracy of the reports published. In the course of the thousand years of the *King-Choo's* life fifteen of its editors-in-chief were dragged from the office by their pigtails and beheaded for typographical and other small errors.

Notizzi Scritti was first issued by the Venetian Government during the wars with the Turks. Though printing had been invented more than one hundred years previous, the Venetian state newspaper was done in writing. A public official carried it around town and read it from horseback, all within hearing having to pay a small copper coin, called *gazetta*, for the information given. From this our modern gazette, meaning newspaper, is derived.

Abraham Verhoeven founded the *Nieuwe Tigdingen* at Antwerp in 1605. It consisted of sixteen pages, and, like a modern Sunday paper, boasted of special sections with illustrations, music, etc.

The oldest English newspaper was the London *Weekly News*, issued in 1622. In May, 1631, the *Gazette de France* first saw the light as a weekly, costing two coppers. The *Gazette* was printed on four quarto pages and had the most distinguished staff a paper ever boasted. King Louis XIII. edited the "Echoes," the gossip of the court and the sciences, while Cardinal Richelieu was foreign editor. The *Gazette* was a moderate success from the start, and one year after its first appearance King and Cardinal began to issue an eight-page paper. The *Gazette* has now been published for two hundred and seventy-seven years, and never missed an issue.

The first English paper to print illustrations was the London *Weekly Current*, but the date of its birth is uncertain. When the *Mercurius Civicus* made its initial bow, in 1643, its chief feature was a woodcut representing Charles I.— *Henry W. Fischer, in Chicago Examiner.*

ONE WAY TO INSULT A MAN.

He was a fine type of the old Southern colonel, the fiery scion of a race of cavaliers. Also, he was exceedingly wrathy. He had just received a letter from a man, "a low soht of puhson, suh, I assure you," which displeased him immensely, and he was debating, inwardly, how best to convey to this vulgar correspondent an adequate expression of his (the colonel's) opinion of him.

But his stenographer was a lady.

The colonel snorted, made two or three false starts, and finally dictated:

"Sir,— My stenographer, being a lady, can not transcribe what I think of you. I, being a gentleman, can not think it. But you, being neither, will readily understand what I mean." — *The Circle.*

THE REAL THING IN NEWS-GATHERING.

The haste of which we hear so much in the preparation of a day's paper asks no sacrifice of a man's ideas or style; it asks only that he should have the aptitude. People wonder — especially the people whose plays have just been "slated" — how a dramatic critic can form an opinion of a piece and express it between the fall of the last curtain and the starting of the press.

If he can't do this, one eminent critic has justly observed, he is not fit for his profession. And what will most help him toward fitness? Not simply the mere mechanical readiness to write, but a habit of clear thinking — the habit which it is one of the aims of a university education to foster.— *Hart Lyman, editor New York Tribune.*

"THE PLAY'S THE THING."

Wilton Lackaye, in the *Sunday Magazine*, points out that Shakespeare never wrote "the play's the thing," though without regard to the context in which the words are used he is quoted as having so written. The expression, with its context from the mouth of Hamlet is,

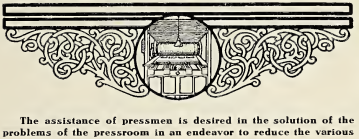
> ——— the play's the thing
> Wherein I'll catch the conscience of the king.

Like Roosevelt's misapplication of Bunyan's allegory of the "Man with the Muck-rake," these ideas get twisted into the mind of the public, and it is mighty hard to correct a set mental warp.

MEDIUM — "Is there any question you would like to ask your first wife?"

'Yes, I would like to ask her to give my second wife her recipe for mince-meat." — *The News.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A TRANSFER-GOLD INK (457).—"Can you advise me where I can procure a transfer-gold ink? By this I mean an ink that can be printed on thin paper, which will be laid face down on a piece of cloth and, when brought under pressure of a hot iron, will make a clear transfer on the cloth." *Answer.*—We have not heard of such an ink. Possibly our ink-dealers can inform us.

A SIXTY-FIVE LINE SCREEN (458).—"Enclosed are two impressions of half-tone cuts. Kindly let me know the exact screen of these cuts. The engraver says they are sixty-five line. I figure they are seventy-five line. What caused the dark lines to appear near the edge of the cut?" *Answer.*—The cuts are sixty-five line screen. The dark line near the edge appeared in the copy and should have been trimmed off before mounting.

MECHANICAL OVERLAYS ON A ROTARY PRESS (453).—Mr. B. Nolan, 951 Whitlock avenue, New York, an expert on rotary presswork, writes as follows: "In your last issue an inquiry appeared concerning the use of overlays on a rotary press. For a number of years I have used overlays on rotary presses for magazines and other grades of work. In many cases a half million impressions have been printed with one make-ready from a set of plates, without damage to them, by using a mechanical overlay in connection with the make-ready. From my broad experience in this line of work, I can say that nothing else can give the results which are obtained by a mechanical overlay."

INK DOES NOT LIFT PROPERLY (456).—Submits a folder printed on buff-coated bristol. A solid tint-block is printed in a tint which appears a shade darker than the stock. The black form consists of light-faced type and a half-tone cut of a building. This cut does not print well over the tint, while on the untinted surface it prints properly. The letter reads as follows: "In printing the folder enclosed we were unable to have the black form print on the tint properly. The tint was made of mixing white and Japan drier. It laid two days before putting on the black form. An impression of the black form on the plain stock gives good results. How can I get the black to cover properly on the tint? The ink is a half-tone black and cost $1 a pound." *Answer.*—As the tint is already printed it can not be modified. Mix a small amount of stiff job black with the half-tone black; add as much as the stock will stand. There are several compounds on the market, which are useful in a case of this kind. A small quantity added to the ink will prevent the mottled appearance and will give it body.

SHRINKAGE OF CARDBOARD (451).—"Will you please supply us the following information? (1) What age should cardboard have to prevent stretching or shrinking? It is cut in half the long way. (2) As the register must be perfect, why must it have age? (3) How can register be assured if the cardboard is new, when the work is to be printed on a cylinder press?" *Answer.*—(1) Cardboard will season or assume a suitable condition for register work by remaining in a uniform state of temperature for a time, varying from several days to a month. Much depends upon the filler, however, which may be of an absorbent nature. (2) The reason that the stock should be seasoned is that it should maintain its exact dimension after the first impression without change. If an unseasoned lot of stock is printed, and the surface area of the impression diminishes by the drying of the stock, the register with the second form will be distorted. If a further change takes place after the second impression, it will be manifest by further imperfection in the register. (3) If the nature of the work permits the various colors to be printed in close succession, fair register may be obtained; however, it is a hazardous undertaking to print from unseasoned stock, where close register is desired.

PRINTING DUO-TONE PLATES (455).—Submits two impressions of a set of duo-tone plates, 3½ by 6 inches. The black plate has a fine line surrounding it, as in an ordinary square half-tone cut. The screen angle of this plate is normal. The tint-plate is without the line, and is of a different screen angle. The query concerns the operation of printing these plates and is as follows: "The enclosed proofs are of two of the cuts to be used in duo-tone work. We have had no experience in this class of work, but should like to undertake the job and turn it out in a creditable manner. We will be pleased if you will indicate to us the procedure to follow in printing these plates." *Answer.*—First, select a good grade of paper or cardboard. The printing surface should be uniformly smooth, but not necessarily glossy. The inks should be selected to conform to the quality of the stock, or must later be modified to work properly. For the tint, use a quality of ink which will not peel the stock, and carry as much drier as it will stand. In the darker color, which will usually be the second plate, the ink must have a stiff body, without extreme tackiness, otherwise it will lift the surface of the stock. The following color combinations may be used: Light orange with black; light azure or light fawn with photo-brown; light or medium emerald green with green-black. Do not carry the tint very strong in color. Full color is to be carried on the back plate, and the work should be slip-sheeted or laid out carefully in racks. In the make-ready use a hard tympan. The same cut overlay may be used for both plates. Do not carry too much impression, as it tends to give flatness in appearance to the plate.

GOLD INK ON AUTOMATIC CARD PRESS (452).—Submits a steel-blue glazed card, 1⅞ by 3 inches, on which a gold border is printed. These cards are used as mounts for pearl buttons. The query reads: "Will you inform us as to the best method of producing a bronze finish on cards similar to the enclosed? We have a ——— automatic card press and, as the cards must be turned out at a low price, they will not bear bronzing or much handling." *Answer.*—The surface of the card will admit the use of gold ink. We would advise the selection of the best grade. It is a measure of economy in time and material. When ordering the ink mention the style of press and the speed you desire to run it; also send a sample of the card stock. In this grade of cardboard there is usually considerable stock lint attached to the sides of the cut cards. This should be brushed off with a piece of cloth, otherwise small particles are carried into the machine and become attached to the rollers. The jogging of the cards previous to placing in the holder will enable them to be separated without diffi-

culty. The temperature of the room where the press is operated should be at or above eighty degrees to secure the best results with gold ink. The rollers should be medium and have light contact with the plate. New rollers should not be used, as the ink usually has a greater affinity for the roller than for the form, thus making it necessary to carry a surplus of color. In forms having fine lines there is a tendency for the ink to fill in, making it necessary to watch the work closely. The form should be cleaned at regular intervals with a brush of fine bristles and benzine. There is little danger of offset if the cards are stacked in small piles after printing. It is advisable to use a hard tympan.

WEARING OF TYPE ON PAGE HEADS (454.)—Submits a section of a magazine form, the two sides of which were run off on different presses of the same make. The page head and the foot slugs of each column of every page on one side shows wear, while on the opposite side the conditions are normal. The letter of inquiry is as follows:



"HOLY CATS! THERE'S A DOG."

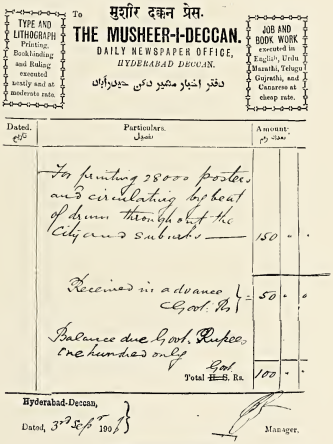
"The enclosed section shows a form of our paper which is printed on a ——— press. Please note the wear on the edges where the cylinder takes the impression and also where it leaves the form. The form also wears on the heads, but not so much as the foot of the columns. The run is seventy thousand, and while our forms hold up on every other press in the house, they go to the bad after about twenty thousand have been run on this machine. Our pressroom manager says that the press does not 'gutter,' and that the bearers are amply high. It can not be the fault of the slugs, else the same trouble would occur on the other presses. Our ——— press carries this entire run without showing any wear. What suggestions do you offer?" *Answer.*—As nothing was mentioned regarding the length of time the two presses were in use, we figure the press giving the trouble to be the older, and that it may require readjusting due to wear and other causes. However, if the reverse is true, it still requires the attention of a press machinist, for, we believe, that the press does gutter. It may be possible that the cylinder and bed are not traveling in unison or that the cylinder rides the form. This condition may be easily ascertained. Determine the height of bed-bearers by micrometer measurement, and not by height to height test with a cut or type. The bearers should be .918 inch in height. If they are that height they should not be underlayed. If found under height, order a new set. With a form on the press and everything ready to run, place a strip of French folio on each bed-bearer, opposite the first row of pages, then turn the cylinder over until it covers the center of the first row of pages; at this position of the cylinder the strips of folio should be held tightly. In other words, the pressure of the cylinder bearers should be firm on the bed-bearers, otherwise the page edge must bear the brunt, and unison of travel between the cylinder and bed is out of the question. The grinding of the type on page edges must naturally follow. Suppose it is found that the folio strips are held firmly, the next step is to determine if the proper amount of tympan is used on the cylinder. In theory, the circumference of the cylinder on the printing surface should be equal to that of the cylinder bearers. In practice it usually exceeds that measurement. This excess is used to compensate for the compression which normally takes place in a tympan. On presses which are cut deep for soft blankets, this excess may be greater than on machines intended for the finer grades of work. However, it may be considered safe where a hard tympan is carried, to have one drawsheet in excess of bearer height. When the cylinder is dressed with the correct amount of packing and the form receives the proper make-ready, there should be no grinding of type and no slurring. To eliminate this latter form of trouble, the cylinder and the bed bearers must be kept free from oil, so that the maximum amount of friction will result. Where there is a slight slippage of cylinder at the point of first contact with the form, the type will show wear on long runs, even though the impression is light at that place. Some pressmen, for that reason, place chalk, magnesia or crocus powder on the bed-bearers to induce friction sufficient to prevent the slippage. This plan should not be adopted, as it is fundamentally wrong. If this diffi-

culty is present on a comparatively new machine, it may require the service of a press machinist to correct the trouble.

THREE-COLOR WORK ON PLATEN PRESS (393).— Submits an impression of a tricolor plate 3¼ by 5¼ inches printed on highly finished enamel stock. The plate has an unfinished appearance, possibly due to the imperfect make-ready of the various color-plates. Where a combination of the three colors exists the result appears smudgy. Process inks were used evidently, but the condition of the plates, or the manipulation of the make-ready, gave faulty results. The letter of inquiry is as follows: "I am sending a sample of the first three-color job I have handled. I would like your criticism, as I want to know where the fault lies, so that I may have a better idea and knowledge of the way to do this work properly. Should an overlay be used for the various plates? If so, should it be of heavy or light paper?" *Answer.*— The essentials for producing tri-color work must necessarily begin with having plates of proper screen angles and color gradation. Suitable well-seasoned stock and process colors are also necessary features. The make-ready and the proper handling of color are the telling factors in well-finished work of this kind. It is a practice of some engravers to furnish a black and a color impression of each plate, as well as the series of progressive impressions, so that the pressman may know by comparison the strength of tone to produce in the matter of overlaying as well as the depth of color to maintain in printing the several plates. In making ready the yellow plate the press may be inked lightly with black ink. The plate should be underlayed as in ordinary half-tone work, to a point where uniformity of impression is obtained. In the preparation of the overlays for the various color-plates, the artist's proofs in black of these several plates will be the guide for the gradation of tone which the overlays are intended to produce and maintain. The reason for the overlay is that a flat impression would ultimately increase the density of the high lights and middle tones, thereby impairing the tone value of the various plates in relation one to the other. The overlay for each of the several color-plates must not produce weaker high lights nor stronger middle tones or shadows than the artist's black proof. Herein lies the value of the artist's proof to the pressman. When the yellow plate has been made ready in black, so as to compare favorably with its corresponding proof in black, the press may be washed up several times to insure absolute cleanness. A sufficient quantity of yellow may be distributed and a number of impressions printed, so as to regulate the fountain, that the color may be made uniform with the impression in yellow furnished by the engraver. When the run is under way, frequent comparisons must be made with the color "copy" to make certain that a uniform depth of color is maintained. During the run the plate should be washed out at regular intervals, to insure that the middle tones do not develop into solids. This precaution will be necessary during the run on the other colors as well. If the run is a long one, occupying several days or more on one color, it may be considered good policy to start the second color on another press after the first color, or yellow, is under way about twenty-four hours. In the matter of make-ready the red and blue will receive the same manner of treatment as the yellow, and necessarily the same amount of care must be exercised as regards the depth of color and the cleanness of the plates during the run. As the process inks furnished by the various makers are usually suited for the grades of stock commonly used, it may, however, become necessary, owing to working conditions, that an ink must be modified in body or drying capacity, to conform to the grade of stock or to the lapse of time between colors. It should be understood that the change made in the body of an ink, for the purpose of conforming to the stock or other conditions, must not impair its color strength, for this would ultimately result in weak color combinations. The beginner in the process of developing skill in this line of work will produce satisfactory results by close observance of the tone values in the artists' proofs and the depth of color carried in the series of progressive proofs. A close matching in these points can hardly bring failure.

DRUMMING UP TRADE.

The accompanying reproduction of a bill shows a curious instance of the way advertising is sometimes done in India. It is from the office of the *Musheer-I-Deccan*, the leading paper in Hyderabad, the largest and wealthiest native state in India. The total amount of the bill is 150 rupees, equivalent to $50 in American money. Mr. W. M. Kelley, of New York, who contributes the specimen, comments: "Just see what you can get for $50 in this man's country — and besides have music on the side."



An Indian advertising bill.

The *Musheer-I-Deccan* is printed in Urdu, but no type is used in its production. The matter is written on paper and transferred to a stone and lithographed. When there is a shortage of paper, the editors and reporters write direct on the stone. The original copy of the bill reproduced herewith was printed on ordinary faint-lined foolscap.

WHEN IS A PRINTER LIKE A HEN?

Adman — "That printer advertises like a hen."

Piker — "Why?"

Adman — "Look at his ad.— 'Cut — cut — cut — a-a-a cut.'" — *The Omelet Editor.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

In these days, when everything possible is run on a system of card indexes, it is a wise publisher who prints his advertising rates on a 3 by 5 card. This question is being widely agitated just now, and it is a good movement, as the large advertiser and the advertising agent, in selecting a list of papers, is more likely to use those whose rates are on file and easily accessible.

Ad.-setting Contest No. 26.—As this department of The Inland Printer closes, the vote on the best ads. submitted in Contest No. 26 is coming in rapidly, and it is expected that everything will be in readiness for the publication of the result in the next issue. Although it is too early to announce the winner, the returns so far received indicate that the first honor may go to Boston.

Paid Readers Must Be Marked.— Massachusetts has under consideration the passage of a law compelling newspapers to mark all paid matter unless it plainly appears as an advertisement. Reading notices in the news columns will have to be preceded or followed by the word "advertisement" in a separate line and in type not smaller than the body-type of the paper. The proposed law even provides that money can not be paid for mention in the editorial columns of a newspaper unless the item is marked "advertisement."

Keeping Trade at Home.— In the editorial columns of the *Illinois Courier*, Jacksonville, Illinois, recently appeared an excellent argument on how the local merchant may keep trade at home, a portion of which is appended, as it could be used to advantage by publishers in other cities:

> There is another interesting point concerning newspaper advertising to which we wish to call the attention of the merchants of Jacksonville. Did you ever stop to consider how much material of various kinds is purchased outside of the city by our people? Did you ever observe how much advertising calculated to draw trade of this kind is to be found in the metropolitan newspapers? These papers have a large circulation in Jacksonville and surrounding country. The subscribers read the advertisements; they see the advertisement of something they want. Do they then go to the local merchant who deals in such goods and make their purchase? Not for a minute. They go to the postoffice and buy a money order, or they write a check, and the business goes to Chicago or St. Louis. Why? Because the Chicago and St. Louis houses advertise for the business. Hundreds of people right here in Jacksonville buy practically all of their clothing in other cities. They don't really get better goods for less money, though some of them doubtless think they do. But the outside firm brings the matter of clothes to their attention at the proper time by advertising.
>
> The merchants of Jacksonville might easily keep a large proportion of this trade at home. But they won't do it. They "can't afford" to advertise; they consider it an expense. If they but realized it, they can't afford not to advertise. It is not an expense; it is an investment.

Special Issues.— One of the most interesting special numbers received this month comes from Honolulu. It is the "Floral Parade Number" of the *Paradise of the Pacific*, a monthly magazine describing the interesting events and attractive features of progressive Honolulu. It is beautifully illustrated with nicely printed half-tones of the prize-winning automobiles and carriages decorated for the parade. Another special issue is attractive from a different standpoint — that of quantity of advertising. It is the "Prosperity Edition" of the Hannibal (Mo.) *Courier-Post*, and it certainly has marked indications of "prosperity," as nearly thirty of its forty pages are advertising.

Good Ad. Display.— Compositors are frequently puzzled at their failure to procure results that are satisfactory to themselves, even when they have adopted the same arrangement as that of some ad. that has appealed to them as particularly effective. Their work, when compared with that of the printer whose ad. they have admired, appears flat and characterless. This result (or, rather, lack of result) usually comes from two things — a failure to appreciate the great value of contrast in display, and the proper distribution of white space. The importance of proper contrast is a point which is being constantly emphasized in this department, but it will stand repeating and illustrating. Some examples of good ad. display which well illustrate these points are reproduced (Nos. 1, 2, 3). They



No. 1.—An example of proper contrast, good balance and effective panels.

are the work of Vance R. Noe, of the Estherville (Iowa) *Enterprise*. No. 1, which in the original was six columns wide, would be conceded by any critic as an excellent piece of ad. composition; it is well balanced, has just the proper amount of white space, the headings in the various panels are well displayed, and the general effect is pleasing. Yet, with all its good points, it would require the changing of but one line to place the ad. in the characterless class. That one line is "Earl C. Bryant." Suppose this were set in the same size type as "Suit Specials" — it will be easily recognized that the entire appearance of the ad. would be changed. But this ad. has another good feature, the lack of which is often the cause of failure — it is properly squared up. There is no long-line, short-line effect. This effect is one which is the hardest for the inexpe-

rienced compositor to get away from. It requires study, practice and experience to acquire a knowledge of other arrangements which will obviate a difficulty of this kind when it is recognized. The other two ads. show additional examples of good contrast. In No. 2 the main line is, perhaps, a trifle larger than was necessary, but it is better to err in this way than the other. No. 3 is an evidence that black type is not always necessary to produce the same result, although here Mr. Noe might have used to advan-



No. 2.— One strong line is often the making of an ad.

tage one size larger type for his main line, "Christmas Presents for Men and Boys." Another package of ads., received from Arthur Simons, of Guelph, Ontario, illustrates these points in good ad. display from the opposite standpoint. No. 4 shows an ad. with three display lines, all practically the same size. "James Ramsey," in both instances, should have been set in the same kind and size of type. The line which should have been brought out strong was "Clearing Up Day." No. 5 is the work of S. L. Bogasse, of Raleigh, North Carolina, and illustrates one of the disadvantages of the long-line, short-line ad. This ad. needs breaking up to secure the best effect, but I will not tell just how this could be done, as I shall probably use this copy for our next ad.-setting contest. It is a difficult piece of work, and will furnish food for study. Nos. 4 and 5 do not represent the general character of ads. submitted by these two compositors, as the greater part of their work was commendable, but their tendency to err was along the lines indicated. No. 6 is a novelty in an illustrated ad., submitted by Carl L. Johnson, of the Menominee (Mich.) *Herald-Leader*. David G. Olwell, of the San Francisco *Examiner*, sends Nos. 7 and 8. The first is the copy received, and the second, the ad. as it was reset. No. 7 is unquestionably the best ad., and could be set in one-quarter the time. While the rulework in No. 8 is well executed, the ornamentation is in no way appropriate to a land ad., and detracts from, rather than strengthens, the effect.

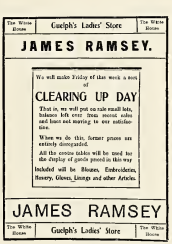
TWENTY-FIVE YEARS AS MANAGER.— Dietrick Lamade completed his twenty-fifth year as general manager of *Pennsylvania Grit* in March, and the "Grit Family" tendered him a complimentary dinner in honor of the event. Under the guidance of Mr. Lamade, *Grit* has developed from a small beginning until it has become one of the largest and most remarkable and successful national weekly publications. In these twenty-five years its plant has grown from one small room to what is said to be the largest, most complete and best equipped printing-plant in the world exclusively occupied by a weekly newspaper. It was fitting that such a remarkable success should be commemorated by a complimentary banquet to Mr. Lamade, and that the menu booklets, which were most elaborately printed, should be embellished with his portrait, a photograph of the entire "Grit Family" and a history of the twenty-five years of development.

AN unusual piece of self-advertising was recently issued by the Danville (Ill.) *Press-Democrat*. It consisted of eight large leaves of heavy enameled stock, 19 by 25 inches, printed on one side only, enclosed in four pages of heavy brown cover-stock and tied together with a yellow cord. The title of this little (?) booklet was "The Men Behind," and the contents consisted solely of thirty-six photographs of the *Press-Democrat* force, embellished with artists' drawings. It was certainly a costly piece of work, and, added to the expense of producing, was 12 cents a copy for postage in circulating it. This was evidently issued to influence advertisers, and if so it was a lavish expenditure of money with hope of but small return, as prospective advertisers are more interested in the quantity and quality of the circulation of a newspaper than they are in its personnel.

SPRING FASHION NUMBERS.— When newspapers in cities of sixteen and twenty thousand people can issue "Spring Fashion Numbers" of from thirty-six to forty-six pages it shows a progressiveness worthy of exemplification by other publishers. The *Illinois Courier*, of Jacksonville, Illinois, published such a number last month, containing nearly one hundred columns of advertising, and the Winona (Minn.) *Republican-Herald* issued another about the same time with over two hundred columns of advertising. It may interest publishers to know that the reading matter for these large editions, together with large and timely illustrations, may be secured for a nominal cost in plate form. The articles and illustrations are so arranged that advertisements of various sizes may be inserted in the pages, and large and small cuts are also furnished for the illustration of the



No. 3.—An effective ad., without the use of black type.

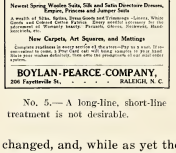


No. 4.— Where the principal display line was not properly brought out.

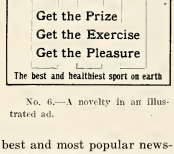
spring announcements of the advertisers. Easter is now past, but it is not a far cry to fall and fall openings, and the wide-awake publisher will lay his plans to take advantage of this opportunity to increase his profits.

DAILY NEWSPAPERS IN CHINA.— Dr. George A. Stuart, prominent in educational work in the Chinese empire, recently read a paper before the Shanghai Missionary Association on the "Chinese Secular Press," in which many interesting points were illustrated. According to Doctor Stuart, a well-established, Chinese-owned secular periodical press can, as yet, scarcely be said to exist, notwithstanding the fact that there are many newspapers in

China. The vast majority of these, however, were started and are being conducted by foreigners. The ordinary Chinese does not evince any very great amount of news hunger. He is more stolid and indifferent to things that are happening beyond the range of his own personal knowledge than is the westerner. An affair that the average western newspaper reporter would consider worth taking no end of pains about in order to be able to make a "scoop" would be of only the slightest interest to the ordinary Chinese reader. But this condition is being gradually but surely

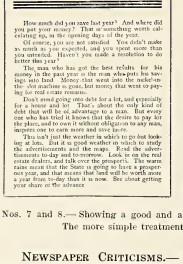


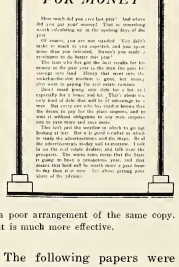
No. 5.—A long-line, short-line treatment is not desirable.



No. 6.—A novelty in an illustrated ad.

changed, and, while as yet the best and most popular newspapers are those in the control of Europeans and Japanese, the day is not far distant when by virtue of sheer good qualities and worth the Chinese-owned, Chinese-managed, Chinese-edited newspaper will supersede all foreign-controlled papers. Doctor Stuart states that there is a wide field in China for an educational journal, a medical journal and also one on mining and engineering. He is also of the opinion that a political review, admitting articles on governmental, commercial and fiscal problems, would have a wide reading and prove most useful at the present juncture.





Nos. 7 and 8.—Showing a good and a poor arrangement of the same copy. The more simple treatment is much more effective.

NEWSPAPER CRITICISMS.—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Gilman (Iowa) *Dispatch.*—The whole appearance of the *Dispatch* indicates great care in ad. display, make-up and presswork. While I believe that larger heads on the more important articles are advisable, still it must be admitted that the first page is very neat as it is.

Beeville (Texas) *Picayune.*—Aside from a slight overornamentation in the ad. display, the *Picayune* is a most commendable paper.

Whitehall (N. Y.) *Chronicle.*—A newsy, nicely arranged and well-printed paper. The eighteen-point, extra-condensed gothic is a little too condensed for artistic headings.

Albert Lea (Minn.) *Times-Enterprise.*—Both issues of your paper show poor presswork, as the color is uneven. It is commendable for its large amount of news and a good first-page arrangement.

Hector (Minn.) *Mirror.*—Run a few more leads in the display heads on your first page. The full-column plate story on page 4 of your issue of April 2 should have been run complete in the fifth column, with the short plate items at the bottom of the fourth. Otherwise your paper is very neatly arranged.

Glidden (Iowa) *Graphic.*—With the exception of the ad. of the Glidden Farmers' Elevator Company, all of the ads. show good taste, although the principal display line in some of them might be larger. The appearance of the first page would be much improved by the use of a few display heads, even if the advertising is not removed.

Pacific Goldsmith, San Francisco, California.—The only serious fault is in the make-up. With so many short headed articles and items without heads, it ought not to be necessary to continue articles from page to page as much as you do, and the last line of a paragraph should never be run at the top of a column, particularly if it is the last line of an item. Ad. display shows good judgment, although there is a tendency toward too much display of the same size, as is evidenced by the ad. on page 23 of your issue of February 25.

THE EDITOR IN LITTLE.

Last week the publisher of the Morrison *New Era* announced that he had reduced his subscription price to 10 cents for ten weeks. Then he got sick and went to bed and the office devil got out the paper. Ten cents for ten long weeks! Why, it would be cheap at $1 for one week! Here's some:

the press.

The printing press has made
presidents, killdq poets, furuih-
ed bustles for bauties and pol-
ished geniuos with criticism.
It has made the world get up
at roll call every morning, given
puples lungs of iron and voice of
ateel. It has set the price of bu-
shels of wheat, ane made the cu-
ntry postoffice the glimmering
goal of cuntry scribes. It curt-
ailed the power of kings.
It has made lawyers out of calliege
presidents, but it cannot pe run to suit
everybody, and the editor is a
fool who tries.—exchange.

Baptizing at Lela next sunday
Hillman and Chessher
will sell your farmes'

—*Perry (Okla.) Daily News.*

HIS SIGN DOWN.

A disheveled man, much the worse for liquor, staggered out of a Maine "speak-easy" and laboriously propped himself against the door. For a while he owlishly surveyed the passers-by. Suddenly his foot slipped and he collapsed in a heap on the sidewalk. A moment later he was snoring.

A hurrying pedestrian paused, reflectively surveyed the fallen man for a few seconds, and then poked his head in the door.

"Oh, Frank," he called. "Frank. Come out here a minute." Presently the proprietor of the joint, smoking a fat cigar, emerged. He blinked in the bright sunlight.

"Hello, Hud," he said pleasantly. "What's up?"

Hud jerked his thumb toward the slumberer on the sidewalk.

"Yer sign has fell down," he explained, and briskly resumed his walk up-town.—*Everybody's Magazine.*

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. III.— BY O. F. BYXBEE.

SECURING SUBSCRIBERS WITHOUT PREMIUMS OR CONTESTS.

As an illustration of what may be accomplished in the way of building circulation without the aid of premiums or contests, a description of the results obtained by the Rockford (Ill.) *Register-Gazette* through systematic and tireless efforts will be of interest. In some of its advertising matter the *Register-Gazette* describes itself as "the only paper in Rockford that has not used a premium, voting contest or inducement of any kind to boost circulation in seven years, during which period it has steadily increased in circulation and business." Previous to 1903 it did use premiums as circulation getters, and used lots of them. When a solicitor left the office in the morning he almost required an express wagon to carry the various things that were offered. The premiums were given an exhaustive trial and the result of that trial is thus described by Mr. Elliott S. Bartlett, the *Register-Gazette's* advertising manager:

"We saw that we were getting the same old deadbeats, time after time — the kind of people who will contract to take a paper for the balance of their natural lives to get something for nothing — but they almost always managed to evade payment of subscription after the premium was received. So we required a payment on delivery of premium of sufficient size to cover the cost of solicitation and premium. This worked better, but the class of subscribers obtained was not much better, and they were not of the permanent-reader type that every publisher wants."

After this experience the *Register-Gazette* went from one extreme to the other. It gave no premiums, no sample copies or inducements of any kind, but solicited subscriptions strictly on the merits of the paper; and, further than that, it was very particular regarding the people it put on. It is as careful about accepting a subscription account as it is about an advertising account. Mr. Bartlett states that the management has always regarded colored people as poor pay and will not allow them to get in arrears. For its own protection the paper has compiled, from its past experience, a good-sized "deadbeat" list, and in addition to this makes liberal use of a rating book published annually by the local merchants' association, which it finds very reliable and of considerable help.

In carrying out this policy the *Register-Gazette* has developed many minor helps. For instance, the carrier on the route where solicitors are at work receives a serially-numbered slip for each new subscriber, which he must have the subscriber sign, thus acknowledging the order and assuring the circulator that the carrier has found the right place to deliver the paper. To insure prompt attention on the carrier's part, these slips are charged to the carrier at 5 cents each until they are returned with the signature.

Every subscriber who sends in a "stop" order is called upon by a solicitor, and one who has never tried this way would be amazed at the big percentage of people who can be retained on the list. Many of these stops result from irregularities in carrier service, or provocation at some published article with which the subscriber does not agree, and a little tact will work wonders. The *Register-Gazette* devotes more attention to holding present subscribers than to getting new ones.

This paper has a corps of solicitors out in the city and country constantly, and Mr. Bartlett states that while they would bring in more orders when premiums were used than they do now, still the premium orders would not "stick" as well, and really cost much more than straight orders.

Without the expense of premiums the paper is enabled to spend more in its news room. In fact, the thought and expense devoted in this department is responsible for much of the paper's success. It makes a particular feature of having a regular system of make-up — the social, sporting, telegraphic and local news are always in their proper places, so that they are easily found by the readers.

Routes are watched carefully, and if the growth is not normal a man is sent over the route to see what is wrong.

In describing the results of this continual campaign for


The Rockford Daily Register-Gazette.

HOTEL BURNS BUT GUESTS ARE SAVED

NEW YORK'S GIANTS — DEADLY FOES OF CHICAGO'S CUBS

UNCLE SAM WILL AVOID STATE FIGHT

GOV. DAVIDSON ACTS

THIEVES QUIET AFTER STORM

RANGES FOR THE SHIVERS

SHARKS HERE FOR SCHOOLS

BOUQUET FOR JUDGE FROST

LITTLE BOUNE VOTES SQUARE

WHERE AUTO MIGHT SHINE

S. E. LANE DIED THIS MORNING

UNLAND SMILES ON THE SALOONS

circulation, Mr. Bartlett says: "Financially we have benefited, and in both quantity and quality of circulation we are healthier than at any previous time. Last fall our competitors both conducted circulation campaigns, called 'Popularity Contests' — you, no doubt, are familiar with the idea: payment of a certain sum, by an old subscriber, secures so many votes, and four or five times as many votes are given if paid by a new subscriber. Four autos, eight pianos, scholarships, diamonds, watches, etc., to the amount of $13,000, were given away after a most strenuous campaign of eight weeks' duration. We were considerably alarmed by their plans and announcements, but stood by our claim, that we were selling a big 10 cents' worth of news every week to the people who wanted news, and that the local merchants were here to supply all other demands which were not in our line. We feel that the contest period was the real test of our circulation methods, and as our circulation showed a net gain of two hundred and forty-five subscribers during this storm period we think that our efforts have brought results. We tell advertisers that ours is a quality circulation, that our subscribers are not only subscribers, but readers. On January 1, 1909, the inventory

of our total daily circulation showed an average of less than two weeks in arrears for each subscriber. To sum up the foregoing, our circulation idea is to print the best paper we can, and to sell it to every one who cares enough about it to pay his subscription regularly."

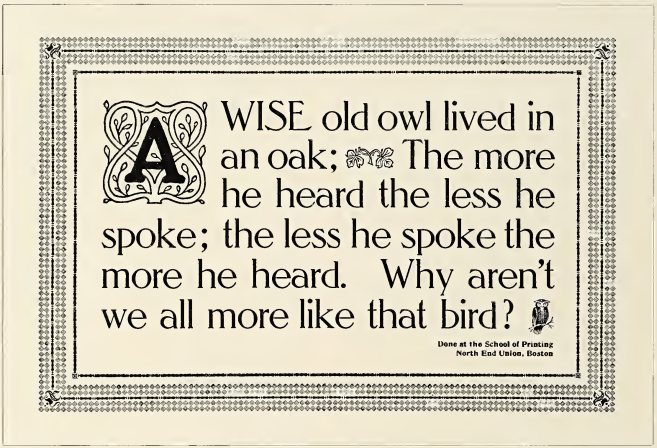
The experience of the *Register-Gazette* demonstrates what can be done in the way of maintaining and increasing circulation without the aid of premiums and contests, and it also demonstrates the kind of energetic campaign necessary to accomplish this result. There is no question but that subscribers can be secured by a direct appeal to the people on the merits of the paper, and the merits of the paper alone, but the desired result can not be attained by desultory work. The effort must be continual, determined and requires the coöperation of everybody in the editorial and business departments.

Written for THE INLAND PRINTER.

OVERHEARD ON THE NEWSPAPER.

BY S. H. HORGAN.

THERE is a well-known society artist in New York who got his first chance at newspaper work under my direction. At that time he had not long been from the imperial guard in Berlin. One of his first assignments was to make a portrait, for identification, of a richly dressed unknown girl, who had committed suicide in one of the most fashionable hotels. My parting instructions to him were to be particular about the color of the girl's hair and eyes — to raise the eyelid of the corpse, if necessary, to find the precise color of her eyes. He came back and, in his military manner, stood "at attention,"



A well-arranged motto-card from the School of Printing, North End Union, Boston. Original in two colors.

SORRY FOR THE LION.

As an illustration of the care that an actor must exert to so play his part as to sustain the purpose of the act and not subvert it, Wilton Lackaye, in the *Sunday Magazine*, tells the story of a tender-hearted little girl looking at a picture of Daniel in the den of lions — she was a subscriber to the Society for the Prevention of Cruelty to Animals, by the way. Suddenly she began to cry, and her mother said, "Are you crying for the poor prophet?"

"No," she said, "I'm crying for that little lion over there in the corner. He isn't going to get any."

A GOOD GUESS.

Molly — "What do you think will be the first thing Mr. Roosevelt will do in Africa?"

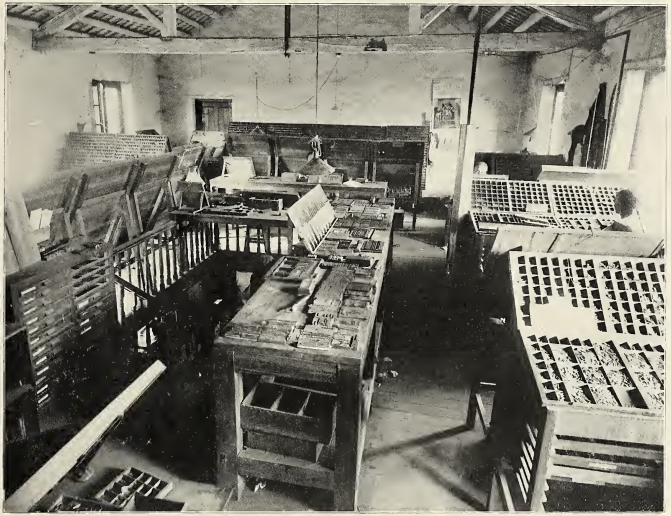
Coddle — "I think it will be to shoot the g off gnu." — *St. Louis Post-Dispatch.*

then took from his vest pocket a piece of paper, opened it and laid on my desk a beautiful blond curl from the forehead of the corpse, adding seriously: "Dey left alone me mid the corpse. I could you have brought one of her ears if you vanted it."

He was a pious reporter, a most unusual thing. But then he was from Ireland and not long enough here to be contaminated. He was reporting the labor troubles at a time when Parks and his housesmiths were on strike. At 6 P.M. he was passing one of the buildings where strike-breakers were at work. One of them lay dead on the sidewalk after a small riot which the police had just quelled. The reporter, who was going through the police lines, saw the body, pulled out his watch, knelt down, and was overheard to say: "May the Lord have mercy on your soul and forgive you your sins. You are too late for the evening editions, but I will give you a nice story in the morning."

THE CHINA BAPTIST PUBLICATION SOCIETY.

Some interesting facts concerning the establishment and work of the China Baptist Publication Society, of Canton, have been contributed by Roy T. Cowles, superintendent of works. The last annual report of the society, which was organized in February, 1899, is printed on folded sheets of very thin native paper, and is bound in red cover-stock, loosely stitched with red thread. The style of binding is distinctively Chinese. The double leaf is necessary in purely Chinese books because of the thinness of the paper, and because only one leaf is printed at a time. The entire native process from manuscript to completed book may be briefly described as follows:



IN THE COMPOSING-ROOM OF THE CHINA BAPTIST PUBLICATION SOCIETY. THE CHINESE CASES ARE IN BACKGROUND.

First, the matter is carefully written on very thin paper just as it is to appear when printed. This sheet is pasted face downward on a smooth board made of specially selected wood, then the wood beneath the white portion of the paper is cut away sufficiently deep for the characters to stand out in relief. Both sides of the board are utilized. An expert workman cuts from four to five hundred characters in a day. In printing, the board is fastened on a low table, and a brush made of palm fiber is made to spread on the liquid, which is made from lampblack, water and rice flour. A sheet of paper is then adjusted over the board or "block," as it is called, and smoothed down with a planer made of palm fiber. The block yields a clear impression when new, but gradually becomes indistinct. A skilful workman can print from three thousand five hundred to four thousand leaves in a day.

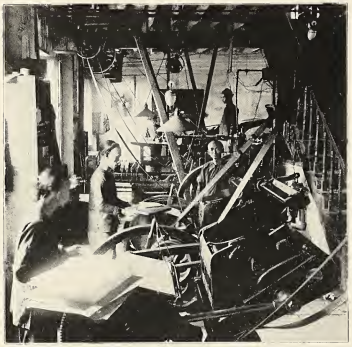
The bulk of the printing done by the society, however, is not accomplished by such antiquated methods. The management of the plant is in the hands of Mr. Cowles, who is an experienced and energetic American printer. From a very small beginning, coupled with most discouraging conditions, he has developed a well-organized printing-plant, employing over sixty men. The works are located on Shameen, the foreign concession of Canton. The accompanying photograph of the working force gives a good idea of the class of Chinese employed. Nearly all of these men have been trained in the works.

With a few unimportant exceptions, the entire equipment has been provided by American manufacturers, the photograph of the pressroom showing some of it. The large Babcock and Optimus presses are in the background. The largest and, in fact, the only Brown & Carver power cutter in South China has recently been installed by the society, and substantial additions are contemplated as the business of the organization warrants. The Chinese Baptist Publication Society has a private power plant, furnishing power for running the machinery as well as current for electric lighting. It has a stereotyping plant and expects to instal a complete electrotyping and photoengraving equipment in the near future. The society makes its own type from new typecasting machines.

Work has been commenced on the site for the new works, where a model printing-office will be erected. All the principal departments will be on one floor, in a building measuring 150 by 300 feet, which will accommodate upward of two hundred workmen.

The report contains some interesting facts concerning

the composing-room of the society. "These rows of Chinese type-cases would be a hopeless maze to an American compositor," says the report. "In our main font, such as we use to print our *True Light Monthly*, we have more than



SCENE IN PRESSROOM OF THE CHINA BAPTIST PUBLICATION SOCIETY.

twelve thousand different type instead of a few tens of different type that make up an American font. One of our compositors here will pick up almost instantly the Chinese type bearing the character representing any English word you may mention. Each Chinese type represents a complete word. It is not so difficult to set this type as you might suppose, and the same amount of matter can be set just about as rapidly in Chinese as in English. The types justify themselves, for they are all the same size, and spaces are used only for purposes of display. We have over a hundred English book and job fonts, but we have only four fonts of Chinese type, because almost $1,000 is the price of a full font, which weighs about five hundred pounds."

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"THE PARALLEL COURSE DRAWING BOOKS," by C. S. Hammond and A. G. Hammond, recently published by D. C. Heath & Co., Boston, Massachusetts, are of unusual interest to the beginner in the study of drawing. While the books, a series of four, are based upon the pencil as the universal medium for drawing, they present parallel courses in pencil and brush, the various illustrations being done in both mediums. The books are replete with reproductions of pencil and brush drawings and studies in color, and are printed in gray instead of black in order that they may the more nearly resemble the original. The books are gotten up in an attractive manner, with very pleasing covers in colors.

IMPORTANT BOOK ON BANKING PROBLEM.— Victor Morawetz, the distinguished lawyer and authority on corporation law, has written a book which the Messrs. Harper, acting for The North American Review Publishing Company, announce for publication, on "The Banking and Currency Problem in the United States." Mr. Morawetz is clearly of the opinion that extraordinary financial disturbances could be prevented by permanent safeguards against money stringencies and panics. His own plan is for coöperation between the banks and the Treasury — the establishment of a note-redemption fund, to be elastic with reference to the uncovered notes outstanding. This the author believes would give stability to financial institutions generally. Mr. Morawetz until last autumn was chairman of the board of directors of the Atchison, Topeka & Santa Fe Railroad.



WORKING FORCE OF THE CHINA BAPTIST PUBLICATION SOCIETY.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

THE NEW COPYRIGHT LAW.— Every photoengraver and processworker should be acquainted with the provisions of the new copyright law, for it has to do with every reproduction he makes. A want of knowledge of its provisions might involve suits for damages that would cost him his business. The new law was signed by President Roosevelt on March 4 last and will become operative on July 1 of this year, so that it would be well for those engaged in reproductive work to be acquainted with some of its requirements. The writer takes pride in the fact that he alone, and in the columns of this department of THE INLAND PRINTER, has, for the past fifteen years, called attention to the injustice of the copyright law as it relates to photoengravers. He was a sufferer from it himself. After inventing a method of intaglio engraving on copper or steel he was told by the publishers using such work, that they could have it done in Paris, Berlin or Vienna for a fraction of the price they would have to pay him in this country and, further, that the United States granted them a copyright just as if the work were done here. It was not so with lithography or printed matter, for both of those industries were protected by the copyright law, so that in the case of a lithograph it was necessary to do the work on stone and print it here in order to obtain copyright protection. Type-matter had to be set and printed from in the United States to obtain a copyright, but the photoengraver's product was deliberately ignored. The story was told over ten years ago in this department how *Harper's Bazar*, for example, had its illustrations drawn, engraved and electrotyped abroad, then the electrotype shells were put through the custom-house as copper at so much a pound. These electrotype shells were later backed up with metal, mounted, printed from and United States copyright placed on the publication, so that an innocent photoengraver who happened to reproduce one of these foreign-made illustrations would have to pay $5,000 damages for it. The publicity given to the matter here attracted the attention of Mr. Hugh McAtamney, of Typographical Union No. 6, who went to the New York custom-house and had a stop put to entering electrotype shells as old copper. The new law has recognized the injustice and put a stop to it altogether.

PHOTOENGRAVING UNDER THE NEW COPYRIGHT LAW.— The new law comprises thirty-seven pages of printed matter and is a puzzle even for lawyers who make a study of it. All that a photoengraver need know about it is given in the following extracts: Section 15 of the new law says that a printed book or periodical (including newspapers) in English, shall be printed from type set within the limits of the United States, either by hand or by the aid of any kind of typesetting machine, or from plates (stereotype or electro) made within the limits of the United States from type set therein; or, if the text be produced by lithographic process, or photoengraving process, then by a process wholly performed within the limits of the United States; and the printing of the text and the binding of the said book shall be performed within the limits of the United States; which requirements shall extend also to the illustrations within a book consisting of printed text and illustrations produced by lithographic process, or photoengraving process, and also to separate lithographs or photoengravings, except where in either case the subjects represented are located in a foreign country and illustrate a scientific work or reproduce a work of art. The giving of protection to all photo processwork is the new feature of the law. It will compel postal cards to be photoengraved and printed in this country in order to be protected by copyright, and it will also prevent foreign-made cards to enter this country when the same subject is being produced and copyrighted here.

SOME DANGEROUS FEATURES OF THE NEW COPYRIGHT LAW.— Section 41 of the new law begins: "That the copyright is distinct from the property in the material object copyrighted, and the sale or conveyance, by gift or otherwise, of the material object shall not of itself constitute a transfer of the copyright." This means that one can buy or be presented with a painting, drawing, design or piece of plastic art and be liable to heavy damages for making a single copy of it. Care will have to be taken that the artist gives an assignment of copyright with each work of art. Another dangerous feature lies in the new notice of copyright appearing on a photograph, for instance. Formerly the words, "Copyright (the year), by (the name of the proprietor)," was required to be placed on every photograph as a warning against reproduction. Under the new law all that is required on the photograph is a letter "C" enclosed in a circle, a mark so inconspicuous that it will likely lead to many suits of damages for infringement. The omission of the year in which the copyright was obtained is a serious flaw in the new law. But the worst feature of all is that it permits a child with a snap-shot camera to secure, on the accidental photographs thus obtained, the same protection as would the painter or sculptor of a great work of art.

PROCESSWORKERS ARE EXPOSED TO LOSS.— Section 25 of the new copyright law thus specifies the fines which may be imposed for the reproduction of a copyrighted object without permission: "In the case of a painting, statue, or sculpture, $10 for every infringing copy made or sold by or found in the possession of the infringer or his agents or employees. In the case of any other object reproduced the penalty is $1 for every infringing copy made or sold by or found in the possession of the infringer or his agents or employees. In the case of a newspaper reproduction of a copyrighted photograph the damages shall not exceed the sum of $200 nor be less than $50, and in no other case exceed the sum of $5,000 nor be less than the sum of $250." Full costs are added in every case to the damages.

SAW OR GUILLOTINE FOR CUTTING METAL.— The *British Journal of Photography* has this to say about cutting up metal: "The use of the ordinary circular saw to cut up metal for printing is open to two objections, namely, the excruciating noise when cutting and the burr left on the metal, which necessitates filing afterward. It is, however, often preferred to the guillotine, which makes no noise, and, so far from burring the metal, actually puts a slight bevel upon it. With a saw it is possible to cut out a piece of metal, while the guillotine must cut straight across any piece of metal put between its jaws, and it is therefore considered to be wasteful, especially if the spare pieces of metal are allowed to knock about. This waste can, how-

ever, be easily obviated by having a series of pigeonholes in which the strips of each-sized width of metal may be kept and found quickly when a small piece is wanted." The principal trouble with the guillotine advocated by this greatest of photographic journals is, that it bends the edge of the metal plate for an inch away from the cut, so as to prevent contact in the printing-frame. There are in use in the United States several makes of powerful shears that cut metal without this objectionable bending of the edge. It also permits a flat of engravings to be cut apart without cutting across the plate. It is a valuable addition to an engraving plant, though the screeching saw can not be entirely dispensed with.

Making Brass Signs.— Zatique Houlé, Montreal, Canada, writes a long letter describing and asking an opinion on a method of making brass signs which he has invented, and which is entirely impracticable, so it is unworthy of publication here. One should not go into the business of brass-sign making unless one understands photoengraving — that is, zinc and copper etching — for the methods are similar, only that in making brass signs the print is made from a positive instead of a negative and the etching is much deeper. A camera is a necessary part of the outfit, for frequently the same design is reproduced in several sizes and the camera must be used to get the reductions and enlargements of the design. The positive is made from the negative by putting a sensitized wet plate behind the negative in the plateholder with a slight separation between the two plates, draw the slide and expose in the darkroom some distane away from a window that is opened and shut for a second or two. The printing on the brass plate is done on an enamel resist, and the etching is done with the chlorid of iron kept warm during the etching. The blackening of the etched parts of the brass is important. In my own practice for blackening brass diaphragms forty-grain solutions of nitrate of silver and nitrate of copper were made and then poured together. The brass diaphragms, thoroughly cleaned, were dipped in this mixture and, when dry, heated until they became a deep dull black. The practice with brass-sign makers is to scrub the sign after etching with a stiff brush and whiting, after cleaning with potash to remove the enamel, then put it in a boiling solution of liver of sulphur, when the brass will become a deep black. Polish off the surface of the sign with fine willow charcoal, finishing with emery flour sprinkled on a flat board on which the sign is rubbed face down until polished. It is then cleaned of any loose emery with a soft cloth and varnished either with spirit varnish or celluloid varnish to keep the polished brass from tarnishing.

Silver Paper and Blue-print Paper for Artists.— "Artist," St. Louis, asks: "Will you please print in your next issue the best method of making silver paper and blue-print paper for reproduction purposes, as well as the best way of bleaching the prints after drawing on them?" *Answer.*— For both purposes, it is essential that the paper to be sensitized is a good quality linen that will stand soaking in water without injury. There are such linen papers, known as "Saxe" and "Rives," also Whatman's papers, and Clemons' mat-surface paper, made expressly for the purpose of sensitizing with silver. Brighter prints are made by either method if the paper is coated first with boiled arrowroot, which keeps the image on the surface of the paper. In the case of paper to be sensitized with silver the arrowroot should be made decidedly salt, so that a chlorid of silver may be formed on the surface of the paper. If Clemons' mat-surface paper is used this is already salted, so that all that is necessary is to swab upon the surface a solution of forty grains of nitrate of silver to the ounce of distilled water, and then dry it in a darkroom. The print on this paper should be made slightly darker than necessary. It is fixed in a solution of hyposulphite of soda, consisting of one ounce of hypo to six ounces of water. After drawing on it, it can be bleached with one ounce of bichlorid of mercury in eight ounces of water. The mercury should be washed well from the paper after bleaching, as it is one of the most fatal of poisons. It hardly pays one to make blue-print paper, as it can be purchased very cheaply from photo supply houses or from architects. Two solutions are made for this paper; one contains one ounce of potassium ferricyanid in two and one-half ounces of water and the other has one ounce of ammonia-citrate of iron in two and one-half ounces of water. Just before using, equal parts of these solutions are poured together and swabbed on the paper and dried in a darkroom. Prints on this paper are developed and fixed by merely washing with warm water to which a slight trace of carbonate of soda has been added. The simplest medium for bleaching these blue-prints is a solution of saleratus or bicarbonate of soda.

Photographing Direct on the Metal Plate.— The English patent for the invention of Mr. Arthur Payne for exposing the metal plate in the camera and getting the image direct upon it has just been made public. It would require too much space to notice it here in full, but the principle is somewhat as follows: A polished metal plate is coated with a substratum of collodion, and on this the gelatin emulsion is coated just as in making dry plates. To get a positive half-tone image in the camera, the metal dry plate is exposed behind a half-tone screen to an ordinary negative of the subject to be engraved in half-tone. A glycin developer is used and the plate washed and fixed as is customary with a dry plate. The plate is then immersed for half a minute in the following bichromate solution, used at a temperature of 60° F.:

Bichromate potassium crystals	½ ounce
Potash alum. crystals	12 grains
Distilled water	12½ ounces

The plate is then rinsed with water and developed like a carbon print in hot water of a temperature of about 120° F., first allowing the film to soak in the water for a minute or two and then assisting the removal of the soluble portions of the film with a camel's-hair brush or other means. The plate is then treated like an enamel-coated plate. It is put in a whirler, the surplus moisture driven off and the plate dried while whirling face down over a gas-stove. When the plate is cool the collodion substratum is removed from the portion to be etched by a mixture of alcohol and ether on cotton wool. The plate is then ready to be etched in the usual manner with perchlorid of iron. When a negative image is had on the metal plate, as when it is exposed to a positive copy, Mr. Payne has adopted a reversing process by which he changes the negative image into a positive before he developes the gelatin as a carbon print. As this invention is the most important one that has come in processwork in many years, it will be referred to many times in the future, and explained more fully when the writer has had personal experience in using the plates.

GIRLS IS GIRLS.

Pension Inquiry Officer — "Have you ever been in the hands of the police?"

Applicant — "Well — er, sir, you see I used to be a cook! Girls will be girls! Besides, it was a good many years ago, and he was a sergeant." — *Punch.*

Written for THE INLAND PRINTER.

ANOTHER OPPORTUNITY FOR PRINTERS.

BY E. ST. JOHN.

SINCE the Inland Printer Technical School and the International Typographical Union have included hand-lettering in their courses, it will become a common feature of printing, and many offices will soon have their own letterers. This opens up to the average printer a most lucrative field of work, previously monopolized by the steel-die printer. We refer to work done on the finest embossed stationery and covers. When hand-of work, there is no question that a well-printed form, well embossed, looks better than the average steel-die job. If the latter is examined closely — with a glass, if the sight is not keen — it will be observed, in many cases, either that the print is broken or cracked or there is excessive color which is lumpy or the letters are blurred on the edges. Only occasionally is steel-die printing exempt from these imperfections. All such defects are missing in the better platen-press embossing. With respect to output, we find the printer, who must send his work twice through the press, is on equal terms with the steel-die printer that puts his through but once. Steel-die workers rarely average a thousand impressions per hour, though the presses are



An elaborate, yet very effective, use of decorative border. Title-page of a leaflet.

letterers can be had in the office in the persons of the compositors the expense of the sketch is diminished, so that the printer can furnish it more cheaply than the artist. The printer can often obtain his dies from the engraver at a less cost than the steel-die printer. With respect to quality rated as capable of eighteen hundred. Five hundred impressions per hour is a fair average. To equal this the printer must average a thousand impressions per hour, something most printers can do. Two operators are required to the steel-die press, only one good feeder to the

platen jobber. Regarding the cost of the machine, there is no comparison between the costly, fast-wearing steel-die press and a platen jobber.

All this being true, what prevents the printer from getting busy on fine embossed stationery and covers? Lack of self-confidence only, we imagine. There appears to be no better reason. Some printers are making money at it now and have been for years. Their names are well known, for this work commands attention and admiration. Nothing in printing or lithography is richer or finer in appearance.

Let us suppose you have received an order for an embossed job, with instructions from the customer to furnish the best that money can buy. The first step is to have the more important lines hand-lettered. Then the subordinate lines may be set in type. A zinc plate of the hand-lettering is made, incorporated in the form and, after being O. K.'d, the form is sent to press. A good impression is pulled for the engraver. There are many printers who do their own engraving on boxwood. The tools are not costly and the graving is a diversion. These wooden dies are satisfactory for short runs, but for long runs on hard paper a metal die is necessary. To make your own wooden female die transfer the impression to the wood from the proof and proceed to dig out the design. The most common method is the zinc-etching process. Pull a sharp proof of the form on thin paper, bronze it and send it to the engraver. He should mount the die he makes on metal and hand-tool the edges of the die. This will give a nicely rounded effect to the embossing and it can be embossed higher without cracking the stock used. A zinc die or an electro will generally answer, but for long runs on hard paper a brass die is best.

In the meantime, while the engraver is making the die, the form can be printed. It should have the pressman's best effort, should come out sharp and clear, carrying full color, but not too much. The form should never be unlocked or removed from the press after the gauges have been set and printing begun until the run is off. But accidents will happen in the best regulated offices, so mark the position of the quoins with chalk and drive a small wooden wedge between the roller trackway and the chase, so that the form can be returned to exactly the same position if it must be removed or unlocked. Register, of course, is indispensable. Mark where the sheet touches the gauges and set them in same positions on next run. The female die also should occupy the same position as the printed die in the chase. Fingers need not be depended upon for register, as there are several automatic end register gauges on the market that are infallibly exact, something that can not be said of the very best feeder. The gauges must all be securely fastened, beyond the shadow of a doubt. Quads should be attached with fish-glue (Le Page's), a stick of sealing-wax heated and a drop allowed to fall back of patent-pin gauges, on the tympan, to back them up. A few extra sheets, to test register with, from time to time, should be included in the stock requisition. It would be useless to attempt to put the sheet through the press on successive days that show considerable variation in the amount of humidity. It is also most essential that the paper used is well seasoned before first printing. A common method, with both embossers and lithographers, is to hang a dozen large sheets by one corner, to a rafter, the bunches of paper being held by nippers. The air gets between the sheets and they are soon at the required temperature to season. Care must be exercised in the use of the grippers, and strings stretched between them. A safer plan is to use neither but to have the stock out so that one end protrudes above the top bale, where it may be grasped by the feeder. An oblong sheet like a letter-head should be fed head down, when possible. The two bottom gauges should be equidistant from the edges of the sheet and from each other. The end gauge should be not more than three inches higher than the bottom gauges. If the run is not completed in a single day the register should be tested early the second day, as a tympan will frequently absorb enough moisture over night to expand, unless well oiled, and so cause loss of register. The tympan bales must be tight-fitting so as to hold the tympan taut. A test for register should be made with the extra sheets about every hundredth impression. One of the striking features of steel-die work is the gloss of the ink. This effect can be obtained by mixing from one to two parts of best dammar varnish with ten parts of ink. These proportions vary according to the condition of the ink and the stock used. There are special proprietary varnishes, that are superior to dammar varnish, advertised in THE INLAND PRINTER.

When using such a glossy ink do not pile the sheets too high, to avoid sticking. The impression should be hard. The up-to-date printers are equipping their platens with patent metal blocks, on which electros and zinc plates are secured, thus dispensing with wooden blocks, at the same time securing a more rigid impression and saving time in make-ready.

When the job is printed and dried proceed with the embossing. The female die is securely locked in the chase in the position formerly occupied by the form and then made level with underlays. The choice of an embossing composition or board next presents itself. Several good ones are advertised in THE INLAND PRINTER. The platen should be carefully cleaned and rubbed with sandpaper. Then secure a sheet of thin, tough cardboard to platen with fish-glue. Throw platen back with the screws to allow for thickness of composition to be used. Secure your embossing material to cardboard.

Close the press on the impression and in a few seconds slowly open it. A little patching may be necessary to bring each letter out perfectly at the start and to keep it so during the run. Set gauges by cutting slits in the printed sheet and matching the letters in the print with those in the male die. Cardboard can be glued to the platen as a base for the gauges. Cardboard should also be glued to platen between die and gauges to nearly the same height as the die. This serves to keep the sheet nearly parallel to platen just at impression. Otherwise register would be difficult. Should any portion of the embossment show a tendency to crack or break, the corresponding portion of the male die may be scraped down slightly with a knife or sandpaper.

NOT A CASE FOR A SURGEON.

A country parson was one day going his usual round of visiting, when he was stopped by one of his congregation, an old farm hand, who said, "An' hoo be yer darter this marning, yer reverend?"

"My daughter!" exclaimed the parson, rather surprised; "oh, she is quite well, thank you."

"What!" cried the rustic, "quite well! Why, I heard she had a cycle accident yesterday, an' busted her inner tubing!" — *The Argonaut.*

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PROOFROOM

BY F. HORACE TEALL.

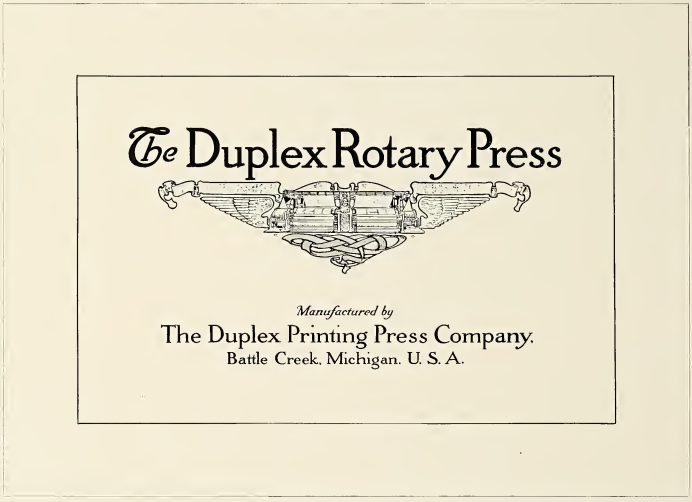
Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A SENTENCE QUESTIONED.— Bal., Cleveland, Ohio, asks us to comment on the sentence, "It is as much to our interest to help you sell paint and varnish as it is for us to sell them to you," and says: "It does not sound correct to me, and I believe the word them and the words paint and varnish contain the error." *Answer.*— The words mentioned can not contain the error, because there is no error. No sentence could be in better construction. The only problem in the case is in the fact that anybody could think the sentence incorrect.

WHICH IS CORRECT?— W. J. H., New York, asks: "From a proofreader's standpoint which of the following is correct? 'Jones' have amateur theatricals.' 'Jones have amateur theatricals.' It hinges on the possessive." *Answer.*— There is no proper proofreaders' standpoint in such a case except the one that should be everybody's — to use the form that expresses exactly what is intended, which is not done with certainty in asking the question. How it hinges on the possessive is not plain. Maybe what is meant to be asked is whether the possessive should be Jones' or Jones's, and the answer to that would be in favor of the latter form; but that is not the question that is actually asked. The only possible answer to what is asked is that neither is correct. Correct expression must be determined by the meaning. Are we speaking of one Jones or of more persons than one each named Jones? And do we mean the person or persons of that name, or are we naming an establishment (that is, the people in an establishment) owned by a person or persons? In any case, the second form quoted is wrong. Jones is simply the name of one person, and we say that one has, not that one have. If we wish to express a number each named Jones we should write Joneses, for that is the way to make the plural. To tell that persons named Jones have theatricals we should say "The Joneses have." To tell that the employees of Jones have we should say "Jones's have," which is metonymic for "Jones's employees have." Many people write Jones' instead of Jones's, but this is illogical, because it leaves the possessive sense to be imagined and does not express it, and the majority of people use the logical form Jones's, which actually adds to the expression the additional sense that is to be conveyed. Corresponding to this last form for a number of Joneses we should say "Joneses' have," because Joneses' is the correct plural possessive, and it is here called correct because it actually adds to the name the two additional elements of meaning in form, though the second of these, possession, is not added in speaking. If a writer uses either of the forms here shown as correct, the proofreader should simply follow copy accurately, as the writer is the one supposed to know best just what he wishes to say. If the wrong form is written, the proofreader should not pass it unquestioned. He should ask just what the intention is, stating courteously his objection to copy as ungrammatical, and then if the customer insists on keeping the ungrammatical form he should be allowed to do so.

ROMAN NUMERALS.— J. P. M., Richmond, Virginia, writes: "What is the correct use of the period after Roman numerals? I saw this answered some time ago in your column, but have forgotten what you said." *Answer.*— Some people would say there is no such correct use. As on many other points of language form, however, there is an opposite opinion at least as strongly held, and practice, accordingly, is divided. There is also some difference among those who use the period, some using it with Roman numerals always, and some restricting the use to a very narrow range. Just what was said in our previous note is not remembered by us either, nor when it was printed, though it certainly was long ago. The practice then indicated, though, must have been the same as that now to be named, as the circumstances are identical now with what they were then, with a possibility of a little increase in the practice contrary to that here chosen, which, so far as can be determined, is the older one. For those who do not prefer rejection of the period altogether, the correct use of it may be stated in few words: Always use a period after Roman numerals that express an ordinal number; never use it when the number is plainly cardinal. This means that when a mere number is expressed, even as one of a series, the symbol should have no period; thus, for the number of a page Roman numerals should be treated the same as Arabic, as i, ii, iii, iv, etc., 1, 2, 3, 4, etc. Such numbers are read by almost everybody simply as one, two, three, four, etc., as are numbers of days in the month, though occasionally we hear April first, second, third, fourth, etc. In this last reading the numbers are made ordinal, and those who pronounce them are the people who commonly write dates in such form as 1st, 2d, 3d, 4th, etc. In the commonest use of Roman numerals they stand for these ordinal words, and as such are abbreviations, therefore should have the period. Most evidently in this class are the numerals used with names of sovereigns, as Edward I., Edward VII., which are prevailingly spoken as Edward the First, Edward the Seventh. It may be interesting to know how different people treat this subject, so we shall quote from various style-books. Mr. Horace Hart, in "Rules for Compositors and Readers at the University Press, Oxford," England, says: "Roman numerals to be preferred in such cases as Henry VIII, etc.— which should never be divided, and should only be followed by a full point when the letters end a sentence. If, however, the author prefers the full title, use 'Henry the Eighth,' not 'Henry the VIIIth.'" Besides this all he says is: "When the preliminary pages are referred to by roman lower-case numerals the full point should be omitted (e. g., see p. viii). I, II, III are usually reserved for chapters or important divisions of a subject." Yet elsewhere in the same work he gives xxxii. and xxxvii. with the full point for Bible chapters and iii. for an act in a play. The Chicago "Proofreaders' Stylebook" has this: "Omit periods after per cent, and after roman numerals when used strictly as figures, but not when used in names, as Napoleon III." In this work the rule as given is followed, as in "Acts iv, 13," though in general practice iv. 13 is certainly far more common. The "Manual of Style of the University of Chicago Press" goes a step further, thus: "Use no period after Roman numerals, even if having the value of ordinals." It gives Louis XVI as an example, and has other instances of ordinal use elsewhere, as I and II Samuel, where the numerals are abbreviations of the words first and second. Theodore L. De Vinne, in "Correct Composition," after saying that "Gregory the fourth, etc., may displease some readers by their novelty, but it is probable

that they will supplant the older form," says: "It is customary in many printing houses to put a period after the numeral part of the name. The need of the period in this position has never been satisfactorily explained, for XIX is no more of an abbreviation than 19, but it is unsafe for the compositor to suppress it unless so requested." It would be almost impossible to convince any one who thinks as Mr. De Vinne does that his opinion is fallacious. As the present writer thinks, however, Mr. De Vinne nas made out a clear case against his own decision, and gives indisputable evidence that Roman numerals sometimes stand as abbreviations, as he avows that "Gregory IV" is to be read "Gregory the Fourth." He is right in saying that XIX is like Gregory the Fourth are spelled out, but nearly always the numeral word is capitalized, if not always. Such practice is found sporadically in old books, as well as in some recent ones, and can not be found as prevalent in any marked period. Mr. De Vinne, of course, did not say that such forms have not been used, but only that "it is probable that they will supplant the older form." The present writer is not sure that one form is older than the other, but he is inclined to think that Mr. De Vinne has the order reversed, and that if either is older it is the full one. The asserted probability does not seem very likely. Rather is it probable that the present status will continue, as it has continued from an early time until now, and authors and



A catalogue title-page with exceptionally appropriate decoration. From Gage Printing Company, Battle Creek, Michigan.

no more of an abbreviation than 19; but that gives us the strongest possible reason for using a period after the Roman numerals, the period being a necessary element of an abbreviation. In other words, while XIX is not an abbreviation (according to the printer's understanding of what an abbreviation is — namely, a short form with a period after it), XIX. is an abbreviation, and therefore should be used when the reading intention is nineteenth and not nineteen. Convention (common agreement) is the real determinant in such cases, and even now the strongest common agreement favors the use of the period as here indicated. On the contrary, the fad of dropping the use of the period is more in favor now than ever before. People seem to think such usage constitutes simplification. Here again the present writer is at odds with many people. He thinks it far better simplification to use the form that indicates unmistakably the nature of what is written or printed. Occasionally a book appears in which the titles printers will use one form or the other according to personal preference.

WAS A BAD "SCRAP."

A southern Missouri man recently was tried on a charge of assault. The State brought into court as the weapons used, a rail, an ax, a pair of tongs, a saw and a rifle. The defendant's counsel exhibited as the other man's weapons a scythe-blade, a pitchfork, a pistol and a hoe. The jury's verdict is said to have been:

"Resolved, That we, the jury, would have given $1 to have seen the fight." — *Kansas City Star.*

ARBUTUS.

Here is the last white page of Winter's
Volume of prose, and set thereon,
Fragrant and pink, behold the printer's
Exquisite colophon.
— *Frank Dempster Sherman, in the Atlantic Monthly.*

Written for THE INLAND PRINTER.

HINTS ON PROOFREADING.

BY E. E. HORTON.

If employed on a newspaper the language of which is called Newspaper English, the "professional proofreader" must not allow his copyholder to know that he uses that tongue. It is not "professional" so to do.

In no circumstances, in oral reading, must he countenance "unnecessary" posting from his copyholder as to differences in wording between copy and proofsheet. At the post-mortem examination held by the powers that be, however, he must be quick to exclaim wrathfully, "Tain't me that done it! Go for the copyholder." The pride of the profession is no mean thing; it must not be offended.

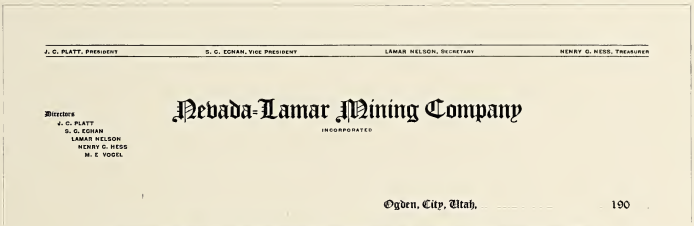
In editorial matter, in book reviews, and in other stuff in which there are signs (however faint) of a leaning toward "literature" — a most despicable term — the "professional proofreader" must not recognize the writer's "style." The chances are that the author is merely book-learned, has no "practical" ideas, and should be slaughtered offhand, on general principles. Especially must the writer's syntax be attacked. A sentence erroneously supposed by the scribe to be impeccable and forceful — namely, "And thus she died" — must not be permitted to see the light of day. Who ever heard of a sentence beginning with a copulative conjunction, which, as it were, is merely a hinge between parts of a sentence? The sacred offices of the Exact Science of Punctuation must be defended, and the mailed fist of the "professional proofreader" must fall heavily on this and on similar "breaks" on the part of the writer.

In religious conviction he must be of the spiritualistic faith, and while at work spiritualistic manifestations must be always in evidence — knocking with the left hand on the desk to signify the appearance in proof of capitals or the presence of underscored words, to the unbounded delight of other peace-loving fellow "professionals" about him. Frequently, too, he must give exhibitions of Delsartian exercises by gracefully describing with his left forefinger a semi-circle in the air, thus denoting the appearance in proof of individual capital letters or of the much-despised hyphen. This performance is a delight to the eye of the copyholder or, rather, I should say, to the tail of the eye, as the copyholder's whole attention should be concentrated on the copy in hand.

In the early years of the "professional proofreader's" career he should learn how *to weld*, how *to braze*, and how *to upset* — terms used in another branch of the profession — but as the years advance and his strong right arm becomes surer and more certain the gentle art of *wiping a joint* will come to him without effort.

All things being equal, success in his profession must be conditioned upon temperament, which, in his case, must be phlegmatic. Into the quiet of a proofroom he must inject breeziness, explosiveness, vociferousness; and when reading statistical matter, Evartsian sentences and similar work he must interject light and airy persiflage between paragraphs, or sentences, or words, according to ebulliency of feeling. This relieves monotony.

The "professional proofreader's" code of ethics embraces many rules of no mean order. These rules are designed to catch the copyholder's attention. Conspicuous among them is the hard-and-fast rule of correct form of speech. To him New Jersey, in its abbreviated literary form is *nuj*, and New York, in similar care, is *nigh*. Objection by the copyholder, on the ground of offensiveness to the ear, would rob the "professional proofreader" of life's


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sweetest joy. Indeed, to deprive him of these evidences of erudition of a high order would be a heavy blow to his mental equipment. He says:

Cat for mistress,
Scratch for secretary,
Owe for cipher or nought,
Stee for street (abbr.),
Bone for dollar (with ciphers),
Tough and Tough for Mr. and Mrs.,
Mummy for Madame,

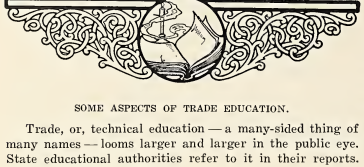
and many other things born of genius.

"Common sense" and "good judgment" are conspicuous features in his make-up. On occasion he sets at defiance locutions used by masters past and present; he coddles the "was given" series in all its horrors; he frowns upon many of the decencies of speech recognized as such even by book-learned dudes and pharisees; he scorns the mysterious and fascinating art of punctuation along simple grammatical lines, shunning the use of the rhetorical comma as he would shun the plague; in a word, the up-to-the-minute "professional proofreader" is a law unto himself — judge, jury and *executioner*, with thrilling emphasis on the last word.

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EDUCATION



SOME ASPECTS OF TRADE EDUCATION.

Trade, or, technical education — a many-sided thing of many names — looms larger and larger in the public eye. State educational authorities refer to it in their reports. It is a theme in more than one gubernatorial address in this year of grace, and, of course, former President Roosevelt has given it attention. The agitation is in an embryotic state, and it will be some years before its fruition takes on definite shape — before we have adopted a distinctive system of education having a connection with industry. Some of those responsible for the present agitation insist that the education given in the public schools is not sufficiently practical and does not bear much relation to what will surely be the lifework of the man. Ninety per cent of the male graduates from public schools must of necessity earn their livelihood by manual labor of one kind or another. The education vouchsafed them does not fit them for such a life; rather it equips them for clerical positions or some genteel vocation. There is a very general impression among educators that the American youth should be given school training that will accustom him to the use of his hands. He is said to be "going back" in that respect. When the present school curriculum was in the making, fifty or sixty years ago, we were an agricultural people, and "doin' chores" and other work supplied training of the sort that fitted the boy for his future work. In urban life there are few chores to engage the boy's attention and thus he is bereft of a very practical and useful education. The New Jersey commission on industrial education, after an extensive investigation, declares also that "the apprenticeship system has been virtually abandoned as a means of instructing the young in the various trades."

Prominent educators say these conditions force a new duty on the schools. They propose that manual training be given during the compulsory attendance period, so that the boy may be taught to use his hands as well as his head. One of the leading educators of the country said it appeared to him there was a disposition on the part of some to use the prevailing sentiment as a cover under which to teach schoolboys trades, or give them such insight and knowledge as will equip them to step from the school into a job. This method will be opposed by the working people, owing to its tendency to keep the labor market in a constantly unsettled state. Many educators will oppose it as being a prostitution of the real purposes of education. But the great obstacle to the maintenance of such trade schools will be the enormous cost of materials. If boys are to be taught trades in this way they must do constructive work. Some propose to sell the product, which will arouse the opposition of manufacturers, who will not relish competition of that character. The adoption of this method would be practical socialism of an advanced type. If the Government can produce and distribute commodities as an incident of its public-school system, it can do likewise for the use of the people.

Apart from giving pupils such industrial education as will train the hand, the system that seems to make the widest appeal and will be most generally approved is that which supplements work in the shops. These schools will be open at night, and students of all ages taught the theory and principles underlying the trade at a portion of which they may be working in the shops. The supporters of this method do not believe that a trade can be properly taught in schools, regarding shop training as a prime necessity. In the words of one of them, their desire "is to bring back the glory of the craftsman who took delight in his work," because he knew all about his product, and was not confined to one operation on a machine. In short, this group is content to allow the ranks of craftsmen to be filled by natural means and does

President Lynch on Benefit and Need of Education.

There is one thing about the I. T. U. Course to which I wish to particularly direct your attention. Perhaps not one of you is taking it, and few of you have any intention of doing so. It is a part of the I. T. U.'s policy and if you will not educate yourself you are paying good money for the education of the other fellow. He is taking the Course, and some time, soon or late, he will get your job, because he knows more than you do—he has acquired ability, and at your expense.

Mr. Prescott and the others directly connected with the Course see the artistic and theoretical sides of it. The officers of the I. T. U., who meet employers in contests for wage increases, see the practical side. There was a time, perhaps, when we could hold a meeting and say we wanted to increase the scale $2 or $3 a week and go to the employers and tell them that we wanted it. We never thought of telling them why we wanted it. Indeed, there was a notion prevalent that it was none of their business—but it's different to-day. We can not even urge solely that the cost of living has increased, because they come back and say: "So has it increased with us. Our machinery costs more; paper is higher; taxes are greater, and if compositors find it more difficult to live than they did a few years ago, we certainly find it very much more difficult to continue our enterprises." Then they ask us, "What are you going to do for this $3?" and we have to show them what we can do.

If you haven't got ability, the Union, strong as it is, will not be able to help you much. The International Typographical Union is selling ability—that is the article it can dispose of to the best advantage.

It is to be regretted that our members are not alive to the opportunities which the Course offers. Even during a depression there is a demand for printers who know what is taught by the Commission. Here is a chance to obtain a vast amount of information concerning the business for practically next to nothing, and those of you who pass it by will suffer in the end.

All the artificial means—wise and unwise—that the Union may adopt can not save its members from the effects of inefficiency, for ability is bound to overcome all obstacles. In dealing with employers, union officials find they can get good wages for capable men, as employers are willing to buy highly efficient labor. The indifferent workers keep scales low, and in these days no one can expect to get more than the scale unless he studies and learns and knows.

—From an address by James M. Lynch, President I. T. U., before a local typographical union.

not believe in using artificial methods in inducing a boy to take up a trade, for there is no paucity of craftsmen, but, rather, a lack of skill and knowledge among apprentices and journeymen. This method is, in its last analysis, an effort to overcome the defects in trade training as practiced in the shops, and when it is fairly launched there is every reason to believe it will turn out workmen superior to those who developed under the old-style apprenticeship system in its palmiest days. It is expected to grow until apprentices will divide their time between the shop and the school during certain periods of their apprenticeship.

RENOUNCES OFFICE TO TAKE COURSE.

Secretary Daley is "between the devil and the deep sea" on the renomination question. The genial "Shorty" wants to enroll as a student in the International Typographical Union Course in Printing, but says it is an impossibility while he has to care for the union's bonds.—*Newark (N. J.) Correspondence, Typographical Journal.*

TEACHING THE YOUNG IDEA HOW TO PRINT.

Under the auspices of Typographical Union No. 115, a meeting was held in Eagles' Hall on Sunday, March 28, at 4 o'clock, for all the apprentices and other boys working in the various newspaper and job-printing plants of the city, in an effort to perfect an organization of these young men for their benefit and instruction.

It is planned, after the perfecting of the organization, to hold monthly meetings, at which experts will be present to address the boys upon every subject pertaining to their line of work. These addresses will be entirely of an educational nature, and will prove of vast benefit to the boys who are "learning the business."—*Salt Lake City Tribune.*

LONDON SOCIETY TO ESTABLISH SCHOOL.

"I hold the view that a trade union should be actively connected with the cause of technical education, and practical men know full well that a man who has had a thorough training in his business is of more value often, though he may demand a much higher wage, than the average workman; he is a more profitable servant to you than the man who merely gets the minimum and does not attain to the ordinary standard of efficiency," says T. E. Naylor, secretary of the London Society of Compositors. "The science of production does not alone consist in the price that you pay over to your men or the price that you charge the customer; but it consists also in the ability shown and the knowledge acquired by the men in the different departments, by means of which they produce more or less work than they are called upon to do. And for that reason I hope that we, as a society, will become more actively connected in the future than we have been hitherto with the cause of technical education. We have a movement on foot now with the object of forming what has been called a Jobbing Guild, that is to say, an auxiliary to the London Society of Compositors, having for its object the better education of the members of the society in the technics of their craft, which I hope will be fruitful for good, not only to us but also to you as being the heads of the departments I represent."

UNIONS NOT OPPOSED TO EDUCATION.

In the course of an article in the labor press disputing the assertion that unions are opposed to industrial education, H. A. McAnarney, of Baltimore, refers to the I. T. U. Course and says:

"This course teaches printers the technic of the printing trade. It does not attempt to teach a boy who, in after years, probably would become an engineer or an architect the trade of a printer; it does not attempt to compel a boy to learn something for which he has no adaptability. The choosing of a trade is determined largely by a natural liking for the calling, and a boy who is apprenticed to a trade necessarily has a desire to perfect himself in it. Consequently, the course established by the International Typographical Union is a logical effort at solving the apprentice question.

"By adopting this course the International Typographical Union has challenged the sincerity of the manufacturers' association, and it has placed the responsibility for the lack of training of apprentices where it belongs—with the employers. Now, if there is anything but hypocrisy in the appeals of the members of the manufacturers' association to teach boys a trade, let them prove it by following the lead of the International Typographical Union. They have the best facilities in their own establishments; let these be placed at the disposal of the boys whom they employ. Had this been done in the past there would now be no necessity for trades unions to establish technical schools for the teaching of apprentices."

THE NEED OF SUPPLEMENTAL EDUCATION.

"Fully ninety-five per cent of the pupils leave school between the ages of fourteen and seventeen, and without having formed any idea as to what trade or vocation they should follow," says the New Jersey commission on industrial education. "In consequence, they drift into occupations, rather than select those which might be most nearly suited to their aptitudes, and their progress is generally arrested at an early age, because of the restricted character of their experience, and the failure to receive supplementary instruction. The trades have become so specialized that there is but little chance for a learner to go beyond the narrow limits of the work to which he is assigned, unless he has supplementary training. The workers, mechanics, or craftsmen in the several trades are deeply sensible of their lack of opportunities for vocational training during the early years, and grown men among them would gladly take advantage of industrial schools, if these institutions were established."

EMPLOYERS AND THE I. T. U. COURSE.

An Eastern firm canvassed its establishment and found ten compositors willing to take the I. T. U. Course in Printing, and promised to help out in a financial way. This moves the I. T. U. Commission to say that, so far as it is able to ascertain, comparatively few employers have interested themselves in its educational movement.

The response from the unions is more encouraging, but it is natural that it should be, for the workers' interest in the course is not so remote as that of employers. New York Typographical Union has appointed a committee for the purpose of advancing the course. It decided that a systematic canvass of the city by the committee would be too expensive, and is endeavoring to enlist chairmen of chapels as canvassers. These functionaries are asked to make specific answers to these questions:

How many persons (including beginners) are employed in your chapel?

Of that number how many have made inquiry concerning the course in printing?

If there is any apathy concerning the course, what are the general reasons given therefor?

Give names and addresses of apprentices and others in your chapel who seem to favor the course, but who need a little urging to become students.

What suggestions can you offer that will advance and popularize the course?

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

STEREOTYPING MONOTYPE.— Monotype presents several difficulties to the stereotyper, which may be overcome by careful preparation of the form by the molder. In the first place, it has a tendency to get off its feet across the page owing to imperfect spacing. The easiest way of detecting this is by passing an electro finisher's rubber over the face of the type. Then, the spaces are very apt to work up, and unless they are pushed down by the molder they must be chiseled out of the finished stereotype. It is also a good scheme to slide a small square of brass rule laid flat on the face of the type over the form, as, in this way, a high type is occasionally detected.

DEMAND ON ELECTROTYPES.— Competition and a practically uniform scale of prices are responsible for the high-class service given to buyers of electrotypes in Chicago. Almost impossible stunts are frequently demanded. And, in view of the fact that every plate passes through the hands of eleven different workmen, each performing a distinct operation, it is remarkable how often they "make good." Orders for a dozen or more plates arriving after noon are frequently filled the same day, and occasionally in cases of special rush, plates are turned out in two hours or less. In the early eighties it required from seven to twenty hours to deposit a shell of practical thickness. To-day a fair shell may be deposited in fifteen minutes, and the finished electrotype may be steel-plated in thirty additional minutes.

INSERTING HALF-TONE IN STEREOTYPE PLATE.— D. B. writes: "I recently had occasion to insert some backed-up half-tones in stereo book-plates and experienced considerable difficulty. The solder would melt and run into the stereotype all right, but did not stick to the electrotype. If you can offer some suggestion it will certainly be appreciated." *Answer.*— Presuming that you are using a good solder, half and half or a little richer, and that your soldering fluid is a clean, saturated solution of zinc in muriatic acid, reduced by an equal bulk of water, the following may help you. Slightly bevel the edges of the plates which are to be soldered so that they are bright and clean. Then apply the acid and place small lumps of solder at short intervals. Have your iron quite hot and place it on the electrotype portion, not quite touching the solder until the plate shows signs of softening. Then move the iron forward until it touches the solder and the two plates will melt and run into each other at that point.

STEREOTYPE BLANKETS.— J. S. B. writes: "I do not seem to be getting the amount of life out of my stereo blankets that I ought to, although I buy the best ones that I can find. They seem to become dead after a short time, and they do not dry quickly. Will you kindly let me know through the columns of your valuable journal whether the special blankets made exclusively for stereotyping are more satisfactory." *Answer.*— The old adage that the best is the cheapest in the long run, does not apply to stereotype blankets. A blanket containing about sixty per cent of cotton will be found more elastic and absorbent and may be washed oftener than one which is all wool. A convenient arrangement to expedite the drying of blankets where they are in continual use is a steam-heated hot-box. This may be constructed as a wooden cabinet, of sufficient dimensions to permit the blankets to hang free, and a coil of steam-pipe on the bottom. It should be fitted with a sliding-door and be provided with ventilating holes in the top.

STEEL ELECTROTYPES.— It is interesting to note the recent incorporation, under the laws of the State of New York, of a $300,000 company for the manufacturing of steel electrotypes. The office is located in New York city and the factory in Brooklyn and the concern is now ready for business. Because copper is not hard and tough enough to stand the wear of large editions and is chemically affected by some colors of ink, there has been considerable experimenting done with the harder metals, nickel, steel and brass. Nickel has been found to deposit readily and its solution is easy to manage, but the deposition of steel has met with but little success, the chief trouble being the tendency of the solution to oxidize. To date we know of but two companies that are successfully plating electros with steel, the Hearst newspapers and a Chicago foundry. The new Steel Electrotype Company, however, proclaim that they do not plate electros, but deposit the steel directly on the wax mold, and they offer $5,000 cash to any one who can disprove the statement. The advantage of the direct deposit is obvious where fine-screened half-tones are to be duplicated. For electrotypes of ordinary character a facing of steel may be deposited on the copper without perceptibly affecting their accuracy, and may be replaced repeatedly upon showing signs of wear. Quoting from the Steel Electrotype Company's price-list:

Steel electrotypes, blocked on wood.....4c. per square inch.
Steel electrotypes of half-tones.....5c. per square inch.
Minimum .....30 cents.

In short, the cost of steel electros is about double the cost of steel-plated electros and, except in the case of half-tones, the difference in printing qualities of the plates would probably be imperceptible. In regard to service, deliveries are promised in twenty-four hours, which is about twice the time required for copper electrotype deliveries.

GOOD PRINTING PAYS.

Ross Brothers know now that it pays to invest a little more for cuts and art work on their catalogue, for their inquiries for January, 1909, were seven times greater than for the same month in 1908, and their receipts in dollars was five times as great. This was the first year they ever used three-color half-tones for their cover and good stock for the inside pages, at an expense of about three times any other catalogue they ever put out. Now they are believers in the best they can get. Count returns, not cost.— *Impressions.*

WHEN A NEW LETTER-HEAD IS WANTED.

New ideas in letter-head designs — these may be found in "Specimens of Letter-heads No. 3," published by The Inland Printer Company. It contains thirty designs in one, two and three colors. Price, 50 cents.

Written for THE INLAND PRINTER.

SYSTEMATIC MEASURING ON THE STONE.

BY FRED B. HOWARD.

THE form that is correctly measured off on the stone is an immense saving, not only of money, but also of trouble and inconvenience in the pressroom. If the stoneman knows how to measure his forms so that he will not have to visit the pressroom to transpose leads, and sometimes picas, he is invaluable to the firm which employs him. That it is possible to do this only requires that he should reduce his work to a definite system.

Here's a safe and reliable way of ascertaining whether you are giving the proper margins to a form: Provide yourself with a straight two-foot rule. Now, on most book impositions you have cross-bars in your chase, which usually measure in width three or six picas wide. Let the dead center of these bars act as a measuring point for the half-way fold on both the length and width of your sheet. Place leads on both sides of each bar.

If you are measuring from the six-em bar, lay a piece of three-em furniture (preferably steel) on the bar against the lead farthest from the side you wish to measure. The lead, being higher than the chase, gives you a firm support to rest the piece of furniture against. You can now be sure that you are measuring from the dead center of the bar, providing, of course, that the bar is exactly six picas wide. Should your bars be bastard size, it would be wise to make some low leads, so as to build the bars up to even picas.

With a three-em bar, take an eighteen-point em and two em quad. By placing these two side by side on the bar you have the center of the narrower bar.

The accompanying sketch shows a half of a straight sixteen form. Stock used is 28 by 42 inches. Size of trimmed page is 6½ by 9½ inches. To simplify matters we will center the type-pages, which are 4½ by 7½, on the trimmed-page size, thus giving an inch margin all around the pages.

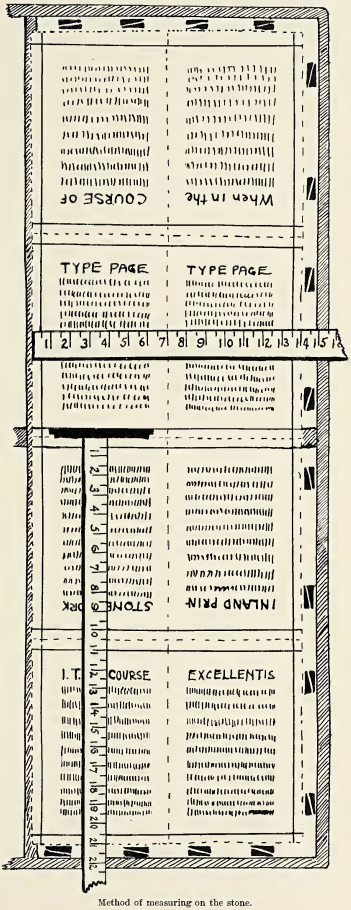
The dotted lines represent where the sheet folds; the straight lines show where the knife cuts.

Study the sketch closely, because this is the mental picture you must have when measuring a form. Note well where the sheet trims and folds. Observe the pages fall right against the rule. In measuring, the rule takes the place of your sheet of paper. It is more reliable and much easier to handle.

When revising a sheet off the press it should be ruled off to show folds and trims after the manner outlined in the sketch.

In impositions other than book, such as color register work, etc., where you can not measure from the center of the bar or sheet, you should make your calculations from the outside edge of your sheet by placing leads against the inside of the chase.

For those who are not familiar with stonework it would be well for them to take a sheet of 28 by 42 and fold it into sixteen pages. With the point of a knife make an incision on the three sides that trim; a quarter-of-an-inch trim will be all right. Now mark off the size of the type-page and the exact position in which you want it. Then open up your sheet and you can see at a glance how the pages fall and what margins you should have. The incisions show where the paper trims. This method is about the clearest way for the tyro to get the first principles of stonework into his head.



Method of measuring on the stone.

A REQUEST.

A parent who evidently disapproved of corporal punishment wrote the teacher:

"Dear Miss,— Don't hit our Johnnie. We never do it at home except in self-defense." — *Sacred Heart Review.*

OBITUARY

GEORGE HENRY MORRILL.

On April 1, at Port Antonio, Jamaica, there passed away one of the pioneer ink manufacturers of the United States in the person of George H. Morrill. Born in Worcester, Massachusetts, on November 7, 1829, he entered the business of his father's firm — Morrill, Donald & Co., of Andover — in 1853. Shortly thereafter the plant was removed to Norwood, when Mr. Morrill became a citizen of that town, where he resided until his death. Deceased is survived by his brother, Edward H., who is secretary of the company, and a widow, three daughters and two sons. Of the last mentioned George H., of Norwood, is president of the company, and Frank T. is located in New York city.

AUGUSTINE MCCRAITH.

On March 26, Augustine McCraith died in a New York hospital after an illness of short duration. Twelve or fifteen years ago his name was familiar to INLAND PRINTER readers and others in the printing world. A native of Prince Edward Island, Canada, where he learned the printer's trade, Mr. McCraith drifted to Boston, and became prominent in union affairs, serving as president and secretary of Boston union and represented it at the Louisville convention of the International Union in 1894. Acquiring some distinction there as a leader, he was elected a delegate to the American Federation of Labor. Always an uncompromising and somewhat bitter opponent of socialism, Socialists and socialistic tendencies, he played a prominent part in preventing the adoption of a Socialist program at that time by the trade unions and was elected secretary of the federation. Taking exception to the methods of Mr. Gompers, he retired from that office two years later, in 1896. Mr. McCraith returned to the trade and, for a time, contributed to THE INLAND PRINTER on matters and things from the workingman's viewpoint. He had worked in several offices in New York and was interested in a weekly neighborhood paper, so common round New York. He left a widow and three small children.

CURIOUS STYLES IN OLD CALLING CARDS.

Had the early years of the eighteenth century known the curio-seekers of the present time a collection of calling-cards would have been more valuable and interesting than the postal-cards and stamps of to-day.

The first visiting-cards were on plain white paper, but these were soon supplemented by elaborately engraved cards revealing the personality, as well as the idiosyncrasies, of the person whose name appeared on the card.

The card of Antonio Canova (Fig. 1), one of the most modern sculptors, born in Italy in 1759, and made famous first in Rome as an artist, by his figure of Theseus vanquishing the Minotaur, consists of an engraving of two shrines of Carrara marble which he carved as a test of his ability and skill before he was twelve years old. These shrines were the first production from his workshop, a vacant cell in a noted monastery, given to him by monks who were deeply interested in his success.

The widely known antiquary, Mr. Charles Townley, had his card engraved by one of the most celebrated artists of

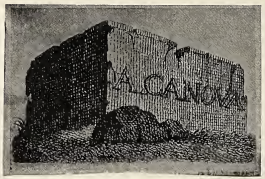


FIG. 1.

that time (Fig. 2). Owing to Mr. Townley's strong admiration for Homer, Clytie, and Pericles, the busts of the trio were reproduced in miniature on the card.



FIG. 2.

Ralph Sneyd's card (Fig. 3) depicted three owls guarding, like members of a police force, the stone on which was engraved the name of "Mister Ralph Sneyd" in a very mysterious manner.

The famous painter, Barlozzi, designed the cards of Sir Joshua Reynolds (Fig. 4). Art is personified here by



FIG. 3.

the creature on the left, who is represented as smiling on the wreath which encircles the globe held by the little child.

Originality marked the card of Mr. C. W. Batt (Fig. 5). It was a portrait with the mouth engraved as though it were in the act of speaking and the name engraved in the opening, thus representing one in the act of announcing Mr. Batt.

Sir Joseph Banks, president of the Royal Society of

Europe for over forty years, accompanied Captain Cook on several of his noted expeditions, but the one to Iceland was the most impressive of all to Sir Joseph. As he was the first to make a report on the geological formation of



Fig. 4.



Fig. 5.



Fig. 6.

that island, Banks wanted his friends to share with him in his favorable impression of the country, so his card (Fig. 6) bore a small map of Iceland just below his name.

Captain Leveson Gower, of the noted Sunderland family, had his card (Fig. 7) embellished with characters and necessities of the sea life, such as rope, anchors, marlinspikes, etc.

Maurice Green, the noted English composer of the seventeenth century, and one of the originators of the institution known as the Society of Musicians, for the support of poor artists and their families, had his card designed as symbolic of his name (Fig. 8). The entire card, excepting the nameplate, was colored green. The exact significance of the grotesque faces on the margin of the card has never been known, but it is said that they represent motives in some of his varied compositions.

Such affection between sisters is seldom displayed as that of Agnes and Mary Berry, who had lived together for almost eighty years, and in late years with the hope that they might be buried together, so their card bore the design of a tombstone which afforded a play on the name as well as expressing their wish (Fig. 9).—*Lilian I. Harris, in Inland Stationer.*



Fig. 7.



Fig. 8.



Fig. 9.

TRADE NOTES



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.— President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.— President, D. Williams, *Bulletin*, Collingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.— President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

FEDERATION OF TRADE PRESS ASSOCIATION.— President David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

UNITED TYPOTHETAE OF AMERICA.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

PRINTERS' LEAGUE OF AMERICA (Book Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, George A. Tracy, Room 123, 787 Market street, San Francisco, Cal.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Hays, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. M. Pinder, 14 Custom House, George Chicago, Ill.; Third Vice-President, Petor J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.— President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, W. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President: J. Fremont Frey, care Newspaper Union, Ind.; Executive Board: the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD WORKERS, No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimball, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.— President, William Pfaff, of Scarcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

BEN FRANKLIN CLUB OF CHICAGO.— President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

FRANKLIN CLUB OF WISCONSIN.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

EMPLOYING PRINTERS' ASSOCIATION OF TEXAS.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

WESTERN MASTER PRINTERS' ASSOCIATION.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

FRANKLIN PRINTING TRADES ASSOCIATION OF SAN FRANCISCO (an advisory organization composed of employing printers, employees, paper dealers, typefounders, inkmakers, etc.).— President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

AFTER TYPOTHETÆ CONVENTION.— Detroit and Des Moines, Iowa, have joined Cleveland and Rochester as candidates for the next convention of the United Typothetæ of America. It has been decided to hold the meeting during the week of July 12, and it is expected the announcement of the place will be made at an early date.

STATE PRINTING PLANT FOR NEW YORK.—Assemblyman Haines introduced a bill in the New York Legislature appropriating $300,000 for the establishment of a State printing plant. The bill also provides for a superintendent of printing at a salary of $5,000. This is supposed to be the first gun in a campaign for a State printery.

TYPOGRAPHICAL UNION ELECTIONS.— With few exceptions the nearly seven hundred unions subordinate to the International Typographical Union will elect officers on the third Wednesday of this month. As usual, interest in the contest centers on the selection of delegates to the next convention, which will be held at St. Joseph, Missouri, during August.

EDITORS ON STRIKE.— The staff of the New York Jewish Socialist paper *Forward* went on strike for higher wages. They demanded $22 a week for all who received less than that amount, and an advance of $5 a week for one who received $30 a week. During the dispute mass-meetings were held on the East Side, resolutions adopted and funds raised for the support of the strikers, $200 being contributed at one meeting.

IRISH PRINTERS HAVE CONFERENCE.— On Easter Monday delegates from the typographical unions held an All-Ireland conference in Dublin. As a general proposition, the trade is said to be in a backward state in the Green Isle. The conference was to have been held in the Lord Mayor's residence, but political considerations intervened, the Lord Mayor changed his mind, and the meeting was held in the humbler Trades Hall.

FORMER SECRETARY BRAMWOOD AN EMPLOYER.— John W. Bramwood, who recently resigned the position of secretary-treasurer of the International Typographical Union, owing to ill-health, is now a full-fledged employing printer, having purchased an interest in Cohea's Affiliated Publications (incorporated), a prosperous and growing Indianapolis firm, which does art printing and handles advertising for a number of industrial magazines.

WANTS I. T. U. CONVENTION.— Minneapolis Typographical Union has appropriated $500 as the nucleus of a fund to bring the 1910 convention of the International Typographical Union to the Flour City. It is expected the sum will be doubled from contributions and other sources.

The money will be spent in inducing the delegates at the convention which will be held at St. Joseph, Missouri, in August next, to see the beauties of the Twin City country.

EMBEZZLEMENT AT NEW ORLEANS.— Samuel T. Stevenson, former financial secretary of New Orleans Typographical Union, has pleaded guilty in a criminal court to embezzling funds of the organization. Sentence was deferred. H. S. Hudspeth, who was president while Stevenson served as secretary, is under indictment for fraudulently obtaining money from the union. It is said the total loss charged to the dishonesty of these officials amounts to about $10,000.

TIGHTENING THE REINS ON KENTUCKY STATE PRINTING. — The Frankfort (Ky.) *News* says the State Printing Commission has adopted a set of rules which will remedy abuses that have crept into the State printing department. It appears each official has been in the habit of sending orders direct to the Public Printer, which has resulted in much loss to the State. Hereafter, all orders will have to be approved by the State Superintendent of Printing, whose duty it will be to guard against duplicate orders and other wasteful practices.

NEW YORK PRINTERS' ORGANIZATIONS AMONG MAY-DAY MOVERS.— The first of this month sees the New York Typothetæ moving from 32 Union square to the new Everett building, Union square. The New York Printers' Board of Trade, which formerly occupied rooms adjoining those of the Typothetæ, is now located in Rooms 202, 204 and 206, German Savings Bank building, 147 Fourth avenue, near Fourteenth street. The board's 'phone numbers remain unchanged. Not to be outdone on moving day, Typographical Union No. 6 leaves its rooms at 74-76 Lafayette street and takes up quarters in the World building.

VISIT OF FRENCH MASTER PRINTERS.— The proposed visit of a number of French employing printers to this country, which was organized by Mr. Oudshoorn, the Paris representative of the Miehle Printing Press Company, will be made under the most favorable auspices. The party will leave Havre on June 19 by the French Line steamship La Provence, returning by the St. Paul, of the American line, on July 17. The original itinerary has been modified slightly, and the visitors will not go to Boston, but make a brief stay in Canada, taking in Toronto and Montreal. A feature of the Canadian trip will be a descent of the Lachine rapids on the St. Lawrence river.

LITHOGRAPHIC TRADE AND THE TARIFF.— The rates provided for in the Payne Bill created general dissatisfaction in the lithographic trade. There were reports of Germans coming over to refute the statements made by Americans regarding the wages paid in the Kaiser's realm. This served to rouse the natives, and organizations of employers and employees prepared to swoop down on Washington, meantime taking advantage of every opportunity to get their views before commercial bodies and labor organizations. At this writing it can not be determined whether what the *American Economist* commends as an admirable campaign has been productive of the desired results.

PRINTERS' BASEBALL TOURNAMENT.— The baseball fans among compositors in New York, Boston, Philadelphia, Pittsburg, Washington, Cincinnati, St. Louis and Chicago are agog over the coming tournament to be held in Chicago during mid-August. Last year New York secured the games, and it is said the Gothamites expended about $4,000 in entertaining the visiting teams, but the Windy City people declare they are going to break the record for hospitality. George J. Knott is editing and publishing a four-page leaflet — "Typo Athletic Bulletin" — to promote the interests of the tournament. The trophy for which the clubs battle was presented the National Association by Hon. August ("Garry") Herrmann, chairman of the supreme court in baseball. He is a member of the typographical union, as is Acting President Heydler, of the National Baseball League.

OLD CHICAGO OFFICE CHANGES OWNERS.— On April 1 the old-established office of the Blakely Printing Company passed into the hands of a new organization, of which E. F. Hamm is president, William Eastman vice-president,



A three-year water-wagon Chicagoan, who fell off, found this on his case the morning after.

and William C. Tyler secretary-treasurer. While ownership of the plant has changed, the new company is composed of men who have been conducting the business with marked success for the past two and a half years.

TYPOTHETÆ PATRIOTISM.—An admiring printer of New Orleans wrote the following on the back of his menu card at the printers' banquet, March 2: "The printers of the South welcome their beloved Lee where Lawrence Fell next to their treasured Flagg — by John Macintyre." This is patriotism of the right sort and which we highly approve. A northern printer, who claims to be naturally humorous, submits the following:

> If Lawrence Fell on Mac or Lee,
> Behind the Barnes or in the Courts;
> The printers will be out of sorts,
> Till they know where in Ellis he.
>
> — *U. T. A. Bulletin.*

GEORGE SAULTS BAGGED.— Winnipeg Printers' Board of Trade held its fourth annual banquet on Friday, April 2. The attendance was large and the speeches good, but the most enjoyable feature was the presentation to George H. Saults of a handsome club bag, with sterling fittings.

The members selected this method of showing their appreciation of Mr. Saults' painstaking work and efficient service as president of the board, an office which he has held since the organization was formed. Messrs. Douglass and Wilson voiced the views of the members in eloquent terms, and though Mr. Saults was taken by surprise his equilibrium was not disturbed and he accepted the gift in a felicitous little speech.

National Board of Arbitration.— This board met on April 5 at Indianapolis to hear evidence in appeals that came to it from Winnipeg, Manitoba, San Francisco, California, and Shreveport, Louisiana. Under the influence of the genial Indiana springtime sun the Winnipeggers effected an amicable agreement, without the official intervention of the board. The long-pending San Francisco controversy was settled by the men securing an increase of $2 a week, with back pay at the increased rate for nine-



"HELLO, SPORT!"

teen weeks. President Lynch, Secretary-Treasurer Hays and Vice-President Miller represented the union at this meeting. The publishers' interests were looked after by H. N. Kellogg, commissioner of their association, together with Charles H. Taylor, of the Boston *Globe*, and Henry N. Cary, of the St. Louis *Republic*. During the session, Mr. Taylor was called home on urgent business and Hilton U. Brown, of the Indianapolis *News*, finished his "take."

Plate-printers Thank Coolidge.—Assistant Secretary of the Treasury Coolidge was, early in April, the recipient of laudatory resolutions from the Washington local of the International Plate Printers' Union. The Bureau of Engraving and Printing is under the direct supervision of Mr. Coolidge, and the resolutions averred that conditions had been greatly improved through his interest in it and concern for the welfare of employees. The union expressed "sincere gratitude for solicitude for the well-being of our craft, and a most profound appreciation for his high character as an administrative officer, man and citizen." Mr. Coolidge thanked the committee, and said that the bureau was the most effective establishment of its kind in the world. The Bureau of Engraving and Printing has for years been so overcrowded and accommodations so poor as to elicit from former Secretary of the Treasury Shaw the comment that it was a disgrace to any employer.

Photoengravers' Convention.— Secretary Clark, of the International Association of Photoengravers, announces that the annual convention will be held at the Hotel Kaaterskill, in the Catskill mountains, on July 6, 7 and 8. Unusual interest is being taken in the forthcoming meeting, members in California, Colorado and the Canadian Northwest having expressed their determination to be there. A specially attractive program is being prepared, and it is expected about two hundred people will be in attendance, as Monday, July 5, being observed as a holiday will give engravers and their families an opportunity to spend almost a week of midsummer at the delightful Kaaterskill combining business with pleasure.

Ben Franklin Club Organized at Minneapolis.— On the invitation of Minneapolis printers, Secretary Ellick, of the Ben Franklin Club, of Chicago, visited the northwestern metropolis, with the result that a Ben Franklin Club was organized on April 14. Mr. Ellick explained the need of cost systems in printing-offices and said "ninety-nine per cent of employing printers I have met know very little about the actual cost of running their plants." About two hundred were present, including a number of supply men, who spoke of contributing to the salary of a permanent official, if he could preach costs in contiguous country towns. They complain that in the hunger for work many printers in the smaller towns are doing it at prices which preclude their paying paper bills. The temporary officers of the club are as follows: President, G. L. Byron; vice-president, F. L. Thresher; secretary, Claude Kimball; treasurer, J. M. Clark. The board of directors is composed of the foregoing officers and H. T. Travis, C. N. Dickey,

Frederick Scott, E. M. Spencer, J. O. Davis and G. L. Byron. Mr. Denham, who is installing cost systems at Minneapolis, received fifteen requests for his services the morning after the meeting.

Ben Franklin Club Activity in the West.— In his crusade for a money-making printing business, F. I. Ellick, of Chicago, dropped off at Sioux Falls and Omaha. At both places rousing meetings were held, and Ben Franklin Clubs organized. The printers of Lincoln (Neb.) have also formed an organization along the lines of the Chicago Ben Franklin Club.

Making the Thing of Beauty Habitable.— The New York *Herald* building, while very satisfactory from an architectural standpoint, has been a disappointment in some of its practical features as they apply to the mechanical work of publishing a big newspaper. So much new machinery has been added from time to time that the composing-room is uncomfortably crowded and corresponding air-space taxed. The composing-room being at the top of the building, is low-studded, poorly ventilated and badly lighted. Every effort short of reconstructing the building has been made to remedy these defects and no expense spared. At a considerable cost the composing-room has just been fitted with another new ventilating plant. The powerful motors are reversed and, instead of pumping fresh air into the building, the foul air is withdrawn. The new system of keeping the floors of the room clean has also been devised and put into effect.— *The Printing Trade News.*

Union Printers Aid Anti-Tuberculosis Campaigns. — Typographical Union No. 295 contributed $1 a man — $25 — to the fund being raised by physicians of Pensacola to secure the tuberculosis exhibit for that city. In forwarding the donation President Head said: "The methods of treatment in hospital tents employed at the Union Printers' Home in Colorado Springs have been endorsed and are being used by the world's greatest specialists in the treatment of this disease, which our experience has proved is not only preventable but curable in its primary stages. The great need of the people is education — an enlightenment as to the causes of consumption, how it may be prevented and how it may be cured. Just such exhibits as that contemplated by the National Anti-Tuberculosis Society will do this, and such education is just as essential to the welfare of every community as is the public-school system." Newark Typographical Union voted $50 at its March meeting to the local committee of one hundred on tuberculosis.

Women in Bureau of Printing Organize.— With the passing of the Roosevelt administration the women and girls employed to assist plate printers in the Bureau of Printing and Engraving organized a union. The purpose of the new organization is to secure an increase of wages from Congress and better working conditions from the bureau. Director Ralph is reported as saying he will coöperate with the union in remedying defects in the present building and pushing the new one to rapid completion. Among the grievances is the manner in which some women workers receive a portion of their pay from the men they work with. A local newspaper seized on this to base a story alleging that the morality of the employees had been investigated by the Women's Civic Federation, and that fifty or so were put under the ban. This was vigorously resented by the women workers, but dire results were avoided by the paper making the *amende honorable*. A significant incident of the troubles of this union is that Miss Ann Morgan, daughter of John Pierpont Morgan, the financier, traveled from New York to Washington to attend a meeting, at which her friend and secretary, Miss Marbury, made a "rousing speech," calling on women workers to organize in unions, to the accompaniment of Miss Morgan's ostentatious applause. Mrs. Borden Harriman, and others of the four hundred, seem to be specially interested in this movement.

I. T. U. Students Capture Prizes at Newark Exhibit.— The exhibition of printing given by Typographical Union No. 103 and the Master Printers of Newark, New Jersey, opened on April 12. Prizes were offered for the best designs for the title-page of a summer-hotel prospectus and for a diploma. There were ninety-eight entries for the cover and seventeen for the diploma. The judges — Willard L. Small, Henry M. Friend, Walter Mohler, Arthur Fettinger and Louis Wisa — met the day preceding the opening and awarded prizes. The winners in the prospectus class were Frederick A. Braun, first prize; T. Charles Price, second prize; T. Griffith Jones, third prize, and H. B. Winans, fourth prize; Frederick C. Helms, Arthur H. Farrow, Lewis H. Baldwin and Christopher W. Gaarder received honorable mention. In the diploma class were Arthur H. Farrow, first; William Albrecht, second; J. E. Salisbury, third, and Thomas R. Miller, fourth. It later developed that three of the four highest prizes were captured by students of the I. T. U. Course in Printing.

Large Motor-driven Printing Plant.— One of the oldest and largest printing-offices in Texas, that of Clark & Courts, Galveston, has just completed the electrification of its drives. A recent order for twenty-one motors, placed with the Crocker-Wheeler Company of Ampere, New Jersey, makes a total of sixty-one Crocker-Wheeler motors in this plant. The motors just ordered are for the following purposes: A ten-horse-power motor for driving the elevator; a two-horse-power and two three-horse-power motors for driving the cutters; a one-horse-power motor for driving a group of numbering machines and another for driving a group of wire stitchers; a one-half-horse-power motor driving a box machine and another for driving a punch; eight one-fifth-horse-power motors driving ruling machines and a one-quarter-horse-power running a sewing machine. In the electrotype foundry there are two five-horse-power motors driving groups of machinery, a one-horse-power motor driving a blackleading machine and a three-horse-power motor furnishing power for a plating dynamo. The Clark & Courts establishment, which is four stories high, covers a whole block.

The Public Printership.—A Bloomington (Ill.) paper recently announced that former Public Printer Leech would be restored to his old position by President Taft, and Public Printer Donnelly appointed to the position of assistant secretary of the Department of Commerce and Labor. As Bloomington is Mr. Leech's home town, the announcement was regarded as being more than a mere rumor, especially as reports from Washington said a "feeling" existed there that some such change was on the tapis. Later it was reported in Washington that Mr. Donnelly "stood pat" and wanted to remain as Public Printer or retire from the Government service. The position of President Taft is given as being inclined to reappoint Mr. Leech, as he deemed him unjustly treated when he was forced to resign, which, by the way, is admitted by that gentleman's enemies. But, on the whole, he feels another change in the office now would be a blunder and, while not changing his mind as to the great injustice done Mr. Leech, he will not make reparation in the manner first intended. Friends of Mr. Leech say that gentleman never

did have any great fondness for the Public Printership, and accepted the office because he was ordered to do so by Mr. Roosevelt. Even after he broke with his superior he looked with pleasure on the prospect of going to the Philippines, where he enjoyed better health than he did in Washington. These friends intimate that all talk of his being restored to his old position originated with President Taft, who now finds himself unable to do as he intended.

PRINTING AND THE KANSAS LEGISLATURE.— The management of Kansas State Agricultural College endeavored to secure a large appropriation for its printing department from the Legislature, and though the Senate voted the money, the lower house struck out the appropriation. The opposition was inspired by the proposition of the school management to do county and State printing by student labor at a cost of about $1 a day, thereby depriving craftsmen of the cities and the country offices of what they regarded as their just dues. It was also urged that the college was neither intended for nor properly equipped to teach typography. The same Legislature gave the State Printer $10,000 for composing-room and bindery equipment and material during the coming two years, while a smaller appropriation was set aside for pressroom betterments. State Printer McNeal claims that an experience of three years with a State-owned plant shows a saving of forty per cent in the cost of printing as compared with the contract system. Under the Kansas law the compensation of workmen "shall be no greater than that paid by other printing and binding offices employing the same class of labor."

HANDSOME CATALOGUE PRINTING.

The Wilson Brothers Company, Rockford, Illinois, have recently produced an attractive catalogue for the Skandia Furniture Company of that city. The cover is especially handsome, being embossed in gold and brown on brown stock and tied with brown silk cord. Artistic end papers do much to make the book attractive. But it is on the inner pages that the quality of the catalogue is most apparent. The half-tones, executed by the Rockford Illustrating Company, are of the very best and, printed on heavy plate paper, they show the furniture designs to the best advantage.

A NOVEL USE FOR ELECTRICITY IN PRINTING.

To eliminate smearing of undried ink of sheets delivered from a printing-press, an electrical method of drying has recently been perfected. The sheets as they leave the press first pass over electric heaters and, also, over a conductor carrying a current of very high tension, from which a discharge of electricity passes to the paper. The combined effects of the heat and the electric discharge, together with the ozone generated in the air by the latter, set the ink so that it can not smear.— *Edison Monthly.*

A DREADFUL ANALOGY.

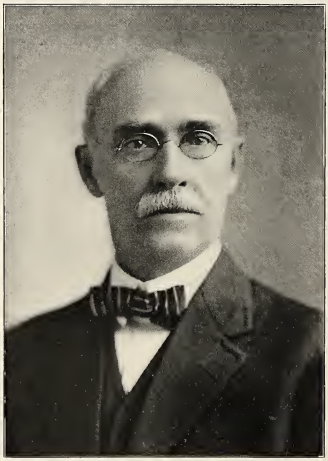
The hypothetical question had just been asked, and the prisoner fell forward in a faint. All was confusion in the court-room.

"What is the matter with the prisoner?" demanded the judge, hammering his desk madly.

"Nothing, your Honor," groaned the unhappy man, as he came to. "I was only thinking how long I should have to serve if my sentence was as long as that." — *Harper's Weekly.*

POPULAR PRINTER ELECTED TO OFFICE.

In electing Martin Richard Harrison Witter to the office of register, the people of St. Louis bestowed an honor on one of the best-known and most highly esteemed working printers on the continent. Enlisting at eighteen years of age, after the close of the Civil War he landed in St. Louis, securing work on the old *Democrat*, remained on the force when it became the *Globe-Democrat*, and has served as foreman of the composing-room for the past twenty-seven



M. R. H. WITTER.

years. There is a well-grounded feeling abroad that Mr. Witter is not merely a foreman in the *Globe-Democrat* family, but a valued adviser to the powers that be.

Always an active union man, in 1884 and 1885 Mr. Witter served as president of the International Typographical Union. In that capacity he was instrumental in securing a gift of $10,000 from the late George W. Childs and Anthony J. Drexel. This became the nucleus of the fund that was used for the erection of the Union Printers' Home at Colorado Springs. In union circles he is known as a leader among the conservative element. During his term the Knights of Labor rose to eminence in the labor world, and a marked feature of Mr. Witter's administration was the successful resistance of attempts to merge the typographical union in the new organization.

A consistent Republican in politics, more than once has Mr. Witter refused preferment at the hands of his party. Eight years ago pressure was brought to bear to have him accept the nomination for register, but he declined. His friends are wondering why he accepted this year, and so, perhaps, is the successful candidate, whose ability to give satisfaction is a matter of course with those who know him and is not questioned by his foes.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

BOSTON STAPLE BINDER.

This machine, which is said to be the nearest approach to a wire-stitching machine yet devised, is the product of the makers of the Boston Wire Stitcher. Its work resembles very closely that of the best wire stitching. The general selling agents, the American Typefounders Company, will send complete particulars to those interested.

PRICES OF MORSE GAUGE-PINS.

The Morse Gauge Pin Company, of Saratoga Springs, New York, announce a change in price of their adjustable gauge-pins. These were formerly sold for $2 a dozen, or $1 for a half dozen; they are now sold for 30 cents a set, half dozen 60 cents and one dozen for $1.15. The lowering of the price has been made possible by improved methods of manufacture.

ECLIPSE GAUGE-PIN.

G. T. Jarnagin, of Perry, Iowa, has invented a very simple gauge-pin, which he calls the Eclipse, that presents many advantages. It is made of spring metal, with an adjustable tongue and diverging prongs at both front and



Eclipse Gauge-pin.

back, thus giving the gauge a double grip on the tympan. The pin is straight and pierces the tympan but once.

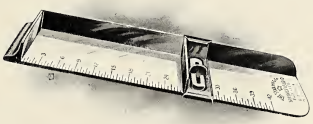
The simplicity of the Eclipse gauge-pin renders its manufacture very easy, and it can be sold at a low price. Mr. Jarnagin is prepared to sell out his rights to the invention, or license the manufacture of it on a royalty basis.

THE UNIVERSAL LINE MEASURE.

Chapler & Showalter, 6219 Alabama avenue, St. Louis, have a line-measure on the market that is being well received by the craft. The manufacturers are practical men, and the measure was devised to meet the needs that arose in their work. They describe it as being "made from five-point spring brass and being one hundred agate lines long. It shows an inch measure, an agate measure (of fourteen lines to inch), also a pica and nonpareil measure. The center column shows the reduction of agate lines to picas and points, a feature no other measure possesses. When the ad. man receives an ad. with instructions to make it fifty agate lines deep with a nonpareil border around it, it necessitates him going to the slug-rack to find out how many picas it would take to make fifty lines of agate, all of which consumes valuable time. By glancing at the Universal Line Measure he will see that fifty lines of agate equal twenty-one picas and six points; deducting a nonpareil for the top and bottom border, would make the side border twenty picas and six points long. The measure saves many steps, does the calculating, saving much worry, and insures accuracy."

THE IMPROVED STAR COMPOSING-STICK.

The Star Tool Manufacturing Company, of Springfield, Ohio, have added an improvement to their already successful composing-stick by the replacing of the former thumb-screw lock with a movable wedge lock, as shown in the



Star Composing-stick, showing new wedge lock.

accompanying illustration. This lock consists of a steel wedge placed beneath the knee band and knee, guided by a slot, and is operated quickly and conveniently by the thumb, the lock feeders being forced instantly into mesh. This takes the place of the screw formerly used, and is much quicker and more convenient in its action.

NEW TYMPAN PAPER.

The Detroit Sulphite Pulp & Paper Company, Detroit, Michigan, is manufacturing a line of Bristols and cover-papers from "Mitschfiber" stock, that has unusual strength and folding qualities.

This company is making a tympan paper from this same material, under the name "Platine Tympan," that is smooth and very strong, with excellent wearing quality. Most printers appreciate the value of good tympan paper, and those who use the Platine Tympan praise it.

UNAUTHORIZED USERS OF PATENTED PROCESSES LIABLE TO PROSECUTION.

A number of times we have been asked to explain definitely the method of application and manner of preparing the metallic overlay, but in deference to the rights of the manufacturers we have given only a brief outline of the work. Gilbert, Harris & Co., 158 Harrison street, Chicago, the makers of the metallic overlay, have, as a matter of protection to themselves, found it necessary to bring suit for damages against a western printing concern, praying damages at $5,000, for the unauthorized use of their method of producing overlays. They are gathering evidence against other firms for the basis for similar suits for damages. In an interview, Mr. Harris said: "It seems strange that business concerns will stoop to such practices, especially when the charges for legitimate use are so slight. Thus far we have been extremely lenient with infringers, but we are now convinced that it is useless to show leniency to those who are deliberately damaging our property and, therefore, the present suit will be followed by others as fast as they

can be properly prepared, and we are confident that damages will be awarded in accordance with injury sustained. An invention that has been adopted and paid for by five hundred of the leading printers of the country should certainly stand the test."

CHRISTOPHER COLUMBUS DOWN TO DATE.

"Revised American Statesmen Series, Vol. 1," is the title of a booklet just issued by the Carborundum Company, of Niagara Falls, New York, which will furnish considerable amusement to its readers. Christopher Columbus is the subject of the essay, and the author, F. W. Haskell, president of the Carborundum Company, brings out some new facts (?) concerning the discoverer of America that will surprise most of the historians. The booklet is designed to show the progress that has been made in developing the carborundum industry since that useful abrasive was first discovered.

STRIP LEAD AND RULE CABINET.

The illustration herewith shows a most convenient cabinet for the storage of full lengths of leads and slugs and brass rule. No device of the kind has heretofore been offered printers, and this little cabinet will surely find a prominent place in composing-room furniture.

This cabinet, which is made by the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, has seventeen vertical compartments, 1 inch wide, 6 inches in height, at the top of the cabinet, which will take 24-inch lengths of leads and slugs.

Under the rule compartments are twenty vertical compartments, 13-16 of an inch wide, 9 inches in height, which will accommodate 24-inch lengths of leads and slugs.

On the right-hand end, underneath the overhanging top, is placed a drawer, running full depth of the cabinet and containing two compartments to receive the cuttings from



Strip Lead and Rule Cabinet.

the mitering machine and the lead-cutter; the cuttings being dropped into the drawer by an opening through the hardwood top into each compartment, one compartment for leads and one for brass. The drawer is removable, and can be dumped as required.

At the bottom is a large compartment for storing the mitering machine and the lead-cutter, when not in use, thus allowing the top to be used for other working purposes.

The entire front of the cabinet is closed by two swinging doors, secured by lock, which secures the valuable material stored therein under the direct care of the foreman or party holding the key.

The cabinet occupies floor space 22½ by 26 inches; height, 38 inches; weight, crated, 175 pounds. It sells for $32, less the usual discount.

SAMUEL G. GREENFIELD.

The Milwaukee territory of the American Typefounders Company, which is under the jurisdiction of the Chicago branch of that firm, will in future be in charge of Samuel G. Greenfield, formerly a well-known salesman of the New York branch.

Mr. Greenfield is a native of Buffalo, New York, where he learned his trade as a printer, and has been foreman or superintendent of several first-class establishments. He is



SAMUEL G. GREENFIELD.

very popular, is thoroughly trained in his work, and his efficiency as a salesman will find ample scope in the territory to which he has been promoted. His headquarters will be at the Wells building, Milwaukee, Wisconsin.

AMERICAN FALCON PRINTING PRESS COMPANY.

On May 1 the general offices of the American Falcon Printing Press Company, 346 Broadway, New York, will be transferred to the Rand-McNally building, Chicago, Illinois, with R. T. Sinclair, secretary-treasurer, in charge. S. P. Palmer will act as general eastern selling agent for the Waite Die Press at the old address in New York, while the New York-Gibbs-Brower Company will look after the interests of the Falcon in the east, at 261 Broadway, New York.

The change has been effected with the view of keeping in closer touch with the rapidly growing western trade of the American Falcon Printing Press Company.

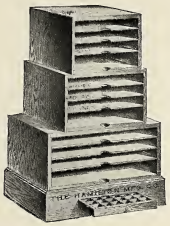
SCHRELL-PIERSON STUDIO.

Frank W. Pierson, vice-president of the Central Bureau of Engraving, New York city, and Paul E. Schrell, for the past eight years art director of the same firm, have disposed of their respective interests in it, and opened a fine studio in Suite 818, Temple Court, 5 Beekman street, New York.

The new firm starts out under the very best auspices, with a complete equipment for the production of commercial art, photographic work, wash and pen-and-ink drawing and mechanical retouching. Mr. Pierson has had personal charge of the sales for the Central Bureau of Engraving for many years, and is well qualified to look after the requirements of the customers of the Schrell-Pierson Studio. Mr. Schrell will doubtless be well remembered as the creator of many of the most successful advertising designs and illustrations for the Remington Typewriter Company, and other large manufacturing houses, his technic in the handling of machinery subjects being of a very high order.

TYMPAN PAPER CABINET.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, has introduced another important labor-saver in the Tympan Paper Cabinet illustrated below. This furnishes an admirable receptacle for the flat storage of proper tympan stock cut to sizes, and its convenience and economy can not be questioned. Units can be arranged in pyramid form, as shown in the illustration, or a unit can be used separately and placed near the particular press in connec-



Tympan Paper Cabinet.

tion with which it is to be used. The units and the base are listed separately, and as many units of each size can be ordered as will be required to provide for the press outfit.

The base is provided with a gauge-pin drawer. This base can be conveniently used in connection with units when arranged in pyramidal form, as shown in the illustration. The prices of the units range from $4 to $6.50.

FINE EFFECTS FROM DOUBLETONE INKS.

The rich appearance of Sigmund Ullman Company's insert, in this number of THE INLAND PRINTER, is due to the use of their popular doubletone inks. The results on each picture were obtained by one impression from ordinary 133-line screen half-tones, made ready and worked off under normal conditions. The mat-finished stock and the corresponding effect in the ink gives an artistic quality to the subject which resembles photogravure. The various colors available makes it possible for the printer to choose an ink that will harmonize with any subject. The warm effect of the art-brown is noteworthy, as is the contrasty cold tone of the art-green ink. These inks have excellent working qualities, and may be used satisfactorily on either glossy or mat-finished surfaces.

PATTERSON-GIBBS' NEW CUT BOOK.

Those who have been fortunate enough to receive the previous issues of stock-cut books, prepared by the Patterson-Gibbs Company, Heyworth building, Chicago, will be glad to learn that a new edition is under way, which will contain a large variety of new and original cuts designed for the use of advertisers everywhere.

Book No. 3 was pronounced by authorities to contain the most original and attractive cuts ever produced by any one firm, and there is reason to believe that Book No. 4 will be equally valuable to the man who does his own advertising.

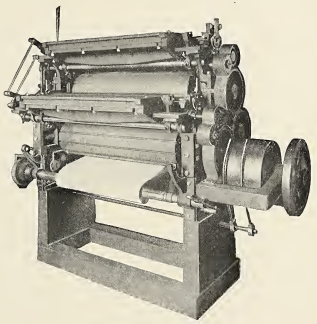
Years of experience, aided by natural talent for this work, enables the Patterson-Gibbs Company to design cuts that are pertinent for all purposes, and we do not believe there is any one, no matter what his business, who will not find several of these cuts adaptable for his advertising work. They solve the problem of "How to Illustrate" in a very satisfactory and original manner.

TWO-COLOR BAG AND ROLL PRINTING-PRESS.

The Giles Rotary Press illustrated below is especially adapted to the needs of the wholesale and jobbing house as well as for the paper-bag and roll-paper business. It is made in only one size, but in six different styles. The Printers' Machinery Company, of Elkhart, Indiana, who handle this press, claim that it is more economical in operation than platen presses for this special work, and that it is possible to print with it one hundred rolls of paper a day, while the output of the platen press is approximately ten rolls a day. All kinds of stock can be used, from the lightest tissue to 100-pound tag or manila board.

The Giles Rotary has a roll or rewinding attachment and will print paper from large or jumbo rolls, slitting and rewinding into counter rolls, the width of roll being 40 inches. The cylinders are 36 inches in circumference and 40 inches long. On bag printing the impression surface is 30 by 38 inches. All bearings are mounted with improved ball-bearings, so that while the press is running at a high rate of speed there is no danger of overloading the motive power. The inking mechanism consists of two form rollers 3 inches, one vibrator 5 inches, one distributor 3 inches, one intermediate 3 inches, and one fountain-dip roller 3 inches diameter on each plate cylinder.

The feeding device is as perfect as that of the ordinary cylinder press. There are no tapes or friction rolls, and



Bag and Roll Printing-press.

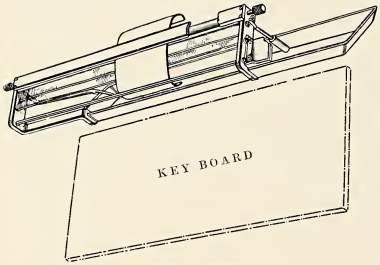
when the bag or sheet is placed in position it is carried through the press, insuring a perfect register, the sheets being fed a second time for additional color, if needed. In printing bags in two colors, "out of register" is impossible, because, if the sheet or bag is fed crooked at first, the two colors register perfectly, as the grippers hold the work during the entire operation.

The adjustments are easily made, all the parts being readily accessible, and the change from one to two colors quickly effected.

COPYHOLDER FOR LINOTYPE MACHINES.

The illustration below shows a copyholder of much merit. It is the invention of Charles K. Mayer, 328 South Second street, Mankato, Minnesota, to whom patents were recently issued and who has placed it on the market.

There has been a long-felt want for something of this nature which would completely "fill the bill" and which would handle manuscript, reprint or a proofsheet with equal facility. It is a recognized fact that a great part of an operator's time is consumed in handling copy, the size and nature of which embraces everything imaginable, which, without a good copyholder, is hard to follow, causing a great loss in time and output. An operator who wants to increase his speed and get nearer the capacity of his machine must be able to handle his copy with as little



Mayer's Copyholder.

loss of time as possible. To assist him in this the copyholder here illustrated fills his wants completely, handling the large variety of "stuff" with such readiness as to earn its cost many times weekly in the increased output of composition, to say nothing of the elimination of trouble, loss of time in losing one's place on the copy and the resulting consequence of bad proofs.

This copyholder is well built, though small, light and compact, in fact, can be carried in one's overcoat pocket, as it measures only 15 by 4½ by 1½ inches, and weighs but 10 or 12 ounces. As it fastens onto the tray of the machine it will fit any model of Linotype, including the Junior, without any alteration of either copyholder or tray and can be put on or taken off in an instant, as it simply slips over the edge of the tray. The legs, which fold up when not in use, can be screwed down with the fingers, as shown in the illustration, preventing any vibration of the copyholder when the machine is running.

The holder has a synclinal surface where the copy enters between the rubber-covered roll and guide, making it necessary to only shove the copy in and turn one of the thumb-screws at either end of the roller. This piece also affords a writing surface in case the operator wishes to write or make any notation on copy or proofsheet while in the holder.

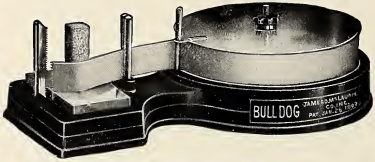
At the right-hand end of the copyholder is a matrix tray, used for stacking the matrices taken out of the line when making corrections. This tray holds just thirteen ems of matrices and when full they can be lifted with one operation and put into the assembling elevator. This little tray in itself saves the loss of much time in keeping the matrices stacked up perfectly and limiting their accumulation. Another feature of this copyholder which commends itself at a glance is the bringing of the copy directly in front of the operator, which is done by the holder projecting out from the left end of the tray several inches, bringing the center of a sheet of copy about even with the first three rows of keys on the keyboard. A descriptive circular giving price of the above will be sent to any one addressing Charles K. Mayer, 328 South Second street, Mankato, Minnesota.

BECKWITH CALENDARS FOR 1910.

The line of art calendars made by the Beckwith Company, of Norwich, Connecticut, is one of the highest grade and best known on the market. This line is made up to sell the consuming trade in competition with those made by the exclusive houses and comprises everything from an envelope calendar to a large hanger, in both the duo and three color processes. Every subject is owned and copyrighted by the makers and is sold on a territorial contract. No contracts will be made which will interfere with each other — in other words, parties selling these goods have the exclusive control of them for their territory. The line will not be found in the hands of the jobbing trade, and can only be obtained direct from the makers. No contracts will be made for territory already covered, but there are still a number of good localities in which the line has not been contracted for. Printers making a specialty of calendar work will do well to take this matter up with the Beckwith Company.

RAPID SEALING AND MOISTENING MACHINE.

The James D. McLaurin Company, Incorporated, of New York city, are the sole owners of the "Bulldog" Gummed Tape Sealing Machine, a device of unusual merit. This machine is equipped with extra strong gummed tape of various colors, and when applied to wrapping package, large or small, it produces a very neat and securely wrapped package. It supersedes the old system of twine, rubber-



"Bulldog" Gummed Tape Sealing Machine.

bands, paste and sealing-wax, and many firms are taking advantage of good publicity by having their advertisement printed on the tape. To the printing industry, engravers, lithographers, stationers and paper-dealers the "Bulldog" Sealer will be of valuable service. The machine is substantially built, of convenient size, and works rapidly and accurately.

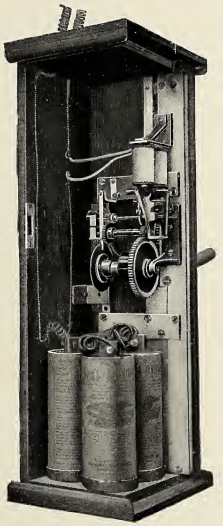
GOOD ADVERTISING NEVER DIES.

A striking instance of the lasting effect of intelligently directed advertising is shown in the case of C. B. Cottrell & Sons Company, the prominent firm of printing-press manufacturers whose works are at Westerly, Rhode Island. This company has just received an inquiry from abroad as

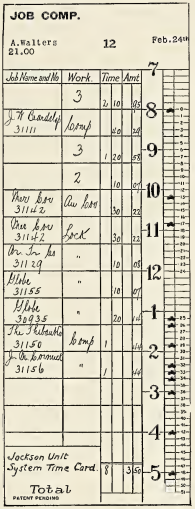
the result of an advertisement printed in the Spanish language that was circulated at the World's Columbian Exposition in Chicago in 1892. The announcement is soiled and yellow with time, but it is just as effective as when it first appeared. Somebody evidently carried it thousands of miles away from where it was issued, and preserved it for seventeen long years, where he could find it when he needed a Cottrell printing-press.

JACKSON COST RECORDER.

The accompanying illustrations show a machine that is of interest to every one concerned with printing-office economics. This is the Jackson Unit System Cost Recorder, by which a record is made on a single card of an employee's incoming and outgoing, as well as elapsed time, and the time that he has spent on any number of jobs or operations. The mechanism is very simple, and is contained in an oblong wooden case, 22 inches in length by 6 inches square. In the front of this case is a steel slot into which a properly ruled card is inserted, the slot carrying two lips or projections for holding and guiding the card into its proper position for registration. On the right-hand side and midway of the height of the case is a lever actuating a steel punch, which, when depressed, punches out an odd-shaped hole in the time-card corresponding to the printed time-scale on the card, and in unison with the time indicated by the master clock, to which the recorder is electrically connected. A single master clock is capable of actuating one or one thousand recorders. This master clock is arranged with an electrical contact dividing the hour into the period of time predetermined as the unit on which the system is based — it may be of five, ten, fifteen or more minutes' duration.



Interior view of Jackson Unit System Cost Recorder.

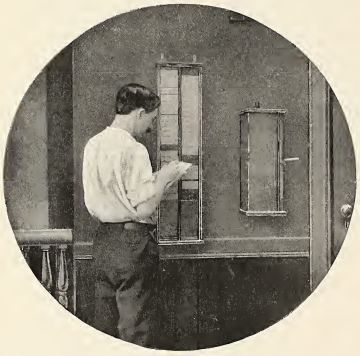


Reduced facsimile of time-card. Ten-minute scale. Black trefoil marks represent punchings. Size of card, 3⅝ by 9 13-16 inches.

Beside each recorder is a card-rack with pockets, numbered to correspond with the numbers of the employees registering on that particular recorder, for the reception of the daily time-cards. These cards are placed in the rack at or after closing hours. Each bears an employee's name, number and the date, and is ready for him when he reports for work next day. Thirty or more employees can be assigned to a machine and each recorder so placed that it will be easily accessible to the work-benches. One minute's leeway is usually allowed for the late-comers. The registering mechanism is so arranged that if a card has not been punched before the minute's leeway has expired, the employee is compelled to register in the next succeeding period, and is considered late to the extent of the period of time to which the recorder is adjusted: that is, ten minutes, fifteen minutes, etc., and he is "docked" accordingly.

Upon the foreman is imposed the duty of having his jobs ready to assign at the beginning of the day. A study of the time-card illustrated herewith discloses the fact that the hours in the factory department where this card is used are divided into periods of ten minutes each — six to the hour. Each period or division is regarded as a unit, and is the basis upon which the Jackson Unit System of Cost-keeping is founded.

The card reproduced shows that A. Walters, employee No. 12, of Job Composition Department, on February 24, placed his card in the slot, pulled the lever and punched the scale at the point indicating 8 o'clock in the morning (schedule time for starting of that department) and began work on code operation 3, and continued on that operation until ten minutes after ten, the thirteenth period or unit (equivalent to two hours and ten minutes). When this operation was finished, he was engaged on order No. 31111, J. W. Beardslap (composition), until 10:50, or the seventeenth unit, the difference between the thirteenth and seventeenth unit being four units, or forty minutes. He started



Jackson Unit System Cost Recorder in operation.

at 10:50 on operation No. 3 and quit at 1:10, or the twenty-fifth unit, seventeen from twenty-five giving eight units, or one hour and twenty minutes, the noon hour being automatically deducted. Continuing, at 1:10 he started on operation No. 2, and worked one unit, or until the twenty-sixth unit, the difference being one unit, or ten minutes — and so on until the day's end, at 5 o'clock.

These cards are collected after the workday is over (on a ten-minute basis; an extra card is used for overtime), and are turned over to the pay-roll clerk the following morning, who, about as rapidly as he can pass the cards through his hands, makes his pay-roll record for the previous day. The cards are then turned over to the cost clerks, who calculate the elapsed time by subtracting the units or periods shown by the punching, and fill in the cost, based on the rate of wages which have been previously tabulated on the ten-minute unit basis. The distributed time shown by the card must balance with the pay-roll. The items are then posted from the cards to the cost-sheets bearing their respective job numbers.

The speed and accuracy with which these calculations can be made is remarkable. Twelve hundred cards are handled in the cost-keeping department of a certain factory by three clerks, at the rate of about five hundred an hour.

The machine is manufactured by W. H. Jackson, Metropolitan Life Insurance building, 1 Madison avenue, New York.

TWENTY-FIVE YEARS IN HARNESS.

Dr. Charles Stickel, president of the firm of Charles Hellmuth, manufacturing agent for Kast & Ehinger's lithographic and printing inks, has just celebrated the twenty-fifth anniversary of his connection with that company. Doctor Stickel has proven to be not only an able executive officer, but enjoys a wide reputation as a chemist. His many friends extend to him warm congratulations on his long and successful administration, in which THE INLAND PRINTER heartily joins.

RUBBEROID ROLLER MANUFACTURING COMPANY INCORPORATES.

M. J. Garlick, L. A. Schaefer and W. A. Rhea, all of Dallas, Texas, and George Halsell, of Waco, Texas, are named as the incorporators of the Rubberoid Roller Manufacturing Company, 164 North Lamar street, Dallas. M. J. Garlick has been elected president and L. A. Schaefer secretary-treasurer. The latter gentleman was for many years connected with the Samuel Bingham's Son Manufacturing Company in Kansas City and Indianapolis.

The Rubberoid Roller Manufacturing Company has bought a very complete equipment of new machinery for the production of printers' rollers of any size for flat-bed and web presses. The business, so far, has been very successful, and the outlook is very favorable for a still further increase.

POWER OF CONCENTRATION.

Every man has in him the possible germ of something more than he is.

Man's individuality is what places him above the protoplasm in the scale of evolution.

Many seem content with the protoplastic level.

They surge along the lines of least resistance like an election-night crowd on Broadway.

They are indefinite and indifferent.

Such men come and go and leave no trace behind.

"Surely," says Ingersoll, "it is worth something to feel that the census of the universe would be incomplete without counting you."

History may not record his name, but every man can be a unit of more than average importance if he so elects.

It was Walt Whitman who idealized personal independence.

It was his dream "to confront with your personality all the other personalities of the earth."

The danger signal of individualism is conceit.

In fact, conceit is the dagger with which many a man has slain himself.

Egotism should be no part of our individuality.

Be great enough to be modest.

It is only small heads that are turned by trifles.

Matthew Arnold refers to men who are "bounded by themselves."

Such men are not worth while.

Luther was a man of strong individuality.

So, in a far less laudable way, was Calvin.

Humboldt broke away from his luxurious environment to endure hardship, face danger and achieve.

He revolted against being one of the indolent majority.

He is a magnificent illustration of what individuality can accomplish even in the face of affluence.

The modern trend is against the desirable development of individuality.

The demand for individualism is stronger and more urgent than ever.— *Office Outfitter.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Okendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A YOUNG PRACTICAL PRINTER with 20 years' experience, owning a very modern plant, did $32,500 worth of business in last 11 months, would like to take a practical up-to-date printer in with him; stock company in city of 25,000 inhabitants; old established business; capable of finest catalogue and color work. E 209.

ALLIED PRINTING HOUSES of important city will guarantee work to reliable parties who will establish Linotype and Monotype. E 161.

FOR SALE —A paying printing, binding and stationery business in a prosperous southwestern city, healthiest climate in the world; only business of its kind within a radius of 400 miles; will sell all or controlling interest. E 151.

FOR SALE — A well-equipped printing plant, established business, on one of the principal streets of Denver; taken under mortgage; worth $10,000, will sell for $3,500 — $1,000 cash will handle it if desirable party. E 175.

FOR SALE — Established and well-equipped job-printing business in New England town; will sell entire plant or part interest. E 190.

FOR SALE — Half interest in new job office at great sacrifice to party capable of taking charge of office. Address 125 Locust st., Evansville, Ind.

FOR SALE — Money-making, well-equipped country weekly and job office, established 40 years; good prices; subscription, $1.25 year; expenses low; investigation invited; price, $4,500. MURPHY & NICHOLS, Girard, Pa.

FOR SALE — One of the best-paying job-printing offices in Kansas City, Mo., worth $20,000, but on account of sickness will take $15,000, all cash; don't waste time unless you have the money and can appreciate a good proposition. E 201.

FOR SALE OR RENT — Reasonable — complete photoengraving plant (two cameras) in fast-growing southern city of 200,000; fine chance for competent man, either practical engraver or salesman; plenty of work, good prices; $2,500 to $3,000 will handle it. E 195.

FOR SALE — Printing and binding plant; established 25 years; excellent opportunity; business $1,400 monthly and increasing; under good management; best location in thriving southwest city of 100,000, finest climate in United States; favorable terms from widow of late owner. E 551.

FOR SALE — Printing plant — well equipped, consisting of 5 jobbers — in New York city; plenty of good paying work; owner has other business. E 187, care New York Office INLAND PRINTER.

FOR SALE — $3,000 newspaper and job office in East Prairie, Mo.; growing town; good business. D. BRIGHT, East Prairie, Mo.

JOB-PRINTING PLANT with a good established business in a live Wisconsin city; 1 pony drum press, 1 job press, type, stones and everything in good order; price $1,500. E 281.

MANAGER of well-equipped printing plant, located in best city in southern Idaho, wishes to correspond with experienced newspaper man possessing some capital, with view to publishing daily paper. E 165.

TO THE HIGHEST BIDDER — Established printing business and equipment in important manufacturing city of Pennsylvania to settle estate; easy terms. Full particulars on application. E 184.

WANTED — Practical printer with $1,800 to take charge big modern plant with Linotypes in large western city; good salary; must be thoroughly capable; part cash, balance in instalments. E 198.

FOR SALE — Complete printing plant with bindery in Los Angeles, Cal.; employs 35 to 40 hands; established 20 years; steady, profitable trade; owner wishes to retire and will sell at reasonable figure; terms to responsible party. E 203.

Publishing.

PRINTERS with money to invest should consult with us regarding publishing opportunities. Booklet "How." HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

FOR LINOTYPE USERS.

THE NEW IDEA DROSS RING goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only $1.50; over 300 in use. Send for circulars. F. D. Harris, Mckeesport, Pa.

FOR SALE.

A BARGAIN — One 37 by 52 Cottrell stop cylinder, 6 form rollers, table distribution, front chain delivery; $375 f. o. b. E 691.

A FUCHS & LANG bronzing machine for sale; takes sheet 25 by 14; $225 if taken at once; cost $350; used 7 months. F. J. STRANDHAGEN, Receiver, 84 S. Wabasha st., St. Paul, Minn.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

BOOKBINDERS' smashing machines, paper-cutters, stamping presses, McAdams paging machine, perforating and numbering machines, shears, roller backers, all guaranteed; send for list. RICHARD PRESTON, 167-C Oliver st., Boston, Mass.

COMPLETE VOLUMES of THE INLAND PRINTER, 1891 to 1908, both inclusive; all in first-class condition; name the price and take the books. B. M. SPENCER, 1418 W. Market, Louisville, Ky.

CYLINDER PRESSES — 2-revolution Whitlock pony, 27 by 31; also 39 by 52 crank bed movements, modern presses; pony Cottrell, 25 by 30; Potter, 40 by 54; drum cylinder ponies; Cottrell, 18½ by 22; Cranston, 17 by 24; guaranteed practically new; send for list. RICHARD PRESTON, 167-C Oliver st., Boston, Mass.

ENGRAVING PLANT FOR SALE — Plant in use by the Federal Engraving & Printing Company, 17 Hight st., Boston, will be sold in whole or in part; the plant is up to date in all respects, and includes Hoe band press, Goerz lens, Series IV, Goerz lens Series IV with prism, Levy 150-line screen, Levy 65-line screen, Dallmeyer lens, 2 Bogue electric lamps, Royle routing machine and motor, Royle beveler and motor, Royle wood and metal saw and motor, and other miscellaneous tools, machinery, implements and fittings of a fully equipped engraving plant. JOHN A. BRETT, Attorney, 6 Beacon st., Boston, Mass.

FOR SALE — One 34-inch ruling machine, hand power; 1 hand-power, round-corner cutter; 1 foot-power numbering machine; all are great bargains. Apply HOOVER-WATSON PRINTING CO., Indianapolis, Ind.

FOR SALE CHEAP — Huber 2-revolution fly-delivery printing-press, size of bed 36 by 52; condition good; liberal terms. GREELEY PRINTERY OF ST. LOUIS.

The Printer Can Not Afford to use a substitute or a weak gold ink on a high-class job.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used. It is not an experiment. Suppose you give it a test?

Write to-day for samples, prices, etc. Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD
Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

FOR SALE.

FOR SALE CHEAP FOR CASH.—One Eclipse job and book folder, takes sheet 18 by 24 to 36 by 48 and delivers on either third or fourth fold, price, $175; one 32-inch Dooley paper-cutter with new knife, $175; one 8 by 12 Challenge gordon job press with throw-off, $85; one 8 by 12 Franklin Gordon with throw-off and steam fixtures, $85; one 26½-inch Brown & Carver Oswego lever paper-cutter, $80; one 16-inch Challenge lever paper-cutter, $20; 20 full-size job-case cabinet, $15. THE MALLORY MACHINERY CO., Inc., 308-318 S. Charles st., Baltimore, Md.

FOR SALE, in part or as a whole, the printing plant of the Avery L. Rand Co., large edition printers, 18 Binford st., Boston, consisting of 2 rotaries, 2 perfecting presses, 2 2-revolution presses, 1 jobber, 5 cutting machines, and full bindery equipment. Apply for particulars to ASAPH CHURCHILL, Receiver, 178 Devonshire st., Boston, Mass.

FOR SALE — One 12 by 18 Chandler & Price Gordon press; one 14 by 22 Colt's armory press; one 3 by 5 Victor steel-die embossing press; one 12 by 18 Prouty press; one 10 by 15 Prouty press; one 14 by 22 Gally Universal press; one 10 by 12 Harris automatic press; one Monotype, caster and keyboard; one latest style Cottrell, 34 by 46, 4-roller press, with motor attached. E 200.

FOR SALE — One 44 by 60 Whitlock, 2-revolution, 4-roller, table distribution, tapeless delivery; one 38 by 55 Hoe, 2-revolution, 4-roller, table, tapeless, in good order; very cheap. E 263.

WILL SACRIFICE FOR QUICK SALE — One each: 32 by 46, 36 by 52, 44 by 56 Cottrell & Sons 2-revolution 4-roller presses, in good condition; $500 each f. o. b. E 688.

WANTED TO EXCHANGE a No. 10 Optimus 4-roller press or stereotype rotary Hoe magazine or newspaper press and other machinery for a No. 4 or No. 5 quick-change Linotype. E 204.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past two months for the following: Job printers, 4; Linotype operators, 7; operator-machinists, 6; superintendents and foremen, 6; all-around printers, 2; paperruler, 1; bookbinders, 2; bindery foremen, 3; make-up and ad.men, 3; compositors, 2; engravers, 2; metal engraver, 1; pressmen, 4; pressman-stereotyper, 1; proofreader, 1; proofreader-printer, 1; manager and estimator, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Artists.

WANTED — Commercial artist and designer. H. C. BAUER ENGRAVING CO., Indianapolis, Ind.

Bookbinders.

WANTED — All-round ruler and binders; 8-hour day; wages $25 per week; employment steady to steady and sober man. E 196.

BINDERY FOREMAN — Working foreman for medium-sized edition bindery doing high-grade cloth and leather work; must have thorough experience and knowledge of the business and be well posted on all costs of manufacture; one with proper executive ability and all-round technical knowledge to insure efficient supervision; good opportunity for reliable man. Address, with full particulars, BOOK MANUFACTURER, P. O. Box 177, Cincinnati.

Electrotypers.

WANTED — Electrotyper; thoroughly experienced electrotype finisher; must be first-class finisher on high-grade work; one with sufficient executive ability, habit and all-round knowledge of the business to act as foreman of medium size finishing room; good permanent position for reliable man; open shop. Address, with full particulars, ELECTROTYPER, P. O. Box 588, Cincinnati, Ohio.

Engravers.

WANTED — Experienced engraving house manager with some capital to develop one of the best prospects in the Middle West; plant well equipped with splendid line of trade. E 194.

WANTED — First-class half-tone etcher; steady man; state experience and salary expected. E 192.

Foremen, Managers and Superintendents.

FOREMAN of composing-room and pressroom, operating 2 Linotypes, 4 cylinders and 3 jobbers; small New England town; open shop; thorough workman with ability to superintend and make good. E 400.

MANAGER FOR PRINTING DEPARTMENT OF PUBLISHING HOUSE — Man who has technical knowledge of type and typesetting, electrotyping and pressework, knows paper qualities and values and the quality of engravings, who knows high-class work and how to procure it in typography, presswork and engraving; must thoroughly understand make-up for high-grade publication, catalogue and booklet work; excellent salary and permanent position. Address, giving age, experience and salary expected, THE HOME PATTERN COMPANY, 615 West Forty-third st., New York city.

PRACTICAL MAN WANTED — Steady position for the right man who has the capability and experience to act as technical manager of a general printing plant in northwestern city, employing about 50 to 75 persons in all departments; applications must be accompanied by references, giving age and nationality, single or married, in what capacity worked before, where and how long, habits, religion, union or nonunion and salary expected. E 78.

WANTED — Man, thoroughly versed in clerical end of 3 and 4 color process and letterpress work, as assistant to manager in a large corporation. E 170.

Compositors.

STEADY JOB in large St. Louis office for reliable, ambitious country printer; state experience and wages wanted. E 206.

Pressmen.

PRESSMAN, half-tone and high-grade commercial work, including color half-tones, for shop with 2 Colts and 2 Gordons in Pacific Northwest; salary to start $22.50; give references. E 180.

WANTED — Experienced book pressman to lease new plant with business assured. E 183.

WANTED — Platen pressman, experienced on high-grade commercial printing, to take charge of 5 presses; steady work; union shop. E 169.

Salesmen.

PRINTING MACHINERY SALESMAN wanted by manufacturer of well-known standard line of job-printing presses, paper-cutters, etc.; salary, commission and expenses; experience necessary; advise fully. E 174.

WANTED —A first-class, up-to-date salesman; must be experienced, sober, honest and be a *hustler;* very best of references required with record what he has accomplished; will pay highest consistent salary. FRED M. MEIERE COMPANY, Printers and Circular Letter Specialists, Indianapolis, Ind.

INSTRUCTION.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; an exact facsimile of Mergenthaler Keyboard; bell announces finish of line; detachable copyholder; instruction book; price, $4. THALER KEYBOARD CO., 502 "I" P" st., N.W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City. tf

METALS.

METAL TROUBLES CURED — I will tell you how to tone and care for Linotype, stereotype, Monotype, etc., metals; how to mix from raw materials and save one to three cents per pound; how to use old electros, etc., to mix metals; formulas; how to clean and get metal out of dross; have had 10 years' experience handling metals; will send simple, complete directions covering all phases of metal handling for $1 money order. G. A. RIGHTER, Water st., Decatur, Ill.

MISCELLANEOUS.

I WILL TELL YOU how to make a new ink reducer and dryer combined; best embossing composition; excellent tablet glue; how to print two or more colors from one cut without mutilation; I am using all these in my business, and experimented long to find them out; you can get all ingredients cheap in your town. Full instructions sent for $1 money order. LEWIS C. KING, 421 N. 13th st., Richmond, Ind.

$1 pays for one of our Franklin Type Fobs; made of real, new type, spells your name clearly, is heavily silver-plated and made by expert chainmakers; just the thing for personal use or gifts to friends; every printer should have one of these novelties of lasting value. Write us. Type Fob Company, 870 Broad st., Newark, N. J.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

All-around Men.

ALL-ROUND PRINTER, 10 years' experience, thorough compositor, good platen pressman, understands purchasing, estimating and cost accounting; good education and habits, no boozer; small office preferred. E 284.

IMPOSER and all-round man in book and job office is open for situation. E 181.

Bookbinders.

WANTED — Good steady position by a first-class paper ruler; references if required. E 168.

Editors.

MANAGER OR EDITOR, daily, fine record as builder; let me submit proofs; consolidation causes "shake-up." DAVIDSON, 706 Park ave., Meadville, Pa.

Foremen, Managers and Superintendents.

FOREMAN wishes charge of pressroom; 20 years' practical knowledge; not a boozer; can furnish best of references; New England preferred. E 186.

JOB PRINTER with long experience in the best class of printing, part time as producer and part as executive, is open for executive position where a thorough, reliable, know-how man is required; union. E 197.

MANAGER, assistant manager or superintendent, competent, experienced, practical, correct estimator, successful sales experience, first class, will change. E 295.

SITUATION as manager or superintendent of printing plant in West; bold position as manager now. A. R. M., 300-218 LaSalle st., Chicago.

SITUATION WANTED as superintendent of plant or foreman of composing-room by practical man with years of experience; a good organizer and a hard worker; well posted on card-index and loose-leaf manufacture; 7 years with one concern and 5 with another; absolutely capable of handling any size plant or any end of the business, as shown by past record. E 130.

YOUNG MAN, 11 years' experience in printing, blank-book and paper business, desires position as business and office manager. E 208.

SITUATIONS WANTED.

Miscellaneous.

CHEMIST with experience in the printing trades seeks position with responsible art printing house where his services will be appreciated. E 188.

Operators and Machinists.

OPERATOR-MACHINIST of 11 years' experience wants day situation on Pacific Coast, preferably Southern California; if you appreciate clean, accurate work, 5,500 nonpareil an hour, and machine properly cared for, address E 202.

Photogravure.

PHOTOGRAVURE —An experienced photogravure etcher desires position or association with a responsible party; is also a first-class retoucher of plates and carbon negatives. E 162.

Pressmen.

AN ALL-AROUND PRESSMAN, experienced in cylinder presswork of all kinds, automatic feeders, folding machines and Cottrell web presses, wants to get away from large city; will go anywhere; union. E 177.

FIRST-CLASS PRESSMAN wants position on cylinder or platen; can do any kind of work; strictly temperate; union. E 199.

SITUATION WANTED by a first-class newspaper pressman; 20 years' experience. E 173, care New York Office INLAND PRINTER.

Salesmen.

PRINTING SALESMAN with good knowledge of engraving, lithographing and blank-books will change; practical printer, correct estimator. E 485.

Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. E 67.

SITUATION WANTED — Stereotyper of 12 years' experience desires position or else a helper in New England; strictly sober. E 56.

WANTED TO PURCHASE.

WANTED — Secondhand book folder to fold sheet 19 by 25, 3 folds; cash for the right machine at right price. ZIEGLER PRINTING CO., Butler, Pa.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. W. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass Rule and Brass Galleys.

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio, 71 sizes and styles calendar pads for 1910. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago, New, rebuilt. 7-9

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3740 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory. 11-9

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRO CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, Manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg, Chicago; factory, Long Island City, N. Y. 10-9

Pressroom Utilities.

YOU CAN SHAVE with a piece of glass and you *can* set gauge-pins without a tympan gauge square, but is it worth while? All dealers; only 25 cents.

Printers' Blocks.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks. 6-9

Printers' Machinery and Materials.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods, Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc. 6-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM, SAML, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet compositions. 6-9

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-9

Purchasing Agent.

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited. 6-9

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 6-9

Typefounders.

AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-9

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

IT'S GREAT! *"The finest line of advertising ever offered to printers"*—writes an enthusiastic client. Booklets, Blotters, Folders, etc., with two-color cuts at little cost, *are* great aids in selling printing. *You* need this service. Let us convince you. FRANK ARMSTRONG ADV. CO., Des Moines, Ia.

To Users of the Monotype Machine

Our price for Keyboard Paper, with ROUND PERFORATIONS, is still 6 CENTS per pound. Satisfaction guaranteed.

COLONIAL COMPANY - - Mechanic Falls, Maine

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

PROMPT AND EXPERT

KNIFE-GRINDING SERVICE

We make a specialty of Paper Cutter and Lithograph Stone Knife grinding.

E. C. KEYSER, 300 Dearborn Street, CHICAGO ('Phone, Harrison 7594)



PRINTERS Write on your business letter-head to R. CARLETON ENGRAVING COMPANY, Omaha, Neb., for the LATEST COPYRIGHT—

LODGE CUT CATALOGUE

100 Illustrations. Book, "When Papa Rode the Goat." Colored plates, Many fearful things. 15 cents by mail, to printers only.

WE PAY THE HIGHEST PRICE FOR WASTE PAPER

Send us sample to-day and see how many $$$$$$ you can gain. We pay the freight. We can use your waste paper no matter where you are.

GUGLIUCCI PAPER CO. 3, 5, 7, 9 Adie St. Providence, R. I.



Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

Engravers and Three-color Operators earn $20 to $50 per week. Only College in the world where these paying professions are taught successfully. Established sixteen years. Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. Graduates placed in good positions. Write for catalogue, and *specify course in which you are interested.*

ILLINOIS COLLEGE OF PHOTOGRAPHY or 881 Wabash Avenue, RISSELL COLLEGE OF PHOTO-ENGRAVING Effingham, Ill.

L. H. RISSELL, President. No Saloons in Effingham.



Model B, Job Press Counter

DURANT MODEL B JOB PRESS COUNTERS

Can be furnished with simple attachments for perfect operation on all sizes and makes of platen presses. Ask us or your dealer for the details.

The W. N. DURANT COMPANY, Milwaukee, Wis.

We are Manufacturers of the Highest Grade of

"LINO" "AUTO"
"STEREO" "MONO"
"ELECTRO" "COMPOSO"

TYPE METAL

"Reg. U. S. Pat. Off." M & E

Merchant & Evans Company
(Successor to Merchant & Co., Inc.)
Smelters and Refiners

Philadelphia
New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

HAND-CUT OVERLAYS

Made by some of the best pressmen in Michigan. Much can be learned by dissecting them. Six for $1.

F. A. JOHNSON . . . . . Corunna, Michigan

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street CHICAGO

DIXON'S

Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

ECONOMY QUADS



New Practical and Economical

at reasonable prices.

GLOBE TYPE FOUNDRY

271 Wabash Ave., CHICAGO, ILL.

This Ad set in our Globe Condensed. Patent Applied For.

A Modern Monthly—All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the year of 1909 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER

155 WASHINGTON STREET, CHICAGO

CUTS *for* ADVERTISERS

Our CUT CATALOGUE shows thousands of beautiful and appropriate half-tone and line cuts for booklets, catalogues, circulars, magazines, papers, etc. Over 100 pps., 9¾ x 12½, 50 cts. (refunded on $2 order). HEALTH BOOK—Full-page art pictures from original photographs of sixty-five of the most beautiful women in the world. Electros for sale, 35 cts. Both 75 cts. Stamps taken.

SPATULA PUB. CO., 100 Sudbury Bldg., Boston, Mass.

PRINTERS COLOR BLOTTERS

CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS

YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP

OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively**. They are a credit to the printer and never fail to bring in business. Particulars free. **Write today. on your letterhead: CHAS. L. STILES, Columbus, Ohio**

"THE PRINTER HAS HIS UPS AND DOWNS"

CARBON PAPER for the PRINTER

General knowledge in these days is not enough to satisfy the up-to-date printers. To sell to modern merchants he must know how to manufacture manifold books. Then comes the question of carbon paper. Our price list will give you a few tips as regards quality and assortment. We will send on a full line of samples for Pen, Pencil and Typewriter with discounts.

WHITFIELD CARBON PAPER WORKS, 346 Broadway, New York City

Auld's Bodygum

Added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishing long time. **$1.40** per lb. Trial sample mailed for 25 cents.

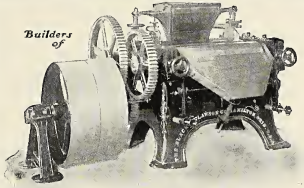
MANUFACTURED BY

HAMPTON AULD, 798 Mt. Prospect Avenue, NEWARK, N. J.

GEO. W. LEWIS, Selling Agent - - - - - 628 E. 135th Street, NEW YORK
GEO. RUSSELL REED CO., Inc., Exclusive Western Agents, 645 Battery Street, SAN FRANCISCO, CAL.
L. E. DAVIS - - - - - - - - 5332 Delancey Street, PHILADELPHIA, PA.

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.



3 Chilled-Iron Roller INK MILLS

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 Inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

The Universal Wire Loop



Quick Stringing Saves Time. Universal Loop Adjustable from ⅛ to ⅞ of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.



WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street

DETROIT - - - - MICHIGAN

PATENTED

This cut illustrates one of the various sizes of hangers for books ⅜ to 2 inches in thickness.

THE GLOBE SPECIAL MACHINERY CO.
JOS. E. SMYTH, Pres. *Manufacturers of*
PRINTERS', BOOKBINDERS' AND ELECTROTYPERS' MACHINERY
Machinery Rebuilt and Repaired. Day and night force. No delays.
Telephone, Monroe 456. Expert mechanics.
11-19 South Jefferson Street, CHICAGO.



The PAASCHE Air Brushes
are *absolutely* the best for coloring post-cards, calendars, novelties, show-cards, price tickets, advertising posters, signs, etc. Write us for catalog now.
PAASCHE AIR BRUSH COMPANY
7-9 Blue Island Avenue CHICAGO, ILLINOIS

Embossing is Easy
IF YOU USE
Stewart's Embossing Board
Simple — Economical — Durable
Sheets, 6x9 Inches
80 Cents a Dozen, Postpaid
The Inland Printer Company
130 SHERMAN STREET, CHICAGO

JUERGENS BROS CO.
Announcement
On and after May 1st Juergens Bros. Co. will be located at 167 Adams St. Chicago occupying 2 entire floors. With larger quarters and better equipment and the installation of all modern improvements and machinery with facilities increased we will give our patrons better service than ever before.
ARTISTS, ENGRAVERS AND ELECTROTYPERS
167 ADAMS ST. CHICAGO.
TELEPHONE FRANKLIN 640.
PRIVATE EXCHANGE TO ALL DEPARTMENTS.
THE ONLY ENGRAVERS AND ELECTROTYPERS WITHIN THE LOOP.

DANISH BOND
has become so well known by commercial men that every printer should carry it in stock. You can not afford to offer a substitute.
THE QUALITY OF PAPER
suggested and used by the local printer is of vital importance. Danish Bond is a fixed standard—a quality meeting the requirements of the most discriminating.
DANISH BOND is a leader among all bond papers—very strong and durable, carried in nine distinctive colors and white. Sample sheet will be supplied by your nearest agent, or write to us direct.

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WILKINSON BROS. & CO., Philadelphia, Pa.
E. F. BOND PAPER CO., Baltimore, Md.
DWIGHT BROS. PAPER CO., Chicago, Ill., and Milwaukee, Wis.
CENTRAL OHIO PAPER CO., Columbus, Ohio.
BARBER & ELLIS CO., Ltd., Toronto, Ont., and Winnipeg, Man.
O. W. BRADLEY PAPER CO., St. Louis, Mo.
HUDSON VALLEY PAPER CO., Albany, N. Y.
R. M. MEYERS & CO., Rochester, N. Y.
CARPENTER PAPER CO., Omaha, Neb.
CARTER, RICE & CARPENTER PAPER CO., Denver, Colo.
KANSAS CITY PAPER HOUSE, Kansas City, Mo.
E. C. PALMER & CO., New Orleans, La.
McCLELLAN PAPER CO., Minneapolis, Minn.
BLAKE, MOFFITT & TOWNE, Los Angeles, Cal.
PACIFIC PAPER CO., Portland, Ore.
CRESCENT PAPER CO., Indianapolis, Ind.
R. H. THOMPSON CO., Buffalo, N. Y.

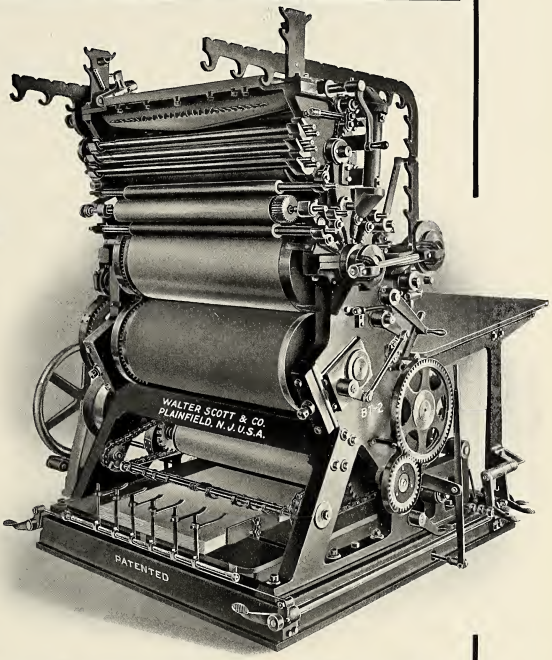


B. D. RISING PAPER COMPANY
HOUSATONIC, BERKSHIRE COUNTY, MASS.
Makers of the well-known Housatonic, Barrington and Danish Bond, Linen and Ledger Papers.

The Press You Have Been Waiting For!

"Built by the People who Know How"

SCOTT
ROTARY
OFFSET
PRESS



MADE IN THREE SIZES

No. 2 — 28 x 38
No. 3 — 32 x 46
No. 4 — 36 x 50

OTHER SIZES BUILT TO ORDER

Patented Features

Correctly proportioned Cylinders for absolute register at high speed.

Finest Ink Distribution with correctly proportioned rollers and cylinders to give greatest distributing effect.

Positive control of sheet from feeding until it is delivered.

New Blanket Reels with individual clamp adjustment to perfectly tighten blanket.

Quick-action Plate Clamps adjustable at both ends.

Finest Water Distribution with vibrating brass roller and minute adjustment.

Instantaneous Ink and Water Roll Throw-offs.

Perfect Sheet Delivery.

Automatic Trips for Impression and Transfer Cylinders.

Hand or Automatic Feed. Any style or make of feeder can be applied.

Send for New Descriptive Circular, Prices and Full Information

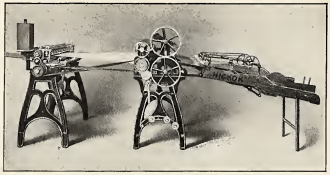
NEW YORK OFFICE
41 PARK ROW

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

PLAINFIELD, NEW JERSEY, U.S.A.

CHICAGO OFFICE
MONADNOCK BLOCK



Web or Roll Disc Ruling Machine, with Cutting-Off Attachment

We manufacture all types of Disc Machines

HICKOK

Paper-Ruling Machines

AND Ruling Pens

Bookbinders' Machinery

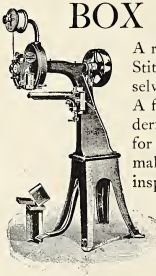
The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844 INCORPORATED 1886

SPECIAL

TO CARDBOARD BOX MAKERS



A revelation in Box Wire Stitchers. None but themselves can be their parallel. A full line of these wonderful stitchers now ready for delivery. All paper box makers specially invited to inspect them. ¶ We are headquarters for all sizes of stitching wire of the best quality by the case or ton.

Printed matter on application

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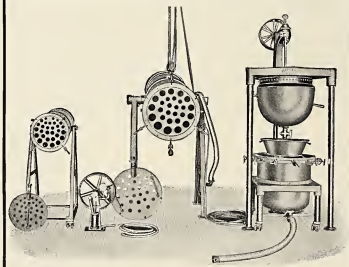
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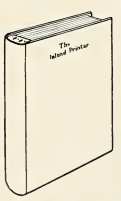


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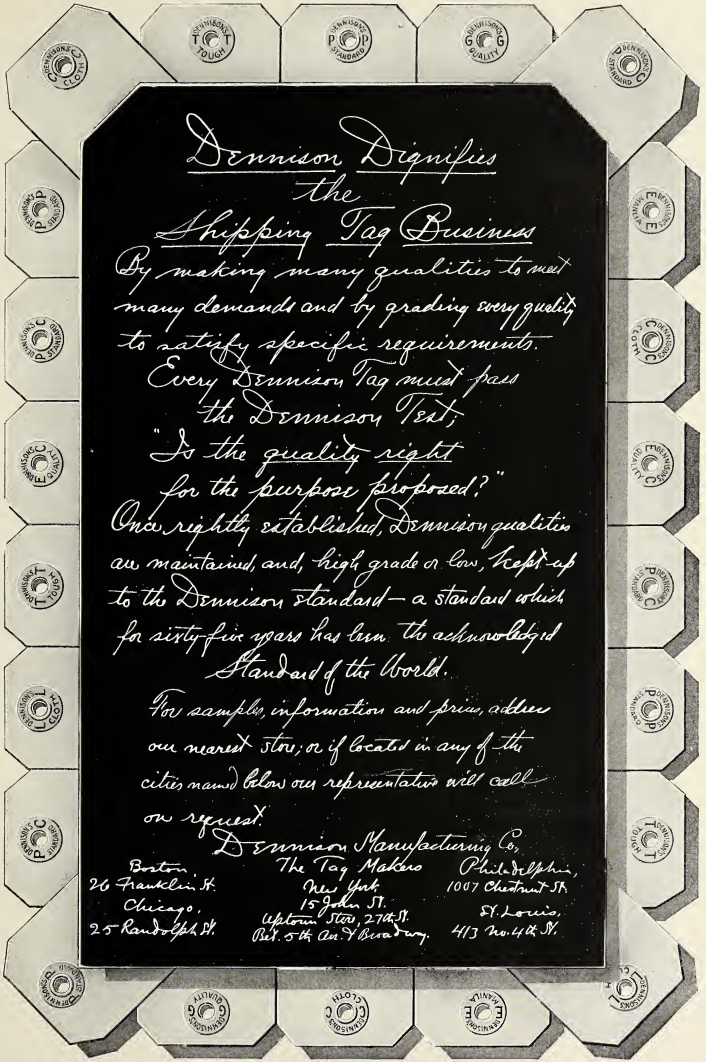
Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING
By N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Colorwork by FREDERICK E. IVES and STEPHEN H. HORGAN

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Pin out of tympan showing flush end adjustment

FOR


Pin out of tympan showing flush side adjustment

A


Pin in tympan showing maximum end adjustment

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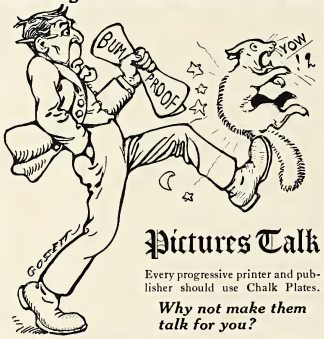

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Receiver's Sale of Printing Plant

In pursuance, and by virtue, of a decree of the Circuit Court for the County of Wayne, State of Michigan, in Chancery, made and entered on the sixteenth day of April, A. D. 1909, in a certain cause therein pending, wherein UNION TRUST COMPANY, TRUSTEE, is complainant, and WINN AND HAMMOND, a Corporation, is defendant, NOTICE is hereby given that I shall sell, at public auction, to the highest bidder, at the southerly, or Congress Street, entrance to the Wayne County Building, City of Detroit, County of Wayne, State of Michigan (that being the building in which the Circuit Court for the County of Wayne is held), on MONDAY, THE SEVENTEENTH DAY OF MAY, A. D. 1909, at twelve o'clock, noon, standard time, on said day,—**all of the plant and property of said defendant, situate and being at and in the premises described as Nos. 152, 154 and 156 Wayne Street, in the City of Detroit, Michigan, said property being more particularly described as all machinery, tools, printing and binding apparatus, fixtures, stock — on hand, in process of manufacture and manufactured — bills and accounts receivable, GOOD-WILL and all other property of every kind and description and wherever situated belonging to the said mortgagor.**

HENRY G. NICOL,
Circuit Court Commissioner.

RUSSEL, CAMPBELL, BULKLEY AND LEDYARD,
Solicitors for Complainant.

Full information regarding the above property and the sale thereof will be furnished upon application to

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DETROIT, MICHIGAN

The HUMAN FIGURE



By J. H. VANDERPOEL

The HUMAN FIGURE

Drawing and Construction by John H. Vanderpoel

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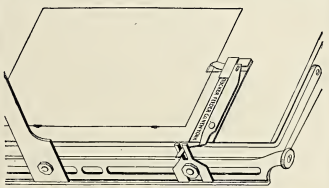
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Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

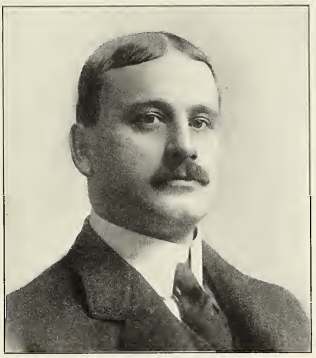
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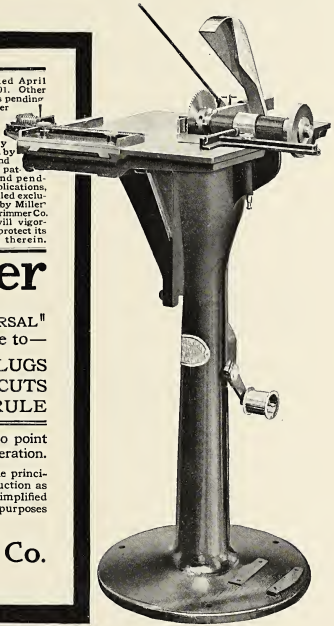






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Sawing and Trimming to point measure, mitered or straight, at a single operation.

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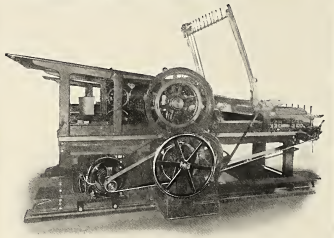
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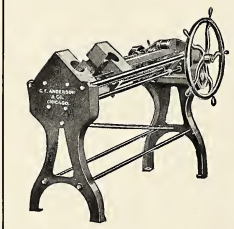
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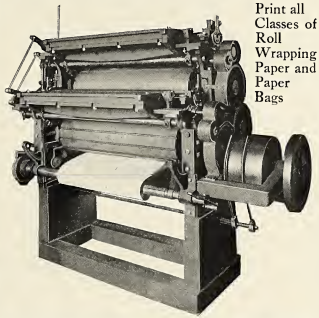
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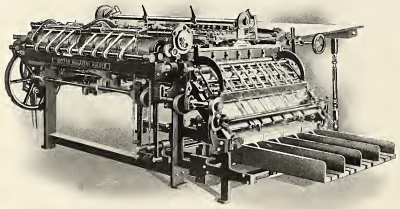
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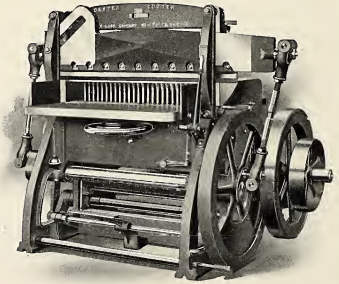
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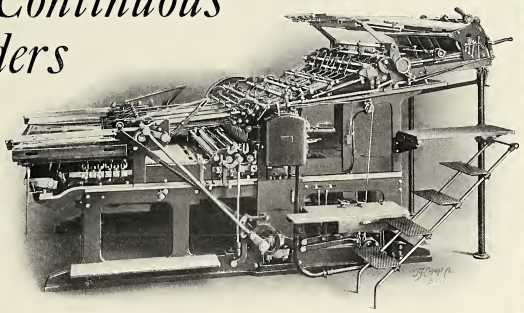


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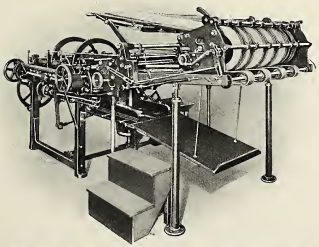
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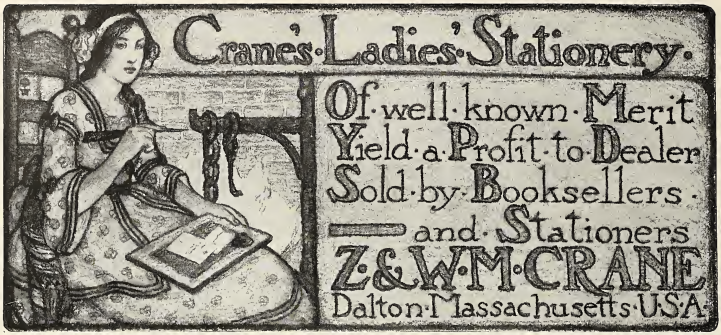
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The announcement of a new sample-book is not so rare as to occasion any undue excitement, yet there are sample-books and sample-books and, again, sample-books.

The WORONOCO BOOKS are ***Sample-books;*** not the ordinary garden variety, in other words.

The two show 215 different kinds of papers; Bonds, Linens, Ledgers, Books and Covers. Some are standard papers, some are special and every one of them as practical as it is good.

The two books have been printed by some mighty good printers, so they not only contain ideas, but generate them, and ideas are worth money.

If you haven't received your set, it doesn't necessarily mean you are not on our list; yet if we were you we would find out whether one was coming. It will be worth having the set to show your customers you have all the new things, if for nothing else. Remember, the books are for responsible printers, publishers, advertising men, designers, and large consumers of high-grade advertising literature.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Printer *and* Publisher

is the Canadian printer's local paper. It is the only printing journal in Canada and is the organ of the Canadian Press Association. You know the value of a local paper to the advertiser; you realize its direct benefits to the reader in keeping him fully informed on what is going on in his own locality.

Every month

The Printer & Publisher

goes to all parts of Canada from coast to coast, covering the entire field. With its news of the month in gossipy form and various useful features, which make it a practical aid to the printer, its advantages to the advertiser who wants to cover the Canadian field and do it thoroughly can not be questioned.

Send for rate card and further information

Published every month in Toronto, Montreal, Winnipeg

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

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CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street
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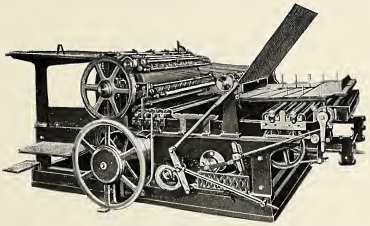


"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

THE really Progressive Printer in considering the purchase of a new cylinder press sums it up thus wise: I need a press that's always there; that gives quick results for the time spent in making ready; that's handy to work around; that's easy to operate; that has no off days; that's dependable in every way; whose use will show at the end of the year a balance on the right side of the ledger—and he buys a



WHITLOCK

Isn't it time for you to get in line, too?

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 41 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

"Common" or "Preferred"

¶ "Common" or "Preferred" applies to Electrotypes and Nickeltypes as well as stocks. You have had experience with the common kind. No use to talk about them. The results from our ELECTROTYPES and NICKELTYPES are equal in printing qualities to the patterns from which they were made, without inflicting injury upon the originals.

ELECTROTYPE ACME COMPANY

Acme Electrotype Company

341 Dearborn Street, Chicago

Time is Money In a Printing Plant



Key Type of Metal Set for Wall Mounting.

You can save time—enough of that wasted time which you and your employees now spend in stair-climbing and running around, to effect a considerable saving in operating expenses; this means larger profits. You can do this by installing a

Western Electric Automatic Intercommunicating Telephone System.

Such a system is complete in itself. It requires no operator. It calls only for a small investment. It pays for itself in a few months' time and enables you to be, *in fact*, complete master of your plant, because it enables you to get in instant touch with any of your departments.



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We have all types of intercommunicating telephones for any number of stations and for every condition of service. It will pay you to write our nearest house for Bulletins Nos. 2244, 2245 and 2266.

WESTERN ELECTRIC COMPANY

Exclusive manufacturer of all telephone apparatus used by the entire "Bell" System, with which every business man in America is familiar.

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New York
Philadelphia
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WESTERN
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PACIFIC
San Francisco
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Salt Lake City

Northern Electric and Manufacturing Company, Ltd., Montreal and Winnipeg

Where Buckeye Shows Best

Our sample book, alone, will not give you an adequate idea concerning the superiority of Buckeye Cover.

You must have the sample book; but to have it make you thoroughly "Buckeye Wise" you must *put it alongside a line of higher priced covers.*

In no other way can you arrive at a full appreciation of the profit possibilities that lie in the use of Buckeye Cover to duplicate your competitor's *effect* at a lower price.

Buckeye Cover

works and wears better, and looks as well, as most covers sold for double the money.

It bulks thick for its weight, folds easily, and comes in so many tints and shades that you can almost allow your customers to specify the color of the stock as they do the color of the ink. Buckeye Cover is moreover the *only* cover at anywhere near its price that will invariably *emboss without cracking.*

Buckeye Cover enables you to give your customers *better work for the same money* and enables you to make *a bigger profit on the same work.*

Send for sample book and make the test yourself — or ask one of the following jobbers for sample sheets:

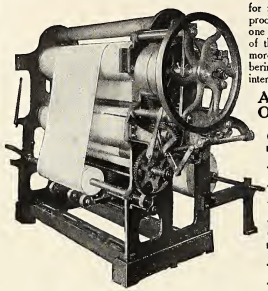
BUFFALO, N. Y.	The Alling & Cory Co.
CHICAGO, ILL.	James White Paper Co. *(Ulster Cover).
CINCINNATI, OHIO	The Chatfield & Woods Co. The Whitaker Paper Co. *(Highland Cover). The Cincinnati Cordage & Paper Co. *(Psyche Cover). The Diem & Wing Paper Co.
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NASHVILLE, TENN.	The Whitaker Paper Co. Graham Paper Co.
PITTSBURG, PA.	The Alling & Cory Co. The Chatfield & Woods Co.
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Makers of Good Paper in Hamilton, Ohio, since 1848

* Private brand name.

Automatic Presses



for *roll* or *sheet* products — printing one or both sides of the web one or more colors. Numbering, perforating, interleaving, etc.

All in One Operation

Save Labor

Floor Space

Power

¶ Advise principal sizes and class of work so that we can offer suggestions as to suitable size and style press and quote prices.

MEISEL Press & Mfg. Co.

944 to 948 Dorchester Avenue, BOSTON, MASS.

Special Presses for Cash Salesbooks, Tickets, Wrapping Paper, Labels, Wrappers, Bills of Lading

THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

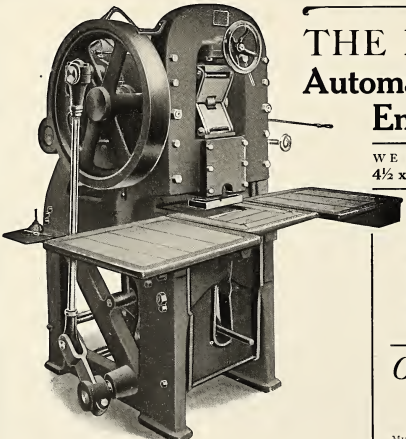
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Lettering for Stationers
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THE NEW CARVER
Automatic Stamping and Embossing Press

WE MAKE THE FOLLOWING SIZES
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USERS of our presses, who are in a position to *know by comparison*, say that our machines are less likely to get out of order; require the least repairing; yield more in a given time at a less cost, and produce a class and variety of work *excelled by none*.

An investigation will prove it.

C. R. Carver Company

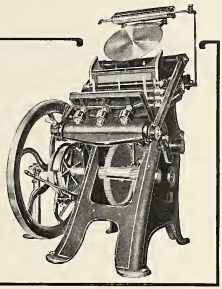
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PHILADELPHIA, PA.

Canadian Agents:
MILLER & RICHARD, ... Toronto and Winnipeg.
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PARSONS TRADING CO., Sydney, Mexico City and New York.

Quality
Quantity
"Prouty"
Quietly

Without effort or strain; results assured; profits inevitable and perfect satisfaction universally

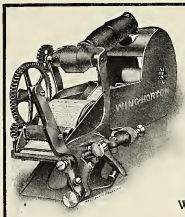
OBTAINABLE THROUGH ANY RELIABLE DEALER



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL STREET, BOSTON, MASS.



NEW
Wing-Horton Mailer

Some of the largest and most progressive publishers in this and foreign countries are adopting the WING-HORTON MAILER.

There is a Reason!

Would it not pay you to investigate?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

James White Paper Co.



TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

Masterpieces in Type

The type faces which we have designed for printing in imitation of lithography are recognized as masterpieces. If you haven't seen them, send for specimens of

Litho Roman

Bold Litho Condensed Litho

TITLE LITHO ROMAN

You cannot afford to be without one or more of these trade winners.

Inland Type Foundry

SAINT LOUIS CHICAGO NEW YORK



The Star Composing Stick is Perfect, But--

--The Steel WEDGE LOCK Makes It Better

By a recent improvement in the locking device (the thumb-screw) of the movable knee, we have added another advantage. THE WEDGE LOCK, being a steel wedge placed between the knee-band and knee, guided by slot, quickly operated with thumb, instantly forces locking device into mesh. A more rapid action and far more convenient. With this improvement the Compositor will have the most perfect composing stick manufactured. This adjustable stick, graduated, can not slip; is instantly set, and is not affected by any amount of "squeeze." A perfectly reliable, rigid knee, absolutely accurate, convenient, and "comfortable." Scientifically constructed of high-grade polished materials, beautifully finished, made in popular sizes. You do not find all these good points in others.

It saves "kicks" because no time is lost fussing around trying to set a truly rectangular form. Dropping on the floor does not disturb the measure. Once set, it can not slip and "stays put" regardless of carelessness. It is lighter and neater, more convenient to handle, less tiresome than any other stick. It is more quickly set than any other. Graduated to half-ems, it has no eccentric movement. It can not be wedged out of measure by tight spacing. It has no holes to wear larger nor pins to wear smaller as in other sticks. The grooves will not be worn by continued use.

It has the proper allowance for "squeeze" to make lines lift when locked up with machine-set matter. A multiple of short measures set in this stick make up properly with lines set the combined length of the short ones. This is true of no other stick. It has more capacity by 6 to 8 ems than any other stick of equal size. It is the longest-lived graduated stick made. This Stick is manufactured in both nickel-plated steel and brass. Send for our new booklet.

FOR SALE BY SUPPLY HOUSES *GENERALLY*

THE STAR TOOL MFG. COMPANY

17 West Washington Street, Springfield, Ohio, U. S. A.

A Rapid Package Sealer

ESPECIALLY ADAPTED

to various uses in Binderies, Printing Plants, Lithographers, Photo-engravers, Stationers, Paper Dealers and Die Embossing Establishments.



A Rapid Sealing and Moistening Machine

$5.00

"Bull Dog"



This modern device has no equal, does away with the untidy twine, sealing-wax, rubber band or paste system of wrapping packages. Saves time in shipping-room. Its gummed tape (strongest adhesive qualities) when applied to package by our "BULL DOG" Sealer produces a thoroughly secured and perfectly wrapped package. The tape can also be printed with your name and address, thereby creating publicity of your business. With the use of this Rapid Sealer all packages will leave your establishment carefully and artistically wrapped, which is an important factor in the eyes of your customer. Send us your order to-day. It will pay for itself as an advertisement and as a credit to your business.

JAMES D. McLAURIN CO., Inc.

P. O. Box 1241 NEW YORK, U. S. A.

To producers of good business stationery

The printer or lithographer who secures the *best* paper values for *himself* can, in turn, give his *customers* the most for their money in finished stationery. And, *giving the customer best value* is the *only known method* of building up a *profitable* printing or lithographing business.

Pinching on paper *quality* to reduce *prices* does not produce *better values*—rather the contrary.

The problem is to secure the lowest possible prices on *fixed* standards of quality. We have solved it for you.

By selling bond and writing papers *direct* to responsible printers and lithographers, *never* through jobbers, and *only* in case lots of 500 pounds *or more*, we have cut the *usual* selling and distributing costs practically *in half*.

We have made *every one* of the five grades of bond paper and five grades of writing paper called

Wroe's Writings

a *standard* of *value* because of its unequaled quality and *uniformity at its price*.

If you believe in the modern method of building your business by giving best values, send for the May number of our interesting house organ —Wroe's Writings—and get *all* the story. It will both *make* you and *save* you money.

In the next column is reproduced one of our May advertisements that are being read by a million business men in System, World's Work, Outlook, Review of Reviews, Profitable Advertising, Factory and other magazines.

This advertising is producing *new* customers for the wise printers and lithographers who buy our highest grade—Construction Bond. It will do the same for you.

Read the ad. carefully and send at once for the May Wroe's Writings, which gives complete size, weight, color and price-list of all our papers. Write

W. E. WROE & CO.
Mill Agents Warehouse Stocks
313 Michigan Boulevard, Chicago

The *value* of every sales-producing effort must be measured by its *comparative cost.*

Whatever *costs* more must *produce* more in proportion, or it's a waste of money. But there is always some price that gives the *maximum* result per dollar invested.

In your business stationery you can secure a real *sales-producing* dignity and impressiveness at a price that gives you the *maximum* result for your money—if you specify

CONSTRUCTION

Best at  *the Price*

BOND

It has all the essential qualities of the most expensive papers, and because it is sold *direct* to responsible printers and lithographers, *never* through jobbers and *only* in case lots of 500 pounds or more, *you save* the usual costs of distribution and secure

Impressive Stationery at a Usable Price

Some hundreds of the most important printers and lithographers who give best value, recommend Construction Bond for these reasons. If yours refuses to supply you, write us on your business letter-head for Portfolio of Specimens and the names of those in your locality who *will* supply you. Write to-day.

W. E. WROE & CO.
313 Michigan Boulevard, Chicago

TWO-COLOR 15 x 18

HARRIS PRESS

$2,550

Good as new. Has not run over 1,000,000 impressions. Envelope attachment and Motor included. Cost, $3,725. Out of its class in present office. *Address*, E 167, care Inland Printer, Chicago, Ill.

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.— post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

Read by British and Colonial Printers the World over.

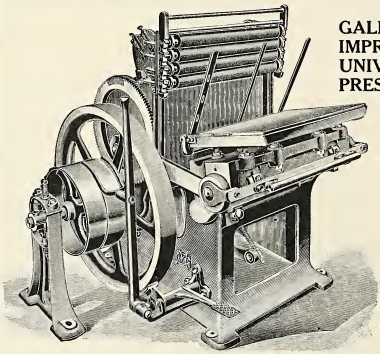
The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

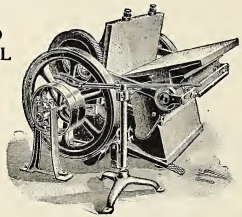
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RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

American Representative, A. O'DONOGHUE, 535 W. 125th St., New York



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase No. 2 - - 23½ x 31 inside chase
No. 1½ - - 22½ x 30¼ " No. 3 - - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

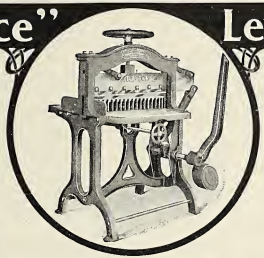
Quarto Medium, inside chase,	10 x 15	Embosser No. 1, inside chase,	21¼ x 22
Half Medium, "	13 x 19	Embosser No. 2, "	24 x 26
Half Super Royal "	14 x 22	Stamper No. 3, "	24 x 26
Super Royal No. 4, "	17 x 25		

4 Styles Printing Presses — 5 Combinations
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THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U. S. A.
SOLE MANUFACTURERS

The "Reliance" Lever Paper Cutter



DO YOU KNOW that it takes more current to *start* an electrically driven paper cutter than it does to run it for several minutes? A "Reliance" Lever Paper Cutter will save its cost in a short time on small jobs for which *you can't afford* to start your big machines.

MADE BY
Paul Shniedewend & Co., Chicago

THE Newell Printing Co., of Falls Church, Va., says: "The little 'Reliance' is the truest cutter in the shop, and the men always use it when they want *square* stock." You get square cuts when you *use* the Reliance, and a square deal when you *buy* it. Write for circular and prices.

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The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.
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AND THE

FREIE KÜNSTE
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This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

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A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials.

ONE DOLLAR PER YEAR

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Quality, Service and Satisfaction characterizes **Mentges "IMPROVED" Folders** wherever in operation.

Special Features—

Milled Steel Rollers,

Spring Cushion Boxes,

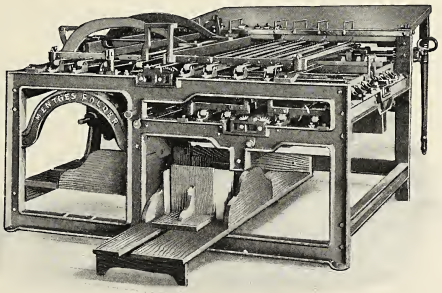
Polished Steel Folding Knives with **saw-tooth edges,**

Gear-driven Paster,

Gripper Straightener,

Back Retarders,

Eccentric Push Packer that slides in a Babbitted Journal.



Special Features—

Polished Steel Supplement Table,

Five-ply Maple-faced Iron-enforced Feed-Table, etc.,

Entirely **gear-driven,**

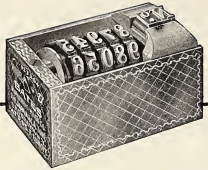
Equipped with **Babbitted Journals** throughout,

Cast-iron **Frame,**

Double Cap, screwed together.

Information on request. Prices and Terms reasonable.

MENTGES FOLDER COMPANY, Sidney, Ohio



Will You Try This Machine for One Month?

If you'll agree to give it a thorough trial in your shop, we'll send you one of the improved **Bates Typographic Numbering Machines.** Use it for one month as much—as hard as you can. Then, if you are not satisfied that the Bates is the best press numbering machine made—that it will readily save enough to pay for itself—return it to us at our expense.

You get this opportunity to test a Bates because we want you to know how much better it is than any other typographic numbering machine on the market. And the only way to do that is to have you test it in your day's work.

"Made Like a Watch"

The Bates is positively the best press numbering machine you can buy. It is "made like a watch"—by expert watchmakers, in fact.

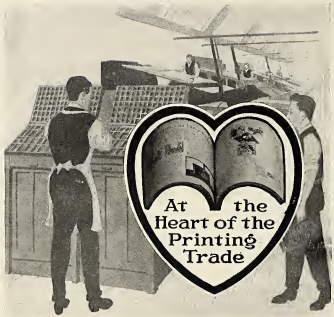
The Bates is type-high, and designed to be locked in the chase with or without type matter. It is simply constructed, nothing to get out of gear, yet strong enough to stand the hardest usage. The working parts are made of a highly tempered carbon steel—the frame of a tough bronze composition metal that possesses extraordinary durability. The figures, engraved on best quality steel wheels, are practically indestructible.

The Bates is automatic, numbers from 1 to 99,999 consecutively, and can be set so as to skip any numbers desired, when more than one form is used to a page. It can't slip. Every Bates is tested at our factory up to 15,000 impressions per hour. There is hardly any numbering job that can't be handled with a Bates.

Write us at once, saying you'll test a Bates Typographic Numbering Machine in your shop for one month. Enclose $8—the price of the machine—and we'll send you one of our machines immediately. Use it a month. Then, if you are dissatisfied, return it at our expense. We'll refund your $8. But don't hesitate—write—now.

The Bates Numbering Machine Company

710 Jamaica Avenue **Brooklyn, N. Y., U. S. A.**



Every phase of the printer's activities is treated in a practical way in the pages of

THE AMERICAN PRINTER

Regular departments in Typography, Presswork, Commercial Art, Designing, Photo-Engraving, Lithography, Office Accounting and Bookbinding are conducted by masters of these subjects. The best work of the best printers, illustrators and engravers is reproduced—often in full size and color. New processes are described—new ways of doing old things suggested.

Printers and purchasers of good printing find THE AMERICAN PRINTER a source of inspiration and a veritable education. Sellers of printing supplies recognize it as the most successful medium through which to get business from the trade.

The subscription price of THE AMERICAN PRINTER is $2.00 a year. Advertising rates will be furnished on application. Subscribe for it—study it—advertise in it.

Oswald Publishing Company, 25 City Hall Place, New York

THERE IS MORE GENUINE QUALITY

pure luster and permanent body found in the use of our famous

AMBITION BLACK

than in any other printers' black ink manufactured. We sell it at 40 cents per pound—and it is worth more. Every pound is uniform in quality. We want you to try at least a trial order, and its use will convince the most skeptical as to our claims.

Suppose you ask for specimen work

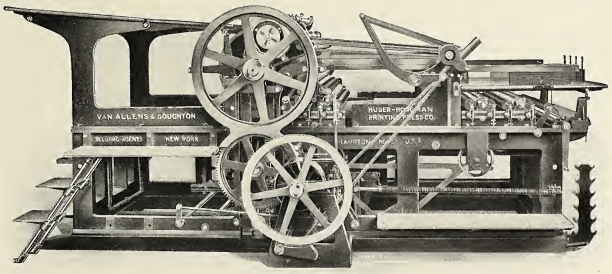
New York
Philadelphia

THE JAENECKE PRINTING INK CO.

St. Louis
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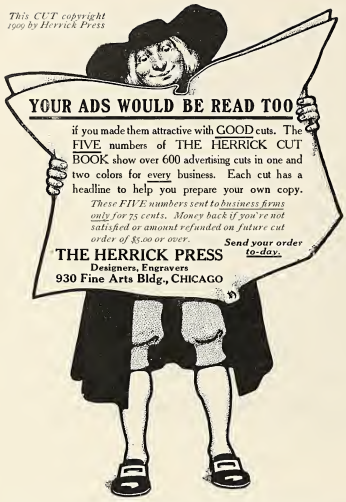
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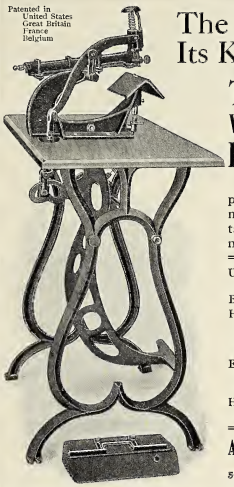


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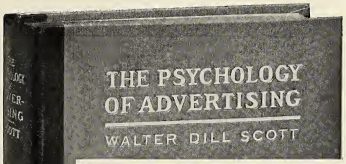
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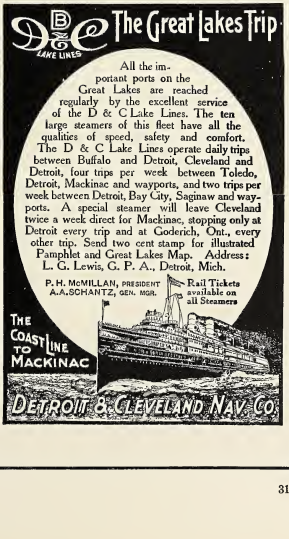
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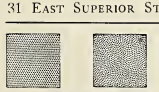


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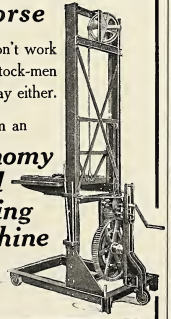
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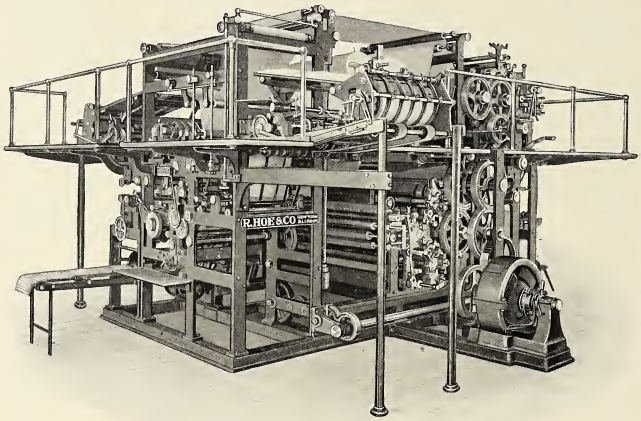
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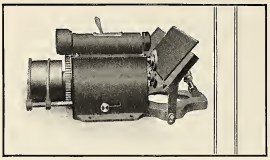
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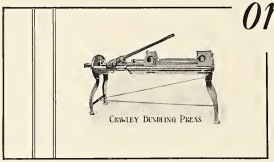
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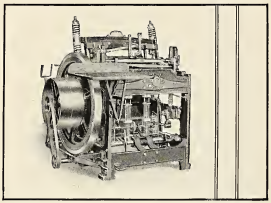
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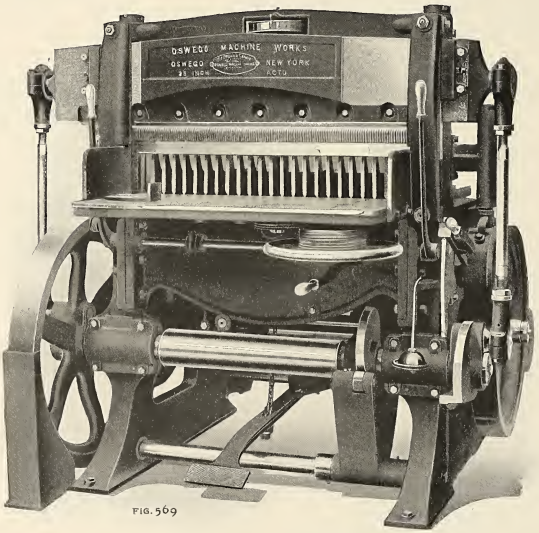


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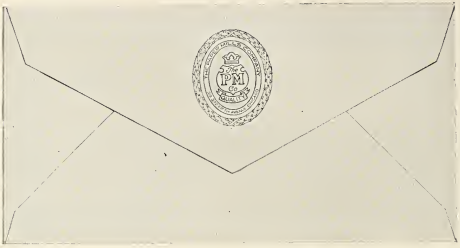
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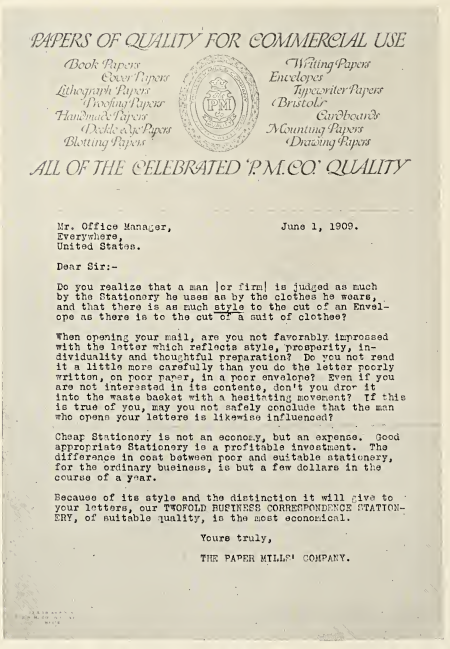
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ALL OF THE CELEBRATED "P.M.CO." QUALITY

Mr. Office Manager, June 1, 1909.
Everywhere,
United States.

Dear Sir:-

Do you realize that a man [or firm] is judged as much by the Stationery he uses as by the clothes he wears, and that there is as much style to the cut of an Envelope as there is to the cut of a suit of clothes?

When opening your mail, are you not favorably impressed with the letter which reflects style, prosperity, individuality and thoughtful preparation? Do you not read it a little more carefully than you do the letter poorly written, on poor paper, in a poor envelope? Even if you are not interested in its contents, don't you drop it into the waste basket with a hesitating movement? If this is true of you, may you not safely conclude that the man who opens your letters is likewise influenced?

Cheap Stationery is not an economy, but an expense. Good appropriate Stationery is a profitable investment. The difference in cost between poor and suitable stationery, for the ordinary business, is but a few dollars in the course of a year.

Because of its style and the distinction it will give to your letters, our TWOFOLD BUSINESS CORRESPONDENCE STATIONERY, of suitable quality, is the most economical.

Yours truly,

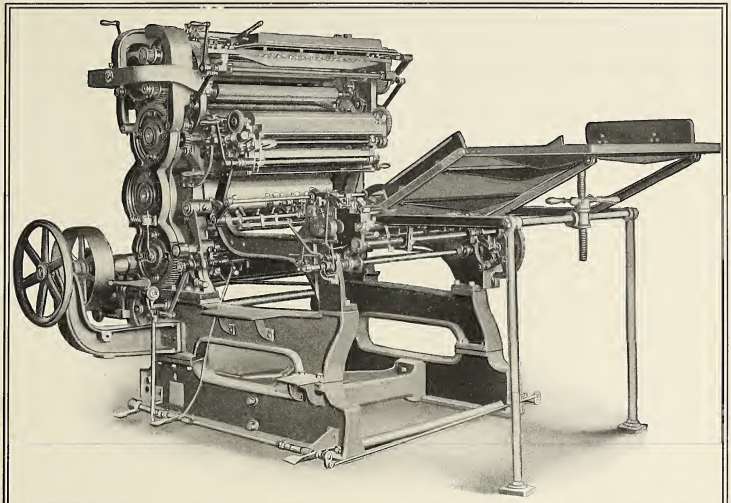
THE PAPER MILLS' COMPANY.

TWOFOLD
SHEETS
Size, 7¼ x 10½

- A new style
- A sensible style
- Attractive
- Dignified
- Not Expensive
- Sheet fits envelope properly
- Letter folded twice opens up better than one folded three times for 6¾ envelope
- Does not spoil the heading

Write us for samples and prices

THE PAPER MILLS' COMPANY, CHICAGO



Some Printers—

More than perhaps you imagine—followed our suggestion made in this magazine last month. They received the information we promised them. It was valuable to them and they acted accordingly.

How about you?

While there is life there is hope. The longer you wait, the less hope.

Get busy with your pen and ask us how the Harris Offset Press will save you money on the work you do in your plant. We will be glad to tell you.

Just a peep at the inside working of our scheme—better work, higher speed, no make-ready, more profits.

Wouldn't you like to know the rest?

"Ask and ye shall receive."

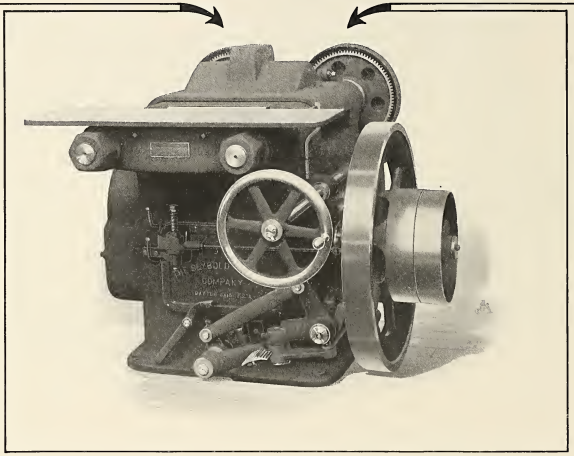
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

The Seybold Book Compressor



A POWERFUL, COMPACTLY BUILT MACHINE, ESPECIALLY DESIGNED FOR SMASHING OR COMPRESSING THICK BOOKS OR A NUMBER OF BOOKS HAVING A HEAVY SWELL IN THE BACK

It entirely eliminates the old method of hammering the back by hand, and adds greatly to the production of trimming and backing machines. Its capacity is easily double that of any other machine used for a similar purpose.

Write for Descriptive Circulars and Prices.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Mchry. Co.
Canada Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Georgia	London, E. C., England

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Distribution is a special feature of the Optimus.

The composition ductor takes ink from the fountain to the steel vibrator on the first pair of table rollers. The contact is made at the instant the bed is at the reverse *and the vibrator still,* and lasts until the bed reaches the opposite extremity of its travel. During this half of each impression the ink is diligently worked between the ductor, vibrator and two rollers. It is well distributed before it reaches the table. Here it is again worked by the four rollers, two vibrators, and the table. *While both are at rest* at the opposite reverse, the ductor leaves the vibrator, and arrives at fountain *without rotary motion,* and is in contact with it during the other half of the impression.

No undistributed ink can reach the form.

Whether the rollers are in contact with the table or not, distribution between them and their vibrators never ceases—a point worth remembering. *They work all the time, while the ductor works one-half the time as a distributor.*

To this thorough work add the action of the form rollers on the table so splendidly prepared for them. On these rollers are geared vibrators, upon which riders are provided for. Form and table rollers are of the same size, and interchangeable. Any one of them can be used as a rider. A rider is therefore always at hand, and of a size to be most efficient. With interchangeability all around, and the ductor protected against abuse, there is positive economy in roller cost. Each roller can be thrown out of action quickly and independently of any other, or can be easily removed without changing its set.

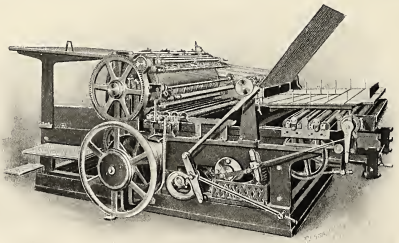
The entire action is easy, noiseless, thoroughly effective, as fast as the press, and furnishes a distribution superior to that of any other like machine. It is more than ample for the heaviest work, and susceptible of the finest regulation.

The Babcock Optimus

SET IN AUTHORS ROMAN.

Mr. Printer—

We want to bring this fact home to you: WHITLOCK PRESSES are designed to comprehend in their construction every mechanical device making for the printing of the finest work, in the greatest quantity, at the least cost. If the difference between cost and selling price means profit, THE WHITLOCK will surely give you more profit than any other press in the market. Nor will this be done at the expense of the press—WHITLOCK repair costs everywhere prove this. Don't say to yourself that the make of press you are using suits you good enough, there's a better—



The WHITLOCK

not only better, but the best! "and we can prove it."

Write us and we will call and tell you about it.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

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MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

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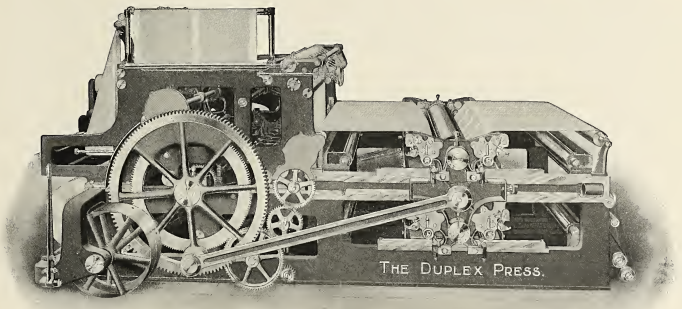
PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

Duplex Printing Press Co., Battle Creek, Mich. VINCENNES, IND., Feb. 15, 1909.

GENTLEMEN,—I have had wide experience in connection with both single and double feed cylinder presses, also the Duplex, and greatly prefer the latter for a small daily edition. In printing, say, 2,500 copies on a hand-feed press of average speed at least four hours are required, and this long running time means a lot of extra power. Furthermore, it is simply out of the question with such an outfit to catch late mail trains and make prompt local delivery. The advantage of holding all forms open late, as we do here with the Duplex, is in itself enough to warrant the additional purchase price, but the main thing is rapid printing and *a six-page paper when it is wanted*.

A comparison of operating expenses favors your machine. The Duplex for mine every day in the week.

Respectfully yours,

ARTHUR H. KAUMEYER, Pressman Vincennes (Ind.) *Daily Capital.*

Duplex Printing Press Co., Battle Creek, Mich. SANTA BARBARA, CAL., Nov. 27, 1907.

GENTLEMEN,—Replying to your favor of November 16 will say that we are more than pleased with the press we purchased from your company. For some time previous to installing the Duplex we ran our edition on a double feed ——, and basing our figures on the cost of getting out our paper on that press, figuring the great loss of white paper, etc., we find that we save in labor and paper more than the quarterly installments and the interest on the whole investment. In other words, I have been enjoying all the advantages of a modern press at an expense not in excess of running a much inferior machine.

In a year our circulation has increased twofold, and we attribute much of this to the Duplex.

We can not speak too highly of your press. Yours very truly, T. M. STORKE, Editor and Proprietor, *Independent.*

FIFTEEN MONTHS LATER

SANTA BARBARA, CAL., Feb. 18, 1909.

GENTLEMEN,—I am always glad to be able to put in a good word for the Duplex. Our eight-page machine, installed about three years ago, has given perfect satisfaction. I believe that a publisher with a daily circulation of from 2,000 to 5,000 can well afford to replace the machine every five years—throw the old one in the scrap heap—and then be ahead. I figure that the Duplex saves me net from $70 to $90 a month in labor and paper over the old cylinder. My Duplex is as good as new and the cost of repair is almost nothing.

Very truly yours, T. M. STORKE.

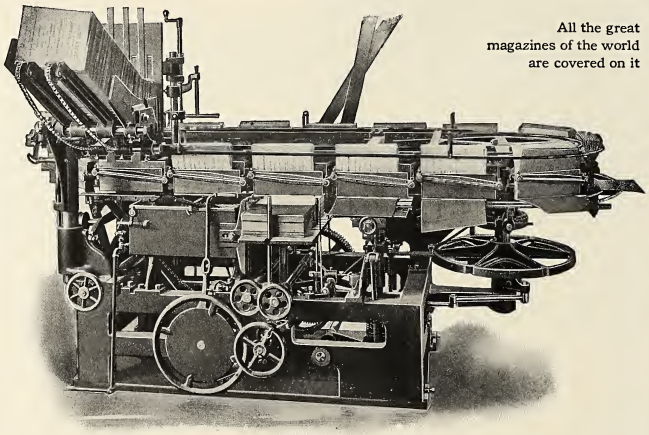
OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS COMPANY

BATTLE CREEK
MICHIGAN

Sheridan's Book and Pamphlet Covering Machine

Covers daily, automatically, 22,000 books or pamphlets.
Always ready for work.
Saves ⅔ of the cost of covering by hand.
Note great saving in floor space.
No brushes. No glue pots.
Great saving in glue.
Much cleaner and more convenient.



All the great magazines of the world are covered on it

SHOWS MACHINE COVERING NEW YORK TELEPHONE BOOK

SOME OF THE FIRMS WHO ARE USING OUR COVERING MACHINES

NEW YORK	No. Machines
Frank A. Munsey	3
Butterick Publishing Co.	6
Harper & Brothers	2
Street & Smith	3
S. S. McClure Co.	2
Cosmopolitan Magazine	2
Trow Directory Ptg. and B. B. Co.	2
J. J. Little & Co.	1
Buckley & Wood Co.	1
Wm. Knoepke Pamphlet Binding Co.	2
P. F. Collier & Son	1
Charles Schweinler Press	1
McCall Fashion Co.	2
William Green	1
Gardner Binding and Mailing Co.	1
Williams Printing Co.	1
Wynkoop-Hallenbeck-Crawford Co.	1
Hill Publishing Co.	1

WASHINGTON, D. C.	No. Machines
U. S. Government Bindery	2
PHILADELPHIA, PA.	
Oxford Bindery	1
The J. B. Lippincott Co.	1
George F. Lasher	1
JERSEY CITY, N. J.	
Jersey City Printing Co.	1
SPRINGFIELD, MASS.	
Phelps Publishing Co.	2
ELGIN, ILL.	
David C. Cook Publishing Co.	2
CHICAGO, ILL.	
M. A. Donahue & Son	1
Journal of American Medical Association	1

ENGLAND	No. Machines
Hazell, Watson & Viney, Ltd.	1
Cassell & Co., Ltd.	1
Sir George Newnes, Limited	1
Eyre & Spottiswoode	1
Unwin Bros.	1
Harmsworth Bros.	2
J. Burn & Co.	1
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SCOTLAND	
Thomas Nelson & Sons	1
FRANCE	
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INDIA	
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THE FRANKLIN COMPANY
DESIGNERS ENGRAVERS
ELECTROTYPERS & PRINTERS
346-350 DEARBORN ST. CHICAGO.
ESTABLISHED
1861

IT ISN'T JUST TALK THAT has sent the sales of this grade of paper up like an aeroplane. It's the splendid combination of quality, texture, stability and price that has lifted the average for the first quarter of 1909

FAR ABOVE THE RECORD FOR LAST YEAR.

The all-round goodness of

Worthmore Bond

(it has the crackle)

is responsible for its steady uplift in the estimation of a discriminating public.

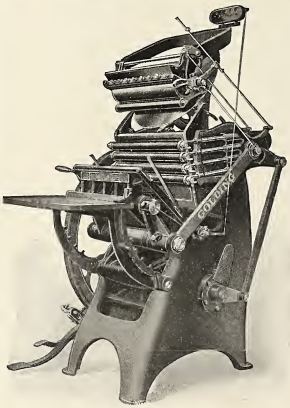
It takes a mighty fine paper to make good on the claims we proudly make for it; but Worthmore Bond does it.

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY
BOSTON, MASS., AND NEW YORK, N. Y.

(Samples will show you why the first three months of 1909 broke the record for sales. What's your address, please?)

Over 14,000 GOLDING JOBBERS



Golding Art Jobber, No. 18

Have been sold. One thousand of them prior to the year 1885. We happen to know that a great many of this first thousand **GOLDING JOBBERS** are still serving their masters just as faithfully and profitably as they did when brand-new.

Have you ever noticed how few secondhand Golding Jobbers are offered for sale? There's a reason in their favor.

The Golding, with labor-saving, profit-earning features unparalleled, stands up and gives service years longer than any other platen press.

Moreover — Three Golding Jobbers will do the work of four of any other platen press. It saves in many ways and the difference is profit—unusual profit.

Our Free Trial proposition is interesting. Ask about it.

For sale by all principal printers' supply dealers.

Golding Manufacturing Co.
FRANKLIN, MASSACHUSETTS

Canadian Selling Agents—BRITISH TYPE FDRS. AGENCY, LTD., TORONTO, ONT.



The Ault & Wiborg Co.

MANUFACTURERS OF LETTERPRESS AND LITHOGRAPHIC

Printing Inks

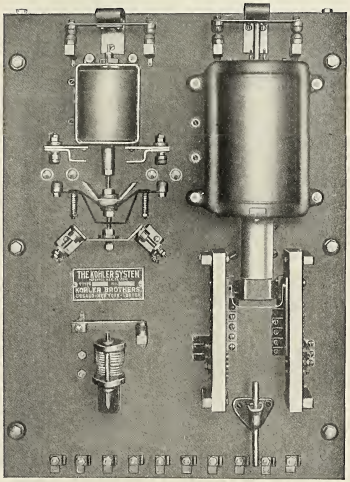
CINCINNATI . . . . NEW YORK . . . . CHICAGO . . . . . ST. LOUIS
BUFFALO . . . PHILADELPHIA . . . SAN FRANCISCO . . . TORONTO
HAVANA . . . CITY OF MEXICO . . . BUENOS AIRES . . . LONDON



THE AULT & WIBORG CO.

DUPLEX. SEPIA G. S. 831-14.

"The Kohler System"



We illustrate here all the mechanism there is in our Type "N. R. F." Multiple Push-button Automatic Speed Control for the Electrical Operation of Flat-bed Printing-presses and other machinery.

—and its various uses—have been explained in previous issues of *The Inland Printer*. **"The Kohler System"** is by no means an experiment, but an actual, *every-day*, practical device. We say emphatically, and with a knowledge of its daily use, that **"The Kohler System"** can be used, and is used, in connection with any flat-bed or rotary printing-press or other machinery, with success. Duplicate orders are received every day with testimonials of the highest praise.

To the progressive printer who is interested in the practice of economy, the saving of presses, and the protection of his employees, **"The Kohler System"** appeals so strongly that it commands careful investigation. Its installation is simple and inexpensive, and its great advantages are of vital importance to the owner. Remember, **"The Kohler System"** will meet the most exacting demands of every known form of machine which requires *precise, accurate, instant and infallible control.*



Tell us the kind of machinery you use, its make, size and the voltage of your power circuit, and we will send bulletins describing how we operate it.

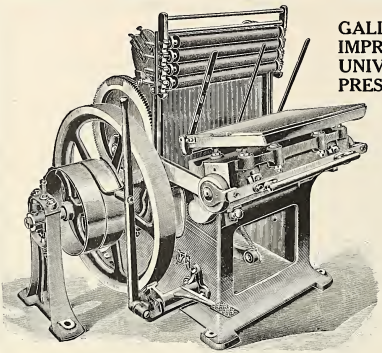


KOHLER BROTHERS

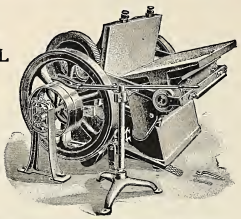
NEW YORK OFFICE
1 Madison Avenue

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LONDON OFFICE
56 Ludgate Hill, E.C.



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase
No. 1½ - 22½ x 30¼ "
No. 2 - - 23½ x 31 inside chase
No. 3 - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase,	10 x 15	Embosser No. 1, inside chase,	21½ x 22
Half Medium, "	13 x 19	Embosser No. 2, "	24 x 26
Half Super Royal "	14 x 22	Stamper No. 3, "	24 x 26
Super Royal No. 4, "	17 x 25		

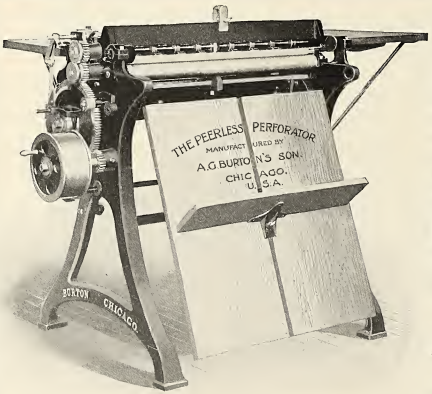
4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
Stamping Press

Sold by all reputable dealers in the world

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SOLE MANUFACTURERS

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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Photo-Engraving
Electrotyping and
Stereotyping
Machinery

enables us to offer the most improved line of Printers' Plate-making Machinery.

STANDARD 30 YEARS

We also handle a full and complete line of Photo-Engravers' Material and Supplies, including Chemicals.

Our 1909 Catalogue for Photo-Engravers is now ready.

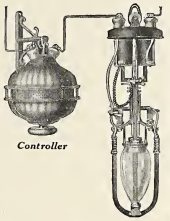
WILLIAMS-LLOYD MACHINERY CO.
Headquarters for Photo-Engravers' Supplies
337 Dearborn St., CHICAGO

EASTERN REPRESENTATIVES
UNITED PRINTING MACHINERY COMPANY
12 Spruce Street, NEW YORK 246 Summer Street, BOSTON

Photo-Engraver
Blue-Printer
Photographer

QUALITY
TIME
PROFIT

QUALITY means more business.
TIME-SAVING means a larger output.
QUALITY and TIME-SAVING at lower cost of production mean PROFIT.


Controller

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

The Adams-Bagnall Electric Co.
CLEVELAND, OHIO

The Largest Electrotype Foundry on Earth!
An Engraving Plant Equal to Any on Earth!

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, CHICAGO

OUR PRICES are popular. If you are a buyer of Engravings you should have our ***Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

The Buckie Printers' Roller Company

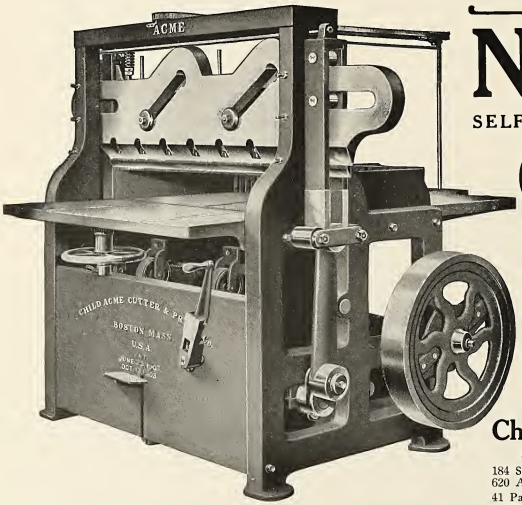
Practical Men and Methods



FORTIETH YEAR

FACTORIES

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New SELF-CLAMPING Cutter

"Better Than Ever"

Triple-geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

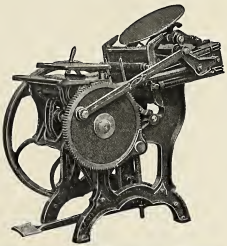
Child Acme Cutter Co.

Manufacturing only Cutting Machines

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41 Park Row - - - - - NEW YORK, N. Y.
Factory - - - - - - - - - DOVER, N. H.

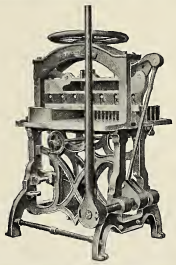
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PRESSES AND CUTTERS

by practical test fill the requirements of the most exacting user. Our Presses and Cutters are built upon scientific and proven ideas, embracing speed, durability and quality of work.



Peerless Job Printing Press
SIX SIZES

OUR ILLUSTRATED BOOKLET tells an interesting story of how these machines are made, and what they will do. Ask for it.



Peerless-Gem Lever Paper Cutter
FOUR SIZES

FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES.

Peerless Printing Press Co.
THE CRANSTON WORKS
70 Jackson St., PALMYRA, N.Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.



TUB-SIZED LOFT-DRIED

No. 630
"Lisbon Extra Strong"

A high-water mark in the art of papermaking.
An excellent correspondence paper.
Finish suitable for printing or lithography.

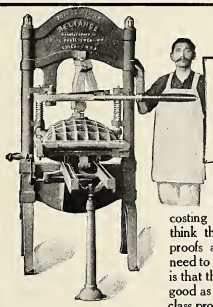
Taking a Good Impression,
It Makes a Good Impression.

We are exporting large quantities of this paper, and are making renewed efforts to make it better known in home and foreign markets.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."



Cost?

Engravers sometimes find their proofs are costing too much, and they think this indicates that the proofs are better than they need to be. The real reason is that the proof press isn't as good as it needs to be. First-class proofs cost no more than the other kind, if pulled on

Reliance
The Reliable Proof Press

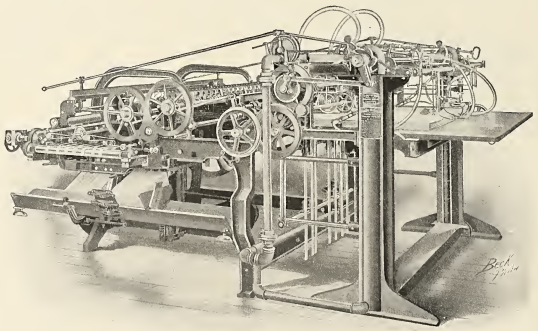
a press made especially for Engravers, and embodying many exclusive features that make it a profitable investment as well as a perfect proof press. The houses of Binner-Wells, Manz, Barnes-Crosby, Zeese-Wilkinson, Southern Engraving Co. and others equally eminent, use and endorse it as THE BEST proof press obtainable.

Prices and further particulars on request.

Paul Shniedewend & Co. 126 W. Jackson Blvd. CHICAGO - - U. S. A.

KLIMSCH & CO. - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

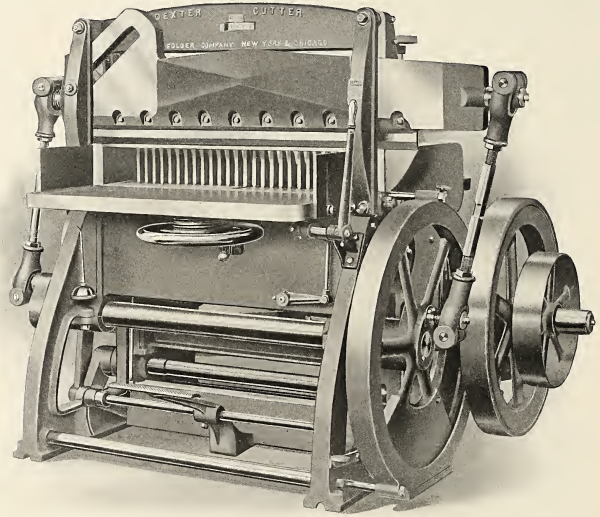
ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

Without a Doubt



DEXTER FOLDER COMPANY

FACTORY: PEARL RIVER, NEW YORK

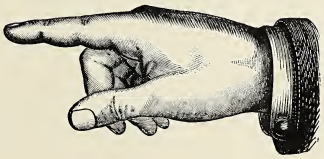
SALES OFFICES

NEW YORK CHICAGO BOSTON SAN FRANCISCO

SOUTHERN AGENTS: DODSON PRINTERS SUPPLY CO., ATLANTA, GA.

We want to emphasize to every printer, lithographer, binder, papermaker, paper-box manufacturer, and all users of Power Cutters, a few facts about our Cutter, illustrated on the opposite page.

It is built on scientific and practical principles.
It is correct in design.
It is wonderfully simple—its few parts must appeal to you.
It is positive beyond question.



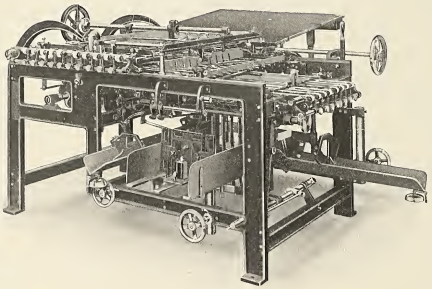
It is accurate to the thousandth part of an inch.
It is built in every part to last a lifetime.
It is all that a high-grade Cutter should or can be.
It is both in theory and fact **"Without a Doubt."**

Can you say as much of any other cutting machine? We are prepared to demonstrate this Cutter to the point of complete satisfaction, and in doing this we have thirty salesmen and mechanical experts in the field to help. *Let us work with you.*

DEXTER FOLDER CO.

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

ERIE, PA., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

AGENCIES

London, W. C., J. Collis & Sons,
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street

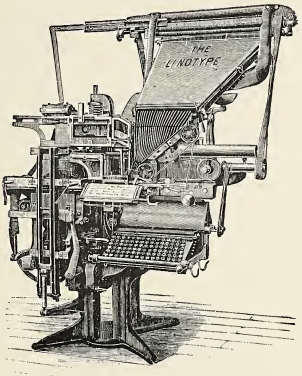
Rebuilt Linotypes

Model 1, *Two-letter* Linotypes

All worn parts replaced by new.

Guaranteed to produce as good a slug as from a new machine.

All machines sold with new matrices and new spacebands.



¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.

¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.

¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } *WRITE US*

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

PROGRESSIVE
HALF-TONE
BLACK

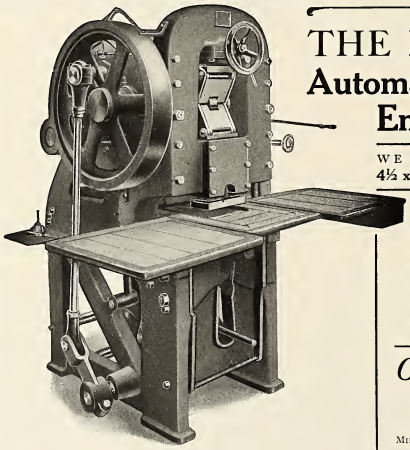
THE BLACK INK
OF QUALITY
Without an Equal

Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

BRANCHES

CHICAGO OMAHA KANSAS CITY



Size, 4½ x 9

THE NEW CARVER
Automatic Stamping and Embossing Press

WE MAKE THE FOLLOWING SIZES
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches

USERS of our presses, who are in a position to *know by comparison*, say that our machines are less likely to get out of order; require the least repairing; yield more in a given time at a less cost, and produce a class and variety of work *excelled by none*.

An investigation will prove it.

C. R. Carver Company
N. E. Cor. 15th and Lehigh Ave.
PHILADELPHIA, PA.

Canadian Agents:
MILLER & RICHARD, ... Toronto and Winnipeg.
Australian and Mexican Agents:
PARSONS TRADING CO., Sydney, Mexico City and New York.



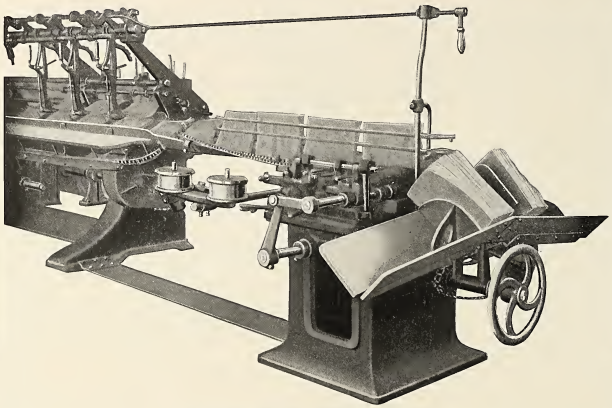
The WORONOCO BOOKS are worth having just to see the new line of WORONOCO COVERS, if for nothing else. These Covers are fine in every sense of the word. They have every practical feature that the printer and advertiser needs, as well as some business-getting, money-making points.

White and three colors, 20 x 25, two weights. In a special linen finish of a particularly fine and beautiful texture, showing a two-tone effect entirely different from the finish in FAIRFIELD COVER. Besides, it's new.

The WORONOCO BOOKS show 215 different papers: Covers, Books, Bonds, Linens and Ledgers. They are themselves interesting and instructive, and illustrated as they are they will help sell and make good printing.

The books are now being distributed by express from the mill. They are only being sent to responsible shops; others can buy them at cost. If you are entitled to the set, and haven't received it, we would write to find out why. Remember they show the new line of WORONOCO COVERS, which will not be shown elsewhere for the present.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.



GATHERER - COLLATOR - JOGGER - STITCHER

Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

WATCH THIS SPACE
FOR A LABOR-SAVER TO BE
PLACED ON MARKET BY US

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

To the Trade: We beg to announce a new

MICRO-GROUND

Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

TRADE MARK "Micro-Ground." COES

Where Do You Buy Your Paper?



Buffalo, N. Y.?	Buy BUCKEYE COVER of The Alling & Cory Company. *It's the easiest-to-buy high-grade cover on the market.*
Chicago, Ill.?	Buy **ULSTER*** COVER of James White Paper Company. *It's the biggest seller in Chicago.*
Cincinnati, Ohio ?	Buy BUCKEYE COVER of The Chatfield & Woods Co., or **HIGHLAND*** COVER of The Whitaker Paper Company, or **PSYCHE*** COVER of The Cincinnati Cordage & Paper Co., or BUCKEYE COVER of The Diem & Wing Paper Co. *It's better than most other covers at double the money.*
Cleveland, Ohio ?	Buy BUCKEYE COVER of The Union Paper & Twine Co. *It's better for more purposes than any other cover regardless of price.*
Columbus, Ohio ?	Buy **MONTROSE*** COVER of The Central Ohio Paper Co. *It's made in fifteen popular colors.*
Dayton, Ohio ?	Buy BUCKEYE COVER of The Keogh & Rike Paper Co. *It's made in three weights and three finishes.*
Detroit, Mich.?	Buy BUCKEYE COVER of The Union Paper & Twine Co. *It bulks thick for its weight.*
Indianapolis, Ind.?	Buy BUCKEYE COVER of C. P. Lesh Paper Co., or *It folds easily.* Indiana Paper Co.
Nashville, Tenn.?	Buy **HIGHLAND*** COVER of The Whitaker Paper Co., or **PEERLESS*** COVER of Graham Paper Co. *It takes heavy embossing without cracking.*
Pittsburg, Pa.?	Buy BUCKEYE COVER of The Alling & Cory Co., or *It has an affinity for paste.* The Chatfield & Woods Co.
Rochester, N. Y.?	Buy BUCKEYE COVER of The Alling & Cory Co. *It is good for all kinds of advertising literature.*
St. Louis, Mo.?	Buy **PEERLESS*** COVER of Graham Paper Co. *It's a money-maker for the progressive printer.*

If you are not located near one of these jobbers, please write us for The Buckeye Sample-book, and set it up alongside an assortment of *other* covers costing 50 to 75 per cent more. If the comparison doesn't conclusively prove Buckeye superiority to your own satisfaction—*don't buy* Buckeye Cover.

MADE EXCLUSIVELY BY

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

* Private brand name.

SATISFACTION AND CONTENTMENT
IN THE USE OF OUR CUTS

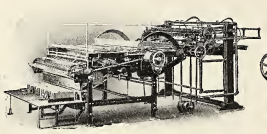


THE WILLIAMSON-HAFFNER ENGRAVING CO.

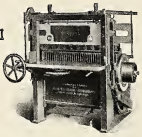
DENVER, U.S. COLORTYPE PRESS COLO.

WE FURNISH THIS SUBJECT FOR NEWSPAPER INSERTS.
WRITE FOR THE LARIAT THE BEST ENGRAVING HOUSE ORGAN PUBLISHED

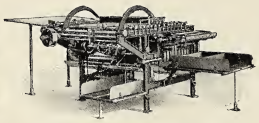
Fuller Manufacturing Company's Specialties



FULLER MULTIPLEX FOLDER



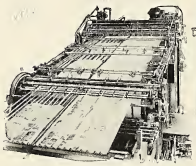
WHITE PAPER CUTTER



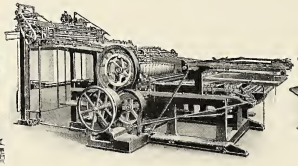
FULLER JOBBING BOOK FOLDER



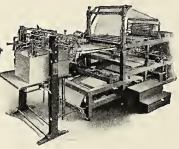
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE **largest** and **best equipped** Plant in the World for the manufacture of **Automatic Feeders, Folding Machinery** and **Cutters.** Thousands in daily operation.

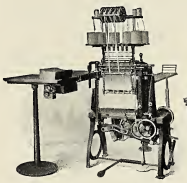
Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

Smyth Manufacturing Company's Specialties



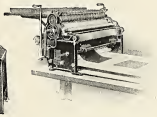
No. 3 SEWING MACHINE



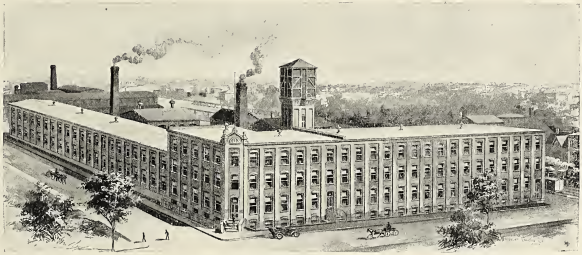
No. 4 SEWING MACHINE



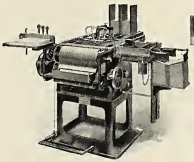
No. 7 SEWING MACHINE



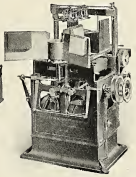
GLUING MACHINE



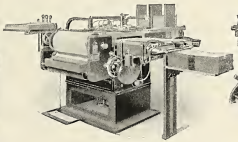
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



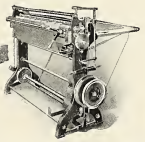
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

No chance for an Argument

Ask any printer which is the best general-purpose press, the press that is the money-maker, and he will invariably answer, "the Old Style Gordon." Ask any well-informed printer which is the best Old Style Gordon, and he will say, emphatically, "CHANDLER & PRICE GORDON." There will be no chance for an argument, pro or con.

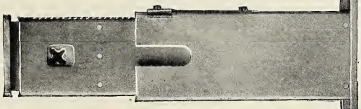
It is in the make

Chandler & Price Gordons are designed better and built better than others, and they pay better returns on the investment. Why not replace that old, worn-out jobber you have been thinking of getting rid of for years with a new, up-to-the-minute Chandler & Price Gordon, now?

The Chandler & Price Co.

Makers, **Cleveland, Ohio**

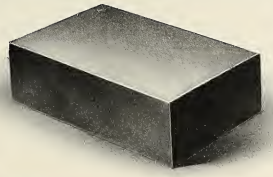
Patent Cylinder Press Locks



A 5-inch Cylinder Press Lock opened to 8 inches.

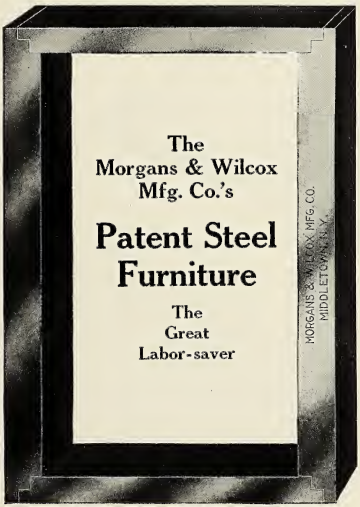
For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time-saver.
Holds chase solid to bed.
Prevents material working up inside.

Floored Iron Furniture



Iron Furniture





We have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the best four things in their line that ever went into a printing office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. *The only indestructible furniture made.*

All regular and special sizes.

ALSO

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces — planed true and smooth; free from sand or blow-holes; strongly ribbed.

Steel Electrotype Bearers.

Cast-iron Electrotype Chases.

Hand Presses.

Paper Cutters.

Proof Presses.

SEND FOR CIRCULARS AND PRICES

MORGANS & WILCOX MFG. CO., Middletown, N.Y.

HAMILTONS' MODERNIZED PRINTING-OFFICE FURNITURE

Is Internationally Recognized as the Standard of Its Kind

HERE ARE TWO ENDORSEMENTS WHICH INDICATE THE TREND OF OPINION

An American Endorsement of Hamilton Furniture

CLEVELAND, OHIO, April 17, 1909.

GENTLEMEN,— We are very much pleased with the new equipment which you recently installed in our composing-room, and find it will greatly increase the efficiency of this room. We already notice a considerable saving in the hours of time required to do different jobs by reason of our workmen having type cases and all material systematically and conveniently arranged. We expect the saving in the cost of our composition will soon pay us back for this outlay.

Another important feature is, this greatly improves the sanitary condition of the room. Yours very truly,

THE J. B. SAVAGE CO.,
W. S. Pettibone, *Vice-President.*

In telling us about the installation of this new equipment, our traveler, Mr. DeWitt S. Moses, well known among printers throughout the United States, and who has now been on his travels for us for twenty-three years, writes as follows:

"Mr. Savage told me that identical jobs of composition which formerly came down to the office with 120 hours' composition, now come down, since the new furniture was installed, with but an average of 100 hours, and other jobs which formerly had an average of 80 hours, are now coming down to the office with about 65 hours' composition."

A British Endorsement of Hamilton Furniture

Extracts from a report of an illustrated lantern lecture by Mr. George Eaton Hart, of the St. Clements Press, London, in the South London Art Gallery, on Thursday evening, March 11, 1909, before members and others interested in the artistic typography classes of the Camberwell School of Arts and Crafts. The report of this lecture was published in the *British and Colonial Printer and Stationer*, dated March 18, 1909:

"A number of slides were here thrown on the screen, beginning with a view of Franklin in a printing-office of his day, and shown as an example of what may be obtained by perseverance and temperance, the composing-room of a by-gone day here illustrated. The lecturer then turned to the economical arrangement of the composing-room fittings that had begun to be carefully considered by thoughtful printers of late years. Continuing, he said, first 'The Hamilton Company, of America, with their fine models of cabinet frames and fittings, have not only given an impetus in this direction but have distinctly shown that the fittings of the composing-room can be both a thing of beauty and far more practical than the clumsy, dirty old timbers of a century ago.'"



The above is a simple statement of the results obtained in re-arranging the composing-room in one American printing establishment. What we have done for the Savage Co. we can accomplish in any composing-room where the furniture equipment has not been modernized. It is a remarkable fact that printers are most conservative in changing their equipment. There are hundreds of composing-rooms where, with a small investment in new furniture requiring less outlay than the purchase of a new cylinder press, a saving could be made amounting to from 10 to 25 per cent in labor, and from 25 to 50 per cent in floor space, with a very large increase in the shop output.

If you are interested in this very large question of printing-office economy, fill out the coupon on this page and let our representative show you what can be done with your office. Remember it is *up to us* to *show* you.

SEND FOR A COPY OF "COMPOSING-ROOM ECONOMY." It will show you what has been accomplished in thirty other representative offices.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would re-arrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy?" .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Gilbert, Harris & Company

OWNERS AND LICENSORS

PATENT METALLIC OVERLAYS

WHEN PROPERLY USED

THEY ARE THE GREATEST LABOR SAVER OF MODERN TIMES

158-164 E. Harrison St.

CHICAGO.

A Back Protector



The illustration shows the lever of the Advance Cutter when at the end of the cut. You don't have to break your back by stooping to the floor, and besides you get the greatest leverage where most needed.

Another feature which makes the Advance an easy cutter is the rigid center bed brace. No chance for spring there. It insures a clean cut clear to the stick.

You ought to know more about Advance Lever Cutter construction. Send for circular describing it in detail.

MANUFACTURED BY

The Challenge Machinery Co.

GRAND HAVEN, MICH., U. S. A.

SOLD BY ALL DEALERS

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

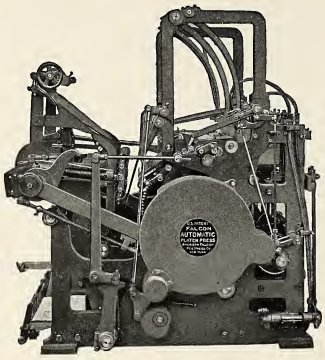
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

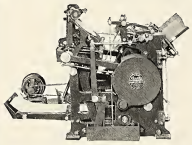
Ashby Printing Co. . . Erie, Pa.
Wilbert Garrison Co., New York
Braceland Bros. . . Philadelphia
Baker-Vawter Co., Benton Harbor
Longaker, Prentice Co., Philadelphia
Chamberlain Medicine Co., Des Moines
United Drug Co. . . . . Boston
E. Rugg & Co. . . . . Winnipeg
Geo. Rice & Sons . Los Angeles
Kingsley, Moles & Collins Co., Los Angeles
Speaker-Hines Printing Co., Detroit
Frank Pickup . . . . . New York
G. W. Engler . . Mount Vernon

Size, inside chase, 18¾ x 12½ inches. Price, $1,750, f. o. b. New York.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, 10⅝ x 7⅝ inches. Price, $800, f. o. b. New York.

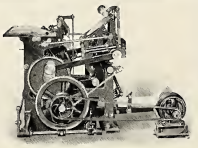


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen:—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 5,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) Floyd E. Wilder, Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

Chicago Agent—D. H. Champlin, 342 Rand-McNally Building.

Philadelphia Agents—R. W. Hartnett Co., 48 North Sixth Street.

Buffalo Agents—Driscoll & Fletcher, Cor. Ellicott and North Division Streets.

Boston Agent—C. E. Bixby, 176 Federal Street.

Agent for Pacific Coast—Geo. Rice, Jr., 350 Los Angeles Street, Los Angeles.

FURTHER PARTICULARS ON APPLICATION TO

American Falcon Printing Press Co.

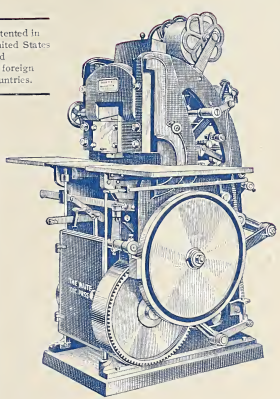
OFFICE AND SHOWROOMS

New York Life Building, 346 Broadway, New York City

Factory: DOVER, N. H.

The "Waite" Die and Plate Press

Patented in United States and all foreign countries.



Used by the leading Die-Press Printers all over the World

Inks, Wipes and Prints at One Operation.

Speed, 1,500 to 2,000 perfect impressions per hour.

Uses far less ink than any other competitive machine. Uses a 35 per cent lighter wiping paper than can be used on any other machine.

The "Waite" Press will print from the most delicate and fine-line engraved plates equally as well as it will do ordinary relief stamping.

It is unexcelled in stamping, steel-plate, photogravure and bank-note printing, requiring results from the most delicate and fine-line engraved plates.

The following are a few of the Advantages embraced in this Machine:

The Impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the cross-head allows the pressure to be regulated to the utmost nicety, and enables a counter (which is made in the same way as on the hand press) to be prepared very rapidly.

The Ink — Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin.

The Wiper is *perfection*, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping paper, and wipe the thinnest layer of ink, effecting a saving in ink and wiping paper per year, against competitive presses, which would scarcely be credited. It is the shape, and compounded movement imparted to it while in contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order.

A Throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running.

The Register is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

Size of Dies — Any size of die may be used, up to the maximum size, with perfect success.

Thickness of Dies — One fixed thickness of die is not an essential in this Press, as any thickness of a steel die from ½ inch up to ¾ inch thick may be used.

The Speed — We recognize that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out from 1,500 to 2,000 perfect impressions per hour.

The Operator — The Machine is so constructed that any intelligent operator can learn to manipulate it in all its details in a few hours.

The Ink Fountain can be removed and replaced by one containing another color in less than one minute.

A Two-color Fountain — *To enable two colors of ink being used at one impression*, can be supplied at an extra charge.

Plain Stamping may be done as fast as the operator can feed in the paper or cardboard.

The Construction — We have taken special care to put upon the market a machine *free from complications*; all parts can be quite readily got at, and the force being obtained by *pressure*, and not by a *blow*, it can not be racked in any way, thus greatly increasing its life.

Steel-plate Printing — A special steel base is supplied with the 8 by 4 Press for mounting steel plates of 3-16 to ¼ inch thickness.

To Christmas and Fancy Card Manufacturers — This Machine is also recommended to the notice of Christmas and Fancy Card Manufacturers as being a valuable adjunct to their plant.

We feel confident after you have seen the Machine any doubts you may have had as to the accuracy of our claims will be dispelled once and for all.

Made in three sizes . . . 3 x 2 inches, $825; 5 x 3 inches, $1,300; 8 x 4 inches, $1,750

The American Falcon Printing Press Co.

Offices and Showrooms — 346 Broadway, New York

Factory — DOVER, N. H.

CHICAGO AGENT—
D. H. Champlin . . . . . 342 Rand-McNally Building.

PHILADELPHIA AGENTS:
R. W. Hartnett Co. . . . . 48 North Sixth Street.

BUFFALO AGENTS:
Driscoll & Fletcher, Cor. Ellicott and North Division Streets

BOSTON AGENT:
C. E. Bixby . . . . . 176 Federal Street.

AGENT FOR PACIFIC COAST—Geo. Rice, Jr., 350 Los Angeles Street, Los Angeles.



There's not a flower of Spring
That dies in June, but vaunts
itself allied
By issue and symbol, by sig-
nificance,
And correspondence, to that
spirit world,
Outside the limits of our
space and time,
Whereto we are bound.

E. B. Browning

Engravings by
The Inland-Walton Engraving Company,
126-130 Sherman Street, Chicago.

Printed by
The Henry O. Shepard Company.
Printers and Binders,
130 Sherman Street, Chicago.

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THE INLAND PRINTER
JUNE 1909
VOL. 43 No 3

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 3. **JUNE, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

PERSONALITIES IN THE PRINTING TRADE.

BY A. H. MCQUILKIN.

NO. IV.— W. O. FOOTE.

A VERY common expression is "He began on nothing," when describing the processes by which some of our wealthy men have reached affluence. This may be true in connection with those chances of fortune which throw millions to the deserving and undeserving indiscriminately, but it can not apply in the industries to-day. The man himself, no matter what he may possess, is the real asset. Character is the *chef-d'oeuvre* of all training and education. Erudition and culture are vain without it. Business acumen, technical skill, energy and ability go far toward apparent success — but without character they are like a child's house of cards, ready to fall into confusion at the slightest breath. Character is credit. When a man proves the steadfast quality of his "Yea and Nay" he has an asset, even if he has not a dollar in the world, to begin with.

In Atlanta, Georgia, the business competitors of W. O. Foote, president of the Foote & Davies Company, say, "Whatever Walter Foote tells you can be depended on," and on this asset primarily the Foote & Davies Company is building the largest factory in the printing trade in the south, covering over an acre of ground. In an interview with W. O. Foote he said:

"Mr. Davies, my partner, and I are both Methodist preachers' sons. In 1883 we had to go to work for a living or starve. We had previously been to school and played together a little. Mr. Davies got a job in a small printing-office as devil. In two months he was advanced to kicking a press; then he got me his job as devil. We followed that office through one or two changes, both of us working in the press and composing-rooms. Mr. Davies finally became foreman of the cylinder pressroom and I drifted into the bindery department, where only pamphlet binding and a little ruling was done.

"In 1888 the proprietor of the office decided that his bindery and I were white elephants on his hand. He told me he would discontinue his binding department, but offered to sell it to me for $150 on a credit. The bindery consisted of a ruling machine, a lever cutter, a glue-pot and some bone folders. I bought this and went into the bindery business for myself.

"Mr. Davies stayed with the firm as pressman until the spring of 1890; then he purchased an interest in my bindery. We ran this bindery until the summer of 1891 and we bought a small printing-office, consisting of a drum cylinder, two jobbers and some type. In 1892 we were incorporated under the present name. In 1894 we bought another printing-office, larger. In 1898 we moved to our present quarters and enlarged our business by the purchase of some additional machinery. We had been enlarging all the while.

"In 1890 our present secretary and treasurer, John M. Cooper, came with us. Previously he had been paying teller in a large bank in Atlanta. He saw his chance to bring his clerical experience into our business and has made good.

"In 1905 we purchased the J. P. Stevens Lithographing Company and, later the same year, bought the Atlanta Lithographing & Printing Company.

"In 1906 we entered the typewriter business, securing the agency for the Monarch typewriter. We had previously begun in a small way the Stationery Department, working up gradually to what it is now; also we had purchased the good will and title to the Atlanta City Directory, which we have been publishing regularly now for eleven years.

"Mr. Stuart Boyd is manager of our Lithographing Department, Mr. T. C. Malone is manager of our Typewriter Department and Mr. J. F. Gallie, Jr., is manager of our Stationery Department.

"Mr. Boyd is a practical lithographing man, having been with the old Stevens and the old Atlanta Lithographing Company plants.

"The growth of the business has been by saving our profits and reinvesting in machinery and occasionally real estate. Only about $30,000 of outside money was ever put into the business.

"My present holdings are the results of my purchase of the bindery of $150. Mr. Davies paid me $1,400 for half interest in the business. This has grown to his present holdings in the company.

"Our total business in 1889 was $4,000. It has grown gradually each year; it is now about $400,000.

"We now own our present plant and have branches in Jacksonville, Florida; Savannah, Georgia; Birmingham, Alabama, and Chattanooga, Tennessee. We own the four buildings we now occupy, besides the new plant now under construction. We have not had a career very different from the average printer who attends strictly to business and works about fifteen hours a day. We have tried to have our policy an honest one, both with the customers and employees. We have striven not to force ourselves on a customer, but to make our work so attractive that he would patronize us of his own accord."



WALTER O. FOOTE.

The company is offering a prize of $200 for the best "lay-out" for their new plant, which is to be a one-story structure with sawtooth roof construction. The floor space covers forty-five thousand square feet. The company employs about three hundred persons. The locality chosen for the plant is picturesque; well built with neat and inexpensive cottages and houses. It is reached by three street-car lines, and a few hundred yards from the plant is the railway belt-line connecting with all the railways entering Atlanta. It is proposed to build a spur from the belt-line to the plant. Some one has been doing some clear thinking on this proposition, and the results will count.

Discussing materials and supplies at a meeting of brother printers and supply men, Mr. Foote stated that he did not have a type account. "I have no type in the place," he asserted. Explanation was in order. His point of view is that type is in no sense an asset. On his books it is an expense and is so charged off at once. Here is a point for the experts of the cost-accounting classes to debate upon.

A noticeable lack of constraint in the demeanor of the employees of the Foote & Davies plant indi-

cates good feeling, substantiating what is freely admitted that "it is a good house to work for." Foote is an economist and an organizer. He thinks clearly on his business problems and his terms are practically a contract for a service. The terms of the service being settled the merit of the service must be in itself — its quality and character and efficiency must make it so desirable not



SITE OF FOOTE & DAVIES COMPANY'S NEW BUILDING, WHICH COVERS OVER AN ACRE OF GROUND.

methods are direct. At one time in Atlanta all the graphic arts industries were organized. Organization of the workers was recognized as a good thing. There was an appreciation of the community of interest between the employers and the employees. The entire trade — all its branches — employers and employees — had outings together. All had a good time. They talk about those times now — because it is different now.

If trade-unionism stands for anything it stands for the betterment of the trade. If it hurts the employer's true interest it is hurting itself, and is not trade-unionism in fact. By what misconceptions and ill-advised actions the employers of Atlanta and the unions have allowed the discussion of their affairs to degenerate into disputes it is competent for those immediately interested to inquire. There is more dramatic and spectacular display in fostering a dispute and inciting a strike and a lock-out than there is in adjusting business differences in a businesslike and reasonable way. In buying labor the only to the worker but to the employers that they want it above all other. The power of quality, not force of numbers, is the true principle. The power of quality will bring force of numbers with it.



THE END OF A GEORGIA PINE.

Foote & Davies Company stand for every *fundamental* principle of unionism. Yet they and the unions are at outs. In every activity for the betterment of the community W. O. Foote is interested. He gives his time and money and sympathetic support in many ways for human betterment. The sacrifices he makes are paralleled by many trade-unionists who see the same light. By what perversion of reason, by what misconceptions, are these ideals that are really identical brought into opposition? Whatever errors and blunders have been made the memory of them must stimulate the effort for reparation. Organization has brought the company success. But organization among the workers is not a success. Why? Whether we are buying material or service our aim must be toward unity of interest and the development of humanism — for that way progress lies.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. VII.—BY CHARLES E. DAWSON.*

THE PRESSES.

So far as the presses are concerned, there are now several varieties in use, the most common being the style operated by what are called cross trees. For general purposes this make leaves little to be desired. For the largest sizes, the mangle type of press is the best form, as it has more power and is easier of operation. Some presses are arranged to be run by power, but the power can be used only in working the rollers. The inking always has to be done by hand.

There is a certain kind of platê, specially etched, which can be printed mechanically on a special press, but the product hardly ranks with the class of work generally designated by the term "photogravure," and this press is only used for a very cheap style of work. If presses operated by power are to be provided for, it will be necessary to have a line shaft overhead. Supposing hand presses are to be used, their number is determined by the estimated amount of work to be done. A printer can turn out from three to five hundred prints per day from a plate 6 by 9 inches, if it is an easy working plate.

DRYING RACKS.

After the prints are taken off the press, the prints are placed between drying boards, which are thick strawboards of an absorbent quality to take the moisture from the prints. These boards, when not in use, are kept in racks arranged overhead, so that the warm air circulates between them; but in wet weather they may need to be dried in the oven, which may be heated by gas or steam.

The drying racks are arranged so that the boards are kept in a vertical position at a distance of two inches from one another. It is customary to allow the prints to stand in boards all night, and after they are taken out in the morning the boards are placed in the racks, where they remain all day. The oven must be provided with racks arranged in the same manner as those in which the boards are stored. It is of the utmost importance that the boards be kept dry, as otherwise the prints will come out damp and will then neither clean nor glaze properly.

GLAZING.

The glazing press is simply a large screw-press of good, sound construction, and should be capable of taking about one thousand glazing boards at a time. The size of these should be about twenty-four by eighteen inches, or larger. The glazing boards are a highly rolled and polished kind of mill board, made especially for this purpose, and they can be obtained at the printers' supply house. Too much pressure must not be used or the plate-mark will be pressed out, which will spoil the appearance of the work. The prints will need to be in the press for about six hours, so two sets may be passed through during a day.

PRESS EQUIPMENT.

Each printing-press should carry an equipment consisting of a heater, a jigger, a small box for the whiting, a slab on which to keep the ink, and a shelf for the wiping canvas. It will not be necessary for each printer to have a grinding slab, but there should be one to every two or three presses. In large establishments a grinding mill is used, but with less than ten presses this is unnecessary, for one man can keep the printers supplied with ground ink and have time to assist with other work as well. Where three or four men only are employed, each can grind his own ink. It is well to have several grinding slabs, so that it will not be necessary to grind different colors on the same slab. This spoils the colors, as it is impossible to get a slab clean after it has been used to grind dark browns and blacks. A supply of slate or marble slabs should be at hand, with which to weight down the damped paper. It will not be necessary to keep a paper-cutting machine, as when ordering paper it is generally cut to size at the paper warehouse.

EQUIPMENT OF ELECTROTYPING AND STEEL-FACING ROOM.

The electrotyping and steel-facing room, Fig. 5, should be built with a tiled or glazed brick floor, so that it may be washed down, as there will always be acid spilt on it. This floor should be sloped down to the drain in the corner under the sink. As regards the plant, there should be two copper solution baths and a steel bath, also a deep sink, provided with a faucet, and another sink for the steel facing. There should also be a working bench covered with metal, so that it may be kept clean from wax, etc.

Oregon pine is a good wood for use in constructing the troughs, which should be about two and one-half inches thick, tongued and grooved together, with the ends rabbetted into the sides in the manner shown in the illustration, Fig. 10. The bottom also should be treated in the same way, so as to avoid the use of metal fastenings to hold it in place, as such fastenings are very liable to rot and let the bottom fall out. The trough should be raised about six inches above the floor on three-

* All rights reserved.

inch pieces of wood placed crossways of the trough so as to support all the floor timbers. This allows the air to circulate under the trough and so preserves it, besides allowing the brick floor to be washed all over.

The anode and cathode rods may be made from thick copper tube, as it will answer the requirements just as well as solid rods and is less expensive. The manner in which the current is conveyed to these rods and their arrangement will depend upon the source of the current. If city

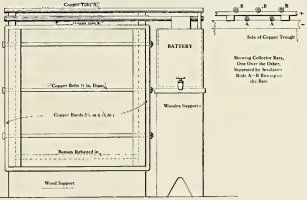


FIG. 10.— Etching Troughs.

current is available and not too expensive, there are two ways in which it may be used. As a rule the current is supplied at a voltage of 110. If this is direct, it is possible to charge a set of accumulators in series and then to discharge them in parallel, which reduces the voltage to about 2.2 volts. I will explain the principle on which this arrangement works.

Suppose the price of the city current is 10 cents per kilowatt, which is equal to one thousand watts or one ampere of current flowing at one volt pressure for one thousand hours, so that at 110 volts it will require 9.09 amperes to flow for one hour to equal one kilowatt. Now, we only require about one volt when depositing copper from an acid solution, and, though a higher voltage may be

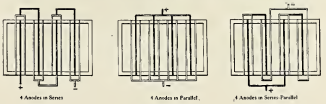


FIG. 11.

used, some sort of resistance will be needed to control the amount of current which would flow. The introduction of this resistance will cause loss, because of the heat generated in the resistance. By charging sufficient accumulator batteries to equal the 110 volts, which will be about forty cells, the whole of the watts will be usefully taken up, while if, when fully charged, the cells are coupled in parallel the voltage will only be 2.2, while the watts will rise through increased current. I show an arrangement of the rods whereby this voltage is divided between two anodes, leaving only 1.1 volt per anode, which is about right. It is called series parallel and an illustration (Fig. 11) is given, also one in which the rods are all in parallel and one in which they are in series. If there were enough anode rods (in the present case this would call for 100) the full voltage might be put through them.

Another way to employ the city current is to use a 110-volt motor coupled to a low-tension generator, and by this means "step down" the voltage to what is wanted. If the service is alternating, this is the only way in which it can be used for our purposes. There would be little use in employing accumulator batteries, as the motor generator could be left to take care of itself all night.

(To be continued.)

NEWSPAPERS AND PRICES.

The committee on paper of the American Newspaper Publishers' Association has issued to the members an interesting pamphlet showing the prices of each of 862 daily papers, with other statistics. The matter is summarized as follows:

Members will be interested in the following compilation which has been made of the retail local prices of weekday newspapers in various sections of the country. The totals are a surprise. They show that the 2-cent papers are more numerous than the 1-cent papers and that the 5-cent papers have not been effaced. The totals follow:

One-cent papers	225
Two-cent papers	343
Three-cent papers	73
Five-cent papers	211
	862

In many cities, the retail price for single copies of weekday newspapers is misleading, as there are comparatively few street sales — especially of morning issues. A rate by the week or month might make a better classification, but details such as the inclusion of Sunday issues would complicate the table and materially affect its value. A number of the papers in the 3-cent and 5-cent columns have a nominal price of 3 or 5 cents, but the bulk of their local sales to subscribers is on a 2-cent basis.

The following table of newspaper prices by States shows that of the 862 papers reporting, there are only eight 1-cent papers south of Maryland, and eight west of the Rockies, as follows:

SOUTH OF MARYLAND.

Mississippi	1
Tennessee	3
Virginia	3
Texas	1
Total	8

WEST OF ROCKIES.

California	3
Oregon	1
Washington	4
Total	8

From the list of 862 newspapers, it appears there are no 1-cent papers in twenty States, no 2-cent papers in nine States, no 3-cent papers in thirty States, no 5-cent papers in eighteen States.— *The Editor and Publisher.*

Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. III.—BY ANNA M. DENNISTON.

THE outside world contemplates the artist, strolling "cross-lots," in a "land of beauty, of sunlight and song" (sometimes known as "Bohemia"), listening, as he saunters, to the birds, gathering the flowers and calling back to the waters—and, possibly, the world envies him a little. Perhaps, however, few remember that it is the "Bohemian's" very business in life—his occupation, indeed—to listen and then interpret; to watch the sky and flower and bird, and then to create nature over again after her. This is truly a fine occupation, but it is work nevertheless, and hard work, too.

An effectual way to find out how people do things is to happen in and catch them at it. To learn how artists are made; of what material, by what process, and to what end, is to learn how art itself is evolved—and, mayhap, vice versa!

> "Little flower—but if I could understand
> What you are, root and all, and all in all!"—

It's all in the "finding out," and the attempt is interesting—and worth while.

The Bohemian is not always recognized at once, because frequently he is not found in his home country. The free spirit in him is constantly reaching out toward it, but meanwhile he may be wearing the conventional business suit, and doing the most practical—even uninteresting—things, since hard sense tells him that a living is the first necessity to a happy man. Even a boy grasps this rather important fact sometimes, and sets his face toward the guiding star of art with this idea in mind. A short story, relating how a certain one—L. O. Griffith by name—began, and has continued to make a way for himself and his work, is illustrative of its application. First, several years were spent as bookkeeper and assistant steward for hotels and clubs, during which time every available moment was snatched for out-of-door sketching, or study of still life from objects found about him. Cartoon sketches were also made at the risk of altercations with cooks, waiters and proprietors. As a next step he took his place at a desk in the rooms of a large illustrating and advertising house and did patiently whatever came to him to do. This brought him just over the border line into the coveted land, for it meant that his whole time was henceforth to be devoted to work at least classed as art. Year after year



From oil painting by L. O. Griffith. A FARM IN BRITTANY.



THE GIRL IN BLUE.

From oil painting by L. O. Griffith.

he followed this routine and finally one day threw down his tools and slipped away to explore the open fields and deep woods. He boarded a train for Mexico and, in company with a friend, adopted a somewhat primitive mode of travel, namely, by means of an old wagon with ill-matched wheels drawn by a team of bargain horses. The travelers drove about, painted by day and camped wherever night found them. Mr. Griffith returned to the city richer by about seventy-five sketches and proved his trip to be not only a pastime and a period of study, but a paying investment. He sold enough of the canvases to cover the expense of the expedition, and three of them now hang in the permanent exhibit of the Union League Club. Again and again Mr. Griffith repeated the foregoing program — and at last, when his canvases began to look interesting enough to himself to inspire him with confidence that his work averaged a good standard, he dropped into the Palette and Chisel Club with a bundle of them under his arm. More real Bohemian freedom — and longer stretches of it now, and greater joy to the artist's soul! The club, which maintains a studious atmosphere, and also keeps a Billikin on the shelf, proved the refreshment he had hoped. Its members were glad, too, to tack a few more canvases to its walls — some of them bristling with the sand blown from the dunes of Mexico.



Out of convention and business grind, then, Mr. Griffith, like many of his fellows before him — and many who will come after him — began evening work, which added to his store of knowledge, and all the while the breezes from the hills and plains, the songs of the birds and the scent of the flowers were associated with the touch of a paint-laden brush, so that the indoor work merely added its charm to what had gone before. In this way there came another stage of growth in the life of a truly art-spirited commercial artist. Oh, but Bohemia has such a charm, and at last, entirely within her borders, nearly every artist eventually pitches his tent. It is a tent just made of canvas sometimes. There may be only a cot and a chair, a skillet and a wooden spoon there, but it is in Bohemia. So, in order that he might thus take up his sojourn, the well-worn desk in the commercial advertising house was abandoned, and "Griff," as the boys call him, stood free at the beginning of the home stretch. He took studio space of his own and so arrayed the artistic and the commercial spirit against each other to see which would be victorious. As nearly all serious-minded young men of his time have done, the artist raised a hand to both — as the crossing policeman does when he sees an automobile and a cab pursuing relentless courses in opposite directions, each regardless of the other — and says, "Here — a little of both, please! It behooves me to check the impulse to follow a star, as I have already checked the temptation to become a machine and forever grind," so, after he had so spoken, the kindly spirit of art, with her spontaneous expression, dipped down and touched the pencil and the brush and gave more beauty and strength to both commercial and practical. One day some of the inhabitants of a part of Bohemia bordering "Griffs'" were aroused by a tap at their door: "Good morning," said a young man, who wore an unmistakably foreign steamer cap and a new gray suit. "Good-bye, I'm going to Paris!" "Well, all right, go on," said his friends, and, with many a *bon voyage* and *auf Wiedersehen*, he was off. Time passed and one day the same studio door was opened and there was "Griff" back again. The number of color-notes, oil-sketches, subjects for etchings and so forth, that he had accumulated, surprised every one who saw them. That he had them was a matter of interest, but the next question was, what did it amount to in a practical way? The first thing it amounted to was that the Society of Chicago Artists hung four Brittany scenes and three canvases done in Texas upon the best space the walls afforded. There was joy in Bohemia and increasing faith that the road was partially covered that leads to the illusive, but very definite, goal — great artistic production.

Mr. Griffith has shown his grasp of charm in

Written for THE INLAND PRINTER.

HOW LONG WILL IT TAKE TO GET THE JOB TO PRESS?

BY AN INQUIRER.

HERE is a page of a catalogue. It is fairly representative of the ninety-six pages of the catalogue from which it was taken. In an office equipped with both Linotype and Monotype machines, but with a minimum of foundry letter, what time should be allowed for the composition of each page? Or, how long will it take the average compositor to set this page? Shall we set it by hand or on the machine? If by machine, what machine? With a sufficiency of foundry type, hand composition might be as cheap finally as the machine composition.

Compositors have not the speed at hand composition to-day that they had some few years ago. There is not enough of it done regularly to keep them in practice. But here is a catalogue that we are called upon to make an estimate upon, and the first thing we have to determine is how long it will take to set it. If we had an assortment of specimens of composition, and notations of the method of composition and the time taken to do the work, we could make a guess that would approximate the time very closely.

The page reproduced was set on the Monotype machine. The actual copy from which it was composed had been destroyed, but the general character of the copy is shown in the small reproductions on this page. Here it is well to state that no attempt at comparison of the merits of any style of machine composition or of machine composition as against hand composition is intended. This is simply a description of how a catalogue was handled in two different printing-houses in Chicago, and a record of the time taken to do the work. The cuts were received in a large box. They were not arranged or numbered. They were mounted on wood and of irregular size — not mounted on the point system or to nonpareils.



THE COPY.

Fruit or Salad Bowl.
No. 4707. 7 in. size given with a $10 list of Products for $8 or for 2 Coupons.
No. 4708. 8 in. size given with a $10 list of Products for $8.80 or for 2 1/2 Coupons.
No. 4709. 9 in. size given with a $10 list of Products or for 3 Coupons.
Extra large, with deep cutting. Troy pattern. Can be used for berries, etc.

Cut Clare Vase No. 47021.
Given with a $10 list of Products or for 8 Coupons.
A beautiful design, with deep, brilliant cutting. It is 10 in. high and 4 1/2 in. across the top.

Spoon Tray No. 47010.
Given with a $10 list of Products for $7 or for 8 Coupons.
A very effective design, known as the Dahlia, with pinwheel and buzzsaw stars. Can also be used for olives, bon bons, etc.
Length 7 in. width 4 in.

Oil or Vinegar Bottle No. 47012.
Given with a $10 list of Products for $7 or for 6 Coupons.
A very useful and handsome article. Troy pattern. Height, 7 in. Capacity 1/2 pt.

Water Glasses No. 47030.
Set of 4 given with a $10 list of Products for $6 or for 1 Coupon.
Very pretty pattern, deep cut water glasses. Capacity 1/2 pt.

Water Tankard No. 47023.
Given with a $10 list of Products or for 8 Coupons.
Tankard has deep cutting, with large, brilliant star on front and bottom, with fancy design on both sides. Paris pattern. Capacity 3 pts.

Water Glasses No. 4703...
Set of 4 given with a $10 list of Products for $6 or for 1 Coupon.
Full-stemmed glasses, with star cut on bottom and three stars on sides.

Footed Ice Cream or Sherbet Glasses
No.47035.
Set of 4 given with a $10 list of Products for $6 or for 1 Coupon.
A very dainty glass, beautifully cut with three large stars. 3 1/4 in. high and 2 1/8 in. in diameter.

The sorting of these cuts was charged up as "hand work" on the ticket.

The cuts were marked out on the copy for the Monotype operators. The cuts were mortised by hand and with a circular saw, so that all available space could be occupied with type-matter. The eight-point headings were set on the Monotype separately. The six-point roman and six-point black letter were set on the same galley. As the galleys of headings and galleys of six-point were set they were sent to the proofroom and read. They were then made up in pages and the cuts inserted, the corrections being made at the same time. The pages were then read and corrected, and locked up for foundry and electrotype plates made. The plates were then locked up for press.



Jelly Compote No. 4706

Given with a $10 list of products for $7, or for 2 coupons.

Can be used for salted nuts, raisins, dates, etc. Cut in the beautiful Sabine pattern, with a star on the bottom of standard. Height, 3 in.; width, 4½ in.

Fruit or Salad Bowl

No. 4707.—7-in. size given with a $10 list of products for $8, or for 3 coupons.

No. 4708.—8-in. size given with a $10 list of products for $8.50, or for 3½ coupons

No. 4709.—9-in size given with a $10 list of products, or for 5 coupons.

Extra large, with deep cutting. Troy pattern. Can be used for berries, etc.





Cut Glass Vase No. 47031

Given with a $10 list of products, or for 5 coupons.

A beautiful design, with deep, brilliant cutting. It is 10 in. high and 4½ in. across the top.

Spoon Tray No. 47010

Given with a $10 list of products for $7, or for 2 coupons.



A very effective design, known as the Rambler, with pinwheel and sunburst stars. Can also be used for olives, bon bons, etc. Length, 7 in.; width, 4 in.

Handled Nappy or Bon Bon Dish

No. 47011.—5-in. size given with a $10 list of products for $6.50, or for 1½ coupons.

No. 47012.—6-in. size given with a $10 list of products for $7, or for 2 coupons.

Useful for pickles, olives, jellies, etc. The attractive Troy pattern, with a very deep and brilliant cutting.





Berry Nappy

No. 47013.—7-in. size given with a $10 list of products for $8, or for 3 coupons.

No. 47014.—9-in. size given with a $10 list of products for $9, or for 4 coupons.

Very heavy, with deep cut Troy pattern.

Oil or Vinegar Bottle No. 47015

Given with a $10 list of products for $7, or for 2 coupons.

A very useful and handsome article. Troy pattern. Height, 7 in. Capacity, ½ pt.





Catsup Bottle No. 47016

Given with a $10 list of products for $8.50, or for 3½ coupons.

Catsup or chili sauce bottle. Fine hob star cutting, deep and brilliant. Cut glass stopper. Capacity, ½ pint. Height, 6½ in.

Tall Jelly Compote No. 47017

Given with a $10 list of products for $7, or for 2 coupons.

Richly cut, with meteor or pinwheel star cutting; also star cut in foot. Height, 6¾ in. Width, 5 in.





Water Glasses No. 47030

Set of 4 given with a $10 list of products for $6, or for 1 coupon.

Very pretty pattern, deep cut water glasses. Capacity, ½ pint.

Carving Knife Rest No. 47020

Given with a $10 list of products for $6, or for 1 coupon.



Lapidary cut like a diamond, with nicking on bar. Genuine cut glass. Very brilliant. Size, 4½ in. long.

Water Tankard No. 47021

Given with a $10 list of products, or for 5 coupons.

Tankard has deep cutting, with large, brilliant star on front and bottom, with fine fancy design on both sides. Paris pattern. Capacity, 3 pints.





Water Glass No. 47022

One given with a $10 list of products for $6, or for 1 coupon, or set of six given with a $10 list of products for $11, or free with $12 worth, or for 6 coupons.

Same pattern as No. 47021 tankard. Capacity, ½ pint.

Sugar and Creamer No. 47037

Given with a $10 list of products for $6, or for 1 coupon.

Cut with four stars and star bottom. Sugar bowl is 3¾ in. in diameter and 2¼ in. high. Creamer is 3¼ in. in diameter and 2¾ in. high.







Oil or Vinegar Bottle No. 47034

Given with a $10 list of products for $6, or for 1 coupon.

Four stars cut around sides. Cut bottom and neck. Ground glass polish stopper, 5½ in. high, 3¼ in. in diameter.

Water Glasses No. 47026

Set of 4 given with a $10 list of products for $6, or for 1 coupon.

Bell-shaped glasses, with stars cut on bottom and three stars on sides.





Footed Ice Cream or Sherbet Glasses No. 47035

4 given with a $10 list of products for $6, or for 1 coupon.

A very dainty glass, beautifully cut with three large stars. 3¾ in. high and 3¼ in. in diameter.

Salt and Pepper No. 47036

One pair given for ½ coupon.

Cut glass salt and pepper. 1½ in. in diameter and 3 in. high. Pretty pattern. Non-corrosive tops.



Water Bottle No. 47028

Given with a $10 list of products for $6, or for 1 coupon.

Water bottle has star cut bottom and cut neck. Capacity, 2½ pints.



Water Glasses No. 47029

Set of twelve given with a $10 list of products for $6, or for 1 coupon

Neat and fine glasses, needle etched. Capacity, ½ pint.



Water Set No. 47024

Given with a $10 list of products for $6, or for 1 coupon.

This set consists of 10 pieces; 1 tankard and 9 tumblers of imitation cut glass.



How to order is fully explained on page 1 of this catalog. You will find Factory to Home Dealing pleasant and profitable.

These operations for the ninety-six pages, according to the time-tickets, occupied the following time:

Composition — Keyboard	152⅓
Caster	108½
Hand	720⅓
Proofreading	132½
Make-up	483
Lock-up	162½
	1,759¼
Average per page	18⅓

Eighteen and one-third hours was the average time for each page of this catalogue to get it ready for press.

The work had been done on a previous issue by another printing-house. The cuts were not mortised for this issue, and it was set on the Linotype machine. A reproduction of one of the pages reduced to a quarter-page is shown herewith. The average time per page getting ready for press is given by the printer at eight and one-quarter hours. Thus:

Hand work	613 hours
Linotype machine	182 hours
	795 hours

It is evident that there has been an unnecessary loss in the cuts not being in good condition. While these facts are not presented to deduce any conclusions, the careful consideration of such data by printers can not fail to be educational, and for this particular reason they are presented here.

The next printer who gets this catalogue will be able to make a better record, for the reason that all the cuts will be mortised ready for his use, and will not be a charge against the job. Customers having no knowledge of the technical requirements of the printing trade buy cuts as they buy their printing, on a price consideration. Small cuts mounted on wood, in bastard sizes, lose their cost over again in time on every occasion they are used — delay in mortising, delay in justifying, delay in locking up. Cuts should always be mounted on metal to nonpareils — discard the point fallacy, which is all right in some places, but misleads the mark-out in catalogue work. The material supplied by the customer is right under these conditions. A printer runs unnecessary risk in bidding on catalogue work if he fails to carefully inspect the material with which he is expected to get results. Besides, the printer who takes pains to get results is in no way justly to be compared to the printer who follows him and uses him as a guide. Printers are invited to send to "Inquirer," THE INLAND PRINTER, specimens of work with which they have had difficulty, with as full detailed statements of all the circumstances of getting out the work. If at all possible, plates should also be sent. They will be printed in these pages and comment made upon the facts and comment invited. In this way some practical educational work will be started that can not fail to be beneficial to all concerned. Names of firms or places will be suppressed if desired.



A NATIONAL PAPER NEEDED.

"I have traveled around this country a great deal and have read most of the newspapers of importance, and I regret to say that, as yet, we have no national newspaper," said President Woodrow Wilson, of Princeton University, in a recent speech. "All our newspapers are alike. In opinions, very largely, they are bounded by the localities in which they are published. Every newspaper, not excepting the great metropolitan dailies, is provincial. The only difference between the New York paper and the country paper is that the former has more live news to select from and the latter is forced to use press association dispatches to fill space.

"The voice of the President is the only one that reaches the people. His views are published in all the papers. Speeches and views of members of Congress are published perhaps by the papers in their respective districts, but never get to the general public.

"The consequence is that the President's voice is the only one heard in public affairs. That is why it is absolutely imperative that we elect Presidents who have national thoughts and inspirations. A national newspaper that would reach all the people would do much toward helping universal intellectual development."

Written for THE INLAND PRINTER.

BILL, THE PRESSMAN, SPEAKS.

BY A. J. CLARK.

ANYHOW, beer was made for more noble and glorious purposes," said Bill the other day, during one of the daily sessions where printing-office troubles are made a matter of jest and the serious man gets small audience. Bill is the pressman. Sykes had suggested that Bill ought to try soaking a form in stale beer, to keep down slugs and furniture that had been working up in a form on the big cylinder press.

"I've seen," said he, "that remedy suggested a lot of times. It seems the beer is sticky and goes down around the stuff and holds it together."

"I'm playin' an engagement on the 'Gordons,' down in Palo Alto, last year," butts in Hutch, a feeder whose proud boast it is that he has fed in every town in the United States, and who looks with disfavor on all people who "ride on cushions," "and a feller would have a hell of a time gettin' any stale beer down there, where a mug is considered sporty if he stays up till 9 o'clock and they look with suspicion on a man who smokes. Get me some dope that will work out any place. You can't tell; you might have to work in a prohibition country some time. Maybe pop will work or ginger-ale or saffron tea. Pretty soon we'll dope up some game that will be practical even in Redlands, or Pomona, California, where they have no excitement except the Salvation Army, see?"

"You might as well try to keep down work-up by tying a pink ribbon to the fly-wheel," says Bill, contemptuously. "You might just as well start right away and get at the seat of the trouble, which is probably bum justification. I'll bet a million dollars"—Bill always works in big figures—"I can stick a knife in any page of that form for lack of leads."

"Maybe," says Red, "you got a cut underlaid crooked, and that causes the trouble."

"Crooked hell!" answered Bill: "Ain't I been underlayin' cuts all my life? Don't you think I know now how to underlay a cut? Some guy got it into his head some years ago that cuts were trimmed always at right angles to the bottom, which ain't so. Did you ever notice how a cut-butcher attacks a cut to block it? No? Well, I have.

"First, after it's etched, and the plate's burned and beaten until it is as crooked as your hat, they nail it on a board and saw it to size and trim it, sometimes square, more often not, but, up to now, the cut is worked always bottom down, and probably the sides are at right angles to the bottom. But now comes the final execution. They turn the cut face down and plane off the bottom, and here is where all the right-angle dope is put on the bum. The cut comes out low on one corner or low on one end, and you've just got to build that cut up square before the sides will right-angle with anything.

"It's only in dream print-shops that pressmen have time to take cuts off the bases and monkey with them. In these days presses have to move, and move fast, else they's a hole in the old man's eatin' money.

"I'll agree with any of you that it would be fine and dandy if conditions were different, so we could move easy, 'with deliberation,' as the feller says, and stop at 10 o'clock for tea, like the clerks do in London. I don't think it should be necessary for everybody in the business to be breakin' their necks every minute, and the old man goin' round lookin' like he was poisoned, but them is the conditions and what can we do but hike, hike, hike?

"A man spends a good many of his best years in the shop, where it's dark, and greasy, and noisy and smelly, while the sun shines outside, and, mostly, he does it so somebody on the outside can get good printin' for nothing, and meanwhile the printer man, he dries up, and gets lumbago or rheumatism or drinks himself blind and that's all."

"Well," says Sykes again, "I don't know that *we* break our necks so much. We take it tolerable easy in the composin'-room."

"Sure you do," and here Bill gets all heated up as he goes after the composing-room. "It seems to be a ginerally accepted fact that the typesettin' department is never expected to make any money, and you fellers grin while you admit it. Always the cost of composition exceeds the most hopeful estimate by at least thirty per cent, and the poor ink-puddler is more often than not compelled to work for stingy money because of that fact."

"It seems to me," breaks in one of the comps., "that you worry an awful lot about the other departments. How does it eat on you? You get your check just the same, don't you? You don't have to break your neck unless you want to."

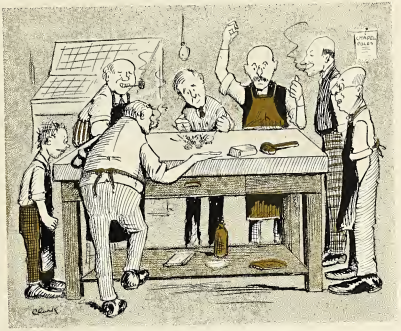
"That," answers Bill, "is the dope that's peddled all the time. But you mark what I'm tellin' you: the time'll come when the men in the shop will meet once in a while and they'll decide if it ain't good policy to get rid of the dead ones. Don't you see that the good men in a shop have to make a profit not alone on their own labor, but also on that of the fellow who is incompetent or lazy or careless?

"Every shop is more or less coöperative, and if one or two men or one or two departments drag

down the general average, they also cut down any chance of advancement for the others. I think a good errand boy should have the right of protest against a bum superintendent or a bum pressman, or any other drag in a shop, because when it's time for him to get an extra dollar stuck in his envelope, he don't get it; for why?—because the bindery is losin' money.

"I get a fierce grouch on when I think of any department losin' money and me sweating blood all the time, not because I'm a freak who sweats blood for a livin', nor is it because I can't hold a job easy, but because I'm sorry for the old man, who has put all he had of capital and energy and brains into a business that has degenerated from an art that was somewhat classy into a mere sweat-shop grind, where half of the work is done at a loss and the rest of it problematical.

"Of course, this don't apply to every print-shop. There are some in every city that show some degree of prosperity, but you got to show me the print-shop proprietor who goes to work in a red automobile. More often he rides bad dreams around the red side of his ledger, and typelice and ink-worms disturb his rest."



"We might revive an ancient and honorable sport."

"They *ain't* no ink-worms, is they?" queries Jimmy, who is young in the business and has some experiences coming to him.

"They ain't so many as they used to be when I first began the business," says Bill, "and I've seen a new boy strain a half barrel of news-ink through a cheese cloth without findin' a single one. A long time ago when ink was pure and they didn't put so much dope in it, they was lots of ink-worms, and often the composin'-room would have a specially lively type-louse that you could bet money would lick any ink-worm the pressroom could dig up, and there was many lively and interestin' scraps in the old days.

"We'll get the new boy to hunt for some ink-worms after a while and, if he finds any, we might revive an ancient and honorable sport."

And then Bill laid the remains of his cigar carefully on a shelf and went after the refractory form that had given rise to all this conversation. It was 1 o'clock and the serious problem of doing good printing at a break-neck pace was before every man again. Some returned to the work with lighter hearts because of the ink-worm and type-louse fiction, and forgot for a while that they were only cogs in a big wheel.

PROTEST AGAINST GOVERNMENT FREE-PRINTED ENVELOPES.

In an interesting paper entitled, "The Government Our Worst Competitor," a Buckeye editor told a convention of Ohio newspaper men some hard facts that are bound, in time, to seep into the upper works at Washington and produce results. Apropos of the Ohioan's comment on Government free-printed stationery there comes to the *Independent's* attention a bunch of advertising matter, franked, setting forth the beauties of buying envelopes direct from Uncle Sam.

The printing-office at Dayton, Ohio, for which the Government acts as sales agent and general distributor, under frank, did work during the fiscal year ending June 1, 1908, amounting to $1,672,789.86. It represents the sum taken annually from the channels of private business.

And for what alleged reason? To induce users of the mail, so the Department tells us, to use a return card on their envelopes and thus "increase the efficiency of the postal service."

But the users of printed envelopes, nine out of ten of them we believe, appreciate the value of the return card on envelopes and would invariably secure them of local printers but for the indefensible practice of the Government drumming up trade on a free-print basis and charging the losses in with the general postoffice deficit. It's a picayune proposition for Uncle Sam. It is un-American and unfair. By the same token displayed for the excuse of its envelope piracy the Postoffice Department could enter the field of a half dozen other business enterprises, and it is surprising that it has not.

Up to now the press of the country, largely interested as it is in the printing business, has been mulishly patient; but there are indications of another reform movement that will wipe out the totally unfair and uncalled-for invasion of private domain.—*Elkhorn (Wis.) Independent.*

A GOOD BEGINNING.

This sign appears in a London shop window:

OME GRONE UNE 6 A POT

It refers to home-grown honey and its price, and is said to mark the initial effort of our own Simplified Spelling Board, under the personal direction of Professor Brander Matthews, to inoculate the Britishers with the virus of the new orthography. Gud luk, ol!—*Harper's Weekly.*

Written for THE INLAND PRINTER.

PROOF OR ASSERTION IN ADVERTISING.

BY A. H. M.

PRINTERS prove or disprove their assertions of ability in their advertising. A printer advertises, "We are the printers. Our specialty is high-grade printing. Rush orders our favorites. Get our prices on your printing." Who has yet seen tasteful printing with assertions resembling this? Such printing is cheap in the sense that penny cigars are cheap, or a dollar watch, or shoddy clothing. A trade that looks for this sort of cheapness is worse than none. Is it worth while cultivating it on the score of cheapness alone? Printers competing with each other on how much they can afford to give away are on a very different standing to printers competing in excellent and tasteful work. The all too prevalent assertions that the printer can do high-grade printing are nullified by bad taste in type selection, arrangement, ornament, color, bad presswork and common stock. The man whose trade is worth while usually has some experience in printing, and to him the medium of assertion in this form carries its own contradiction.

Not only in the character of the advertising and the application of type, ink and paper do many printers contradict themselves, but their premises, business office and composing-room and pressroom, speak loudly against all their claims of taste and judgment. The very sign at the door contradicts them. Rawness, crudity, tastelessness and grubbiness stare stolidly at the beholder. "Ideas in printing — nifty notions for booming business. Be a booster and use our printing" — the advertising displays the mental caliber of the printer and drives away rather than attracts profitable business.

The printer's advertising should be considered as a problem in itself. It should not be planned on the traditions of ordinary commercial advertising. Rather it should be made the expression of the maker's taste and skill. This is particularly true of decorative and illustrative work. Large type, glaring colors and blatant assertion are so commonly used that every one that uses them is part of a crowd and therefore indistinguishable and unpreferable. The confusion comes from the belief that the more noise or the heavier the blow delivered to the senses the greater the chances of attracting attention. But there is such a thing as numbing the perceptions by too much clamor. The artist allows his work to speak for him. If it is excellent the name of the maker will not remain concealed. Printing is in the commercial struggle, of course, but suggestion is more subtle and penetrating than assertion, and when the printer realizes this and applies the principle to his advertising, he will separate himself from the crowd and become a class to himself, the choice of the discriminating.



Printing Good Enough to Keep

TO MAKE A PIECE OF PRINTING GOOD ENOUGH TO KEEP IS NO SMALL TASK. THOSE WHO ARE ABLE TO ACCOMPLISH THE WORK ARE FEW. THEY ARE SOUGHT FOR AND THEY MAKE THEIR OWN PRICES. UPON THIS PLANE PRINTERS MAY COMPETE TO THE UPLIFTING OF THE PRINTING ART; ON ANY OTHER THEY DEGRADE IT

THE INLAND PRINTER JUNE 1909 VOL. 43 NO 3

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLIII. JUNE, 1909. NO. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. *Do not detach the lower coupon.*

Foreign Subscriptions.— To Canada, postage prepaid, two dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEBELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

IF Senator Heyburn, of Idaho, ever reaches the pinnacle of being tariff-maker-in-chief, printerdom will have to watch out. That solon sees in posters and similar advertising an excellent opportunity to raise revenue. Scat on that made-in-France idea!

DESIRE for debate, to macerate the lanate integument, is responsible for an agitation now to the front in many cities on the question of the right of employees to arrange with employers for the disposition of the hours worked in each day making up the forty-eight hour week. The secret of Midas was whispered into the ground — but those responsible for this agitation bray their asininity.

"STAMINA rather than cost system is needed by employers," is what a journeyman printer said in our correspondence department. Perhaps it is not so much stamina as a knowledge of the business fact that because a customer takes away one job, it does not indicate he is never coming back. Satisfactory service counts for just as much as the probable difference between two square bids, and jobs, like the feline in the song, come back with pleasing frequency. Acquaint your customers with good quality and efficient service, and they'll come back.

CANADIAN publishers of weekly papers at a recent convention were discussing municipal printing in towns and villages boasting of two papers and one paperless job office. The principal speaker urged printer-publishers not to submit bids against the lone job-printer. It was not a spasm of good nature that prompted him to give the advice. He said the job office would quote such low figures, there would not only be no profit in the work, but an impression created among the people that a fair-profit price is extortion. Why is it that, in village or great metropolis, there is always the printer so eager for work he is willing to do it at a loss or, at least, at figures which successful men will not undertake to do it for?

SINCE insuring profits in case of fire has become popular in Great Britain some printers there are beginning to ascertain in a scientific manner whether they have profits. Of course, the insured are not satisfied with, "Oh! I am making money in this little, growing business," which has been the shibboleth of prosperity with so many printers all over the English-speaking world. The companies want tangible proof of profit, and some "prosperous" British printers are put to their

wits' end to produce it. In doing so, they are compelled to use scientific methods. Modern commercialism performs wonders in its progressive march.

No MISTAKE is more exasperating than to find that in making an estimate an important and costly item was overlooked. A simple and effective guard against that common oversight is to make a list of all items that can possibly go into a job. With this at one's elbow, there is small room for error, if the list be carefully consulted. This is a case where a look in time saves dollars.

No FAIR business man wants to take advantage of an obvious error. If, in making change, a cashier gives more than the amount that should be returned, what man will fail to call attention to the mistake? No *man* will neglect to do so. But the printing trade is crippled from mistakes. That the printer will make a mistake is a matter of deliberate calculation with some unfair purchasers of printing, who set traps for the unwary. To prevent these mistakes and errors of judgment a tested cost-accounting system is the one sure remedy. It gives the printer the data necessary to show clearly to the customer that he is being charged a just figure or that the work is being done at a loss. Business men are willing to pay what a job is worth. The cost-accounting system places the printer in a position of unassailable right.

COST accounting is not a fad. It is a prime necessity to financial success. Business — manufacturing business — is but a guess without it. It requires study and judgment and steady application of correct principles. From the time a job enters the printing-office until it is in the hands of the customer and the money collected it is an expense to the printer. To ascertain accurately the proportion of cost a job should be charged against each of the facilities provided by the printer for turning it out is the function of cost accounting. The actual work done — the visible work — typesetting, presswork, ink, paper, binding, etc.— are too commonly figured as the only cost chargeable against the job. In fact, these items comprehend about fifty per cent only of the true cost. Why this is so, and wherefrom these additional costs accumulate, cost accounting makes plain.

OCCASIONALLY we hear the old question revived of whether printers should be permitted to have imprints on their work. The American craftsman frequently has to fight for the privilege; in Great Britain it is different. The law requires that certain classes of printing shall bear the name of the printer. The scope of the law is wide, and we notice the Federation of Master Printers has been urging the use of imprints on all except the specially exempted work. As is usual with British law, it is enforced rigidly, and a news item records one unfortunate ticket-printer who paid $40 into the Government coffers for his neglect. The *Circular* of the Federation cites another case, in which "a man who has already obtained much printed matter from different houses without concluding the transactions by paying the accounts, deliberately struck out the imprint from the proof. He afterward declined to pay on the ground that no imprint was on the work, and this being a good defense, the printer was helpless and lost the whole amount of the irrecoverable debt."

THE British Government has promised to interfere with schemes of circulation departments of some enterprising newspapers. Herbert Gladstone, the member of the cabinet whose department looks after such affairs, says he will introduce a bill making it "illegal for any proprietor, publisher or editor of any newspaper or periodical to charge any form of entrance fee, including the purchase and return of coupons, for prize distribution in his paper." It is claimed that many plans adopted by British publishers have a demoralizing effect on the public, appealing as they do to the gambling spirit. Mr. Gladstone said that, though the Government would do all in its power to secure the passage of remedial legislation, the active support of the press would be necessary. Among those who urged action on the part of the Government were many publishers, some of whom complained of the enormous profits made by their fellow-publishers who thus "debauched" the dear public. What with postal regulations on this side of the Atlantic and the Government heeding the moral objections of disgruntled competitors on the other side, the circulation builders of both countries must have an abundance of that feeling which makes men kin.

A NOT unusual practice, which printers accept with comparatively little protest, is for a purchasing agent after inviting and receiving bids for printing to throw business ethics to the winds and juggle with the information received, allowing one whose bid is high to revise it and take the work. It is refreshing to note that occasionally a printer has a recollection of such double-dealing and refuses to be made a party to such purposes. A Western house which has carried out this sharp practice successfully was again in the market for

printing recently, and the following letters explain what happened: "DEAR SIR,—We telephoned you three times last week, asking for a representative to call to figure on printing our large catalogue. We intend to issue a catalogue of one thousand pages, and if you are in the market for this class of work and want to submit a bid we would talk the matter over with your representative, but would urge you to give it immediate attention, as we are anxious to have all the bids in at the earliest possible time. Have your representative ask for the undersigned." The answer: "DEAR SIR,—Replying to your favor of the 3d instant, as we have no assurance of the use you propose to make of the estimate requested from us, we regret that press of business will prevent our representative calling on you."

ELSEWHERE we print a circular sent us by a firm well known in the printing world, which has become an enthusiastic advocate of "Two hours additional of daylight—the most valuable thing in the world." Though we may wonder why a system in which there inheres so much of advantage has not been bruited before, there is considerable feeling in favor of the change among those who thoroughly understand it. In Canada the sentiment for the new order has become so strong that the question is now engaging the attention of Canadian statesmen. We are not inclined to think that beginning work during the summer months two hours earlier than at present is a change of slight importance. Assuming the methodical man who retires early, and gets up at a regular hour, it may make little difference. But humanity is not built that way. Men have their social obligations to attend to, and they are slow to adopt changes such as would make the dinner hour 4 o'clock and cause theaters and other amusement places to open at 6. Even though man professes to love to linger long between the sheets in the morning, we opine that once prevailed on to taste the joys of putting up the shutters at 3 P.M. he would scorn his present pet form of laziness.

GOOD work pays. The finest quality of printing—that which is used for advertising purposes—is the kind in which there is the most money for the printer. Quality also pays in papermaking. Among the most serious charges made by Mr. Norris, of the Publishers' Association, against American news-print papermakers is that, through ignorance of their craft, they waste material. It is estimated that unworkmanlike methods add at least $6 a ton to the cost of their product. The inexorable critic of the papermakers says a mill in Minnesota is producing the best kind of paper. He attributes the success of this mill to "the mentality of the manager—a former schoolteacher—and his efforts to secure highly skilled workmen. It turns out a finer and better product than any other news-print paper mill in the country. It uses less sulphite-pulp than other print-paper mills. From the same kind of wood that other mills use it grinds a better quality of mechanical pulp. Its product commands $4 a ton more than the output of its neighbors and it has a waiting list of customers." So it goes from top to bottom—from employee to manufacturer success lies in quality. The public mind is being educated to know the value of the best. While we may not have passed through the era of cheapness, there is less and less a desire for the cheap article, if the low price is at the cost of elegance, quality or good taste. The change in the public attitude is not surprising, for the constant development of the esthetic sense in our educational institutions is bound to have notable all-round results.

SUMMERTIME and the glad vacation period are on us. In less strenuous days the printing world did not heed midsummer holidaying as a necessary institution. There was a long, slow day in which pleasure was mingled with business, and "sufficient unto the day is the evil thereof" seemed to be the quotation that guided men's lives. Then aspirations and ambitions began to grow, almost imperceptibly at first, and a competence and the bequeathment of a good name and substantial education to the children ceased to satisfy. The commercial classes aspired to occupy the social position then held by the financial and landed interests. To achieve that great things had to be done and immense fortunes amassed—fortunes much greater than had given supremacy to our social and political rulers of older régimes. Then set in an era of intense activity in which every nerve was strained to secure power or money, or both. Men and machines were speeded to the utmost. Physicians shouted alarms that the pace was too fast and prescribed vacations as a remedy for the race of money-makers; and by the same token also for those who were not money-makers but had been drawn into the maelstrom of rush and worry. That the disciples of Esculapius were right was soon proved, for men who could afford holidays found they were gathering fuel to keep up steam for the remainder of the year. Fortunate were they who could dally by the sea or indulge their soul in the mountains. There is not much if any difference in the physical mechanism of the man with the bank-roll and the toiler who moils in the

office, and he, too, secured a vacation which his employer was not long in discovering was a good investment. Strangely enough, the producers — the men who made the commodities, working in enervating surroundings — were not early placed among the vacationists. In the printing trades, however, the men in shirtsleeves are rounding out the circle, and the need of a summer rest is generally recognized. So, if you do not wish to be regarded as "queer" or lacking in appreciation of what is due yourself, you will take a vacation. That does not mean buying a railroad ticket and traveling to some crowded resort. It means a shutting out the ordinary worries of the day. Get away from the grind and be care free for as many days as you can. In this way one can make of the summer solstice a means of storing up physical and mental health that will be needed and may be drawn on when the struggle is fiercest.

THE annual meeting of the American Newspaper Publishers' Association brought into prominence the arbitration agreement between that organization and the various unions. During the year President Ridder, of the Publishers' Association, took occasion to speak slightingly of the arrangement. This was received with amazement by friends of arbitration, and Mr. Ridder's statements were vigorously attacked in the *Typographical Journal*. President Lynch satisfied himself by referring to it at the annual meeting in a jocular vein, so there is an impression abroad that Mr. Ridder remains among those who adhere to the arbitration plan. The best test of the scheme is the fact that twenty-seven additional publishers subscribed to the contract during the past year, making a total of three hundred and forty-five signatories. Opposition to the plan is manifested by publishers and employees, but it is worthy of note that during the panic there has not been a strike or lockout of importance in the newspaper world. Remembering the number of men involved, this is probably unprecedented in the history of industrialism. It was freely predicted by unionists that in depressed periods the arbitration plan would lead to wholesale reductions in wages. Such has not been the result, however; the board has taken all the elements into consideration, and, naturally, the reductions have been few, the most notable being at Chicago, where the publishers estimate there has been a saving of $11,000 a year effected by a change in a bonus system that did not, however, affect the minimum scale. All in all, the plan has been wonderfully effective, and in the ten years of its life has saved millions of dollars in lost wages and strike expenses, some of which has gone into the pockets of employees and some into the coffers of the employers, and even if there be some inequalities in the distribution it is much better than having wealth wasted. But the greatest benefits bestowed have been the stability given to employment, with all the social and economic advantages that follow in its train, and the elimination of the rancor and hardship which accompany industrial struggles. The publishers of the country are to be congratulated on the educational work they are doing in blazing the path to a fair, equitable and cheap method of adjusting an important feature of the ever-present "labor question." The presence at their meetings of representatives of the principal unions is an object-lesson to other employers.

A NEWSPAPER for the people in a large city will be denominated "an interesting experiment" by many of those who have had to do with the making of newspapers. Among that class there is very general concurrence in the idea that newspapers of the larger cities are so entangled with special interests they do not protect public rights in all respects. E. G. Lewis, who made such a gallant fight against the Postal Department, is the moving spirit in a publishing company which has taken cognizance of the feeling that the press is untrue to its professions. He purchased a paper with a great vogue as a sporting sheet four months ago, and since then has trebled its circulation to the homes. On entering the daily newspaper field, Mr. Lewis announced that as newspapers were peculiarly dependent on the public, they should be edited with an eye to the public interest. His method of attaining that end was that the subscribers, representing the public, should elect a managing trustee, who would act "as the arbiter between the public and the policy of the paper, as an absolute guarantee to the public that on all public questions the paper stands clean and strong for the real truth and the real news without fear and without favor, and his power in this direction would be absolute." Before experimenting with this innovation, Mr. Lewis is going to put his paper on its feet, and so the plan will not go into effect till the end of the first year of his ownership. What effect such a policy will have on the St. Louis *Star* is hard to conjecture. But Mr. Lewis has accomplished so many things that seemed impossible, he is apparently entitled to be designated by that much-abused phrase, genius. So far his success with the *Star* has been phenomenal, and casual comment in St. Louis printerdom indicates that the promise of a representative of the public in the editorial sanctum has brought the paper not merely subscribers but intense parti-

sans. They take the paper and, what is more important, believe in it implicitly. That quality raises a publication from being a mere newspaper and makes of it an institution — something that is a power in the community and beloved by the people almost as the university man loves his *alma mater*. All signs are propitious for Mr. Lewis, and if he achieves his desire he will have precipitated a revolution in newspaper making in many cities. It may be a decade or so before the results are fully apparent, but this is the age of quick results, and the protector of the public's interests in newspaper offices may be so common as not to cause comment ten years hence.

IS THERE TO BE AN ERA OF INDUSTRIAL CO-OPERATION?

TO be hopeful though surrounded with much pessimism may be surmised to be an indication of weakness. That the placative word is the olive branch of surrender of principle is the estimation of too many very worthy persons. It is not always possible to broaden the view of men who constitutionally and through education and environment have a narrowed and warped understanding. But self-interest, the appeal of direct pecuniary profit, has a wonderfully wakening influence and power in changing the point of view. The attitude of capital to labor and of labor to capital still bears the stains of traditional wrong. How long this shall endure no one can say, but if two of the most powerful Christian nations are vying with each other, taxing and oppressing their peoples in making huge engines of death and woe, nineteen hundred years since Christ preached the gospel of good will and forbearance, we may well imagine that sardonic friends are well pleased — for the allegorical war which the Church teaches is being strongly fought by the infernals. The strong, rallying call to reason made by the recent Peace Conference in Chicago goes out not only to the nations but to the ranks of industrialists.

The printing trade has passed through a long and bitter fight, and peace has come. The United Typothetæ of America is now turning its attention to constructive work and, in many cities, President Fell and Secretary Macintyre have been influential in organizing anew the employing printers for educational and ethical purposes, which is strongly reflected in the work done at the May meeting of the New York Typothetæ. The boards of trade in the East are doing a notable good in establishing trade usages and elucidating the principles of accounting. In this work no more distinguished success has been attained than that of the Ben Franklin Club, of Chicago. President Hartman, of that organization, has held strenuously to its principles from its inception, and has given freely of his time and means to bring it to its present success and establish its future power of usefulness. Secretary Ellick has worked unremittingly in unifying the employing printers, and the accumulating experience of many establishments and their customs has made him a ripe adviser. A feature of the Western movement is that supply houses are coöperating intelligently with printers' organizations. They are no longer the apparently "delighted" but secretly reluctant sources of tribute for printers' functions, but are part of the effort to lift the printing trade to its just place in the industries. In Minneapolis, Omaha, San Francisco, Oakland, Sacramento, Los Angeles, and many other cities, the employers are coöperating with the supply houses in this way — and, in some cases, coöperating with the unions also.

The International Typographical Union has undertaken industrial education for its members and for printers generally. Its distinguished success in this effort has won the applause of the foremost educators of the country. Inspired by its success, the Bookbinders' International Brotherhood is preparing for plans for supplemental education; the International Printing Pressmen's and Assistants' Union is about to consider the subject and the Photoengravers' Union is working along the same enlightened path.

That these efforts are peace movements no one will deny. The day of a candid recognition of the fact of our industrial interdependence must come. It will come with a true perception of the responsibility of each interest to protect the trade against malign and disintegrating influences. The longer that day is delayed the longer will the prosperity which should attend this industry, on which all human development depends, be delayed.

TRANSFERS OF PUBLISHING PROPERTY.

The Harris-Dibble Company, dealers in publishing properties at 253 Broadway, New York, report the consolidation of *Selling Magazine* and *Profitable Advertising*, of Boston. The new paper will appear in June under the name of *Selling-Advertising*, and will be published from the Postal Telegraph building, Broadway, New York. Mr. George French will be editor-in-chief.

The *Glass and Pottery World*, of New York, has been sold to the Pottery & Glass Publishing Company. This also is a consolidation, and the new paper, which is to be known as *Pottery and Glass*, will be published in New York.

The Harris-Dibble Company have also negotiated the sale of *Motor Boating* to the New Publication Company, owners of *Motor*.

Written for THE INLAND PRINTER.

THE INFLUENCE OF COLORED STOCK ON COLORED INK.

BY C. G. ZANDER, F.R.P.S.*

ONE of the difficulties with which the printer is often confronted is the change in hue which colored inks undergo when printed on tinted paper. The difficulty of knowing beforehand what these changes in hue are likely to be is increased owing to the numerous influences by which they are caused.

The texture of the paper plays an important part. The softer and more porous the paper, the duller will the ink appear. This difference in brightness can easily be shown by printing the same ink first on a highly glazed paper, and then on a piece of blotting-paper. A crimson madder, which will appear very bright on the former, will darken to almost a claret on the blotting-paper. The glazed paper will reflect the rays of light more or less parallel, while the rough surface of the blotting-paper, with its microscopic hills and dales, will scatter the light in all directions, quite apart from the absorption of the inks into the pores of the paper. This applies to white as well as to tinted stock.

The greater the contrast between the tint of the paper and the color of printing-ink, the more the latter will be changed. Red ink printed on pink paper will suffer no appreciable change, but if the red ink be printed on a green paper, it will appear maroon or red-brown. The deeper the tint of the paper, the greater the change. A lemon-yellow ink printed on straw-colored paper will suffer no change, but if printed on a blue paper it will appear olive. If the paper is yellow and the ink a bright blue, the latter will appear from navy blue to almost black. A bright-green ink printed on pink paper will be changed to myrtle green. Violet ink on yellow paper will make a plum color. Myrtle-green ink on pink paper looks like green-black, and so on.

It will be seen from this that it is useless and disappointing to print a brightly colored ink on a paper the tint of which is a complementary color to the ink. The effect is almost equal to that obtained by mixing a little black with the ink. The ink, if of a bright hue, should therefore harmonize with paper, a bright scarlet on a salmon-tinted paper, a bright-green ink on reseda or *eau-de-Nil* paper, an ultramarine ink on a sky-blue paper, if anything like the natural brilliancy and hue of the ink is to be preserved. If a second colored ink be added and, if a contrast be desired, let the second ink be a *shade*, that is, a dull full-strength color. Moreover, let it be an ink which is opaque, and which through its opacity is not so much affected by the tint of the paper.

This brings us to another factor which plays an important part in the changes which inks suffer when superposed on tinted paper, namely, the pigment or base of the ink. The more transparent the ink, the more it will be affected by the tint of the paper. The more opaque the ink, the slighter will be the change in hue. Opaque inks such as earth-colors (umber, sienna, etc.), vermilion, ultramarine or chromes, undergo comparatively slight changes, while transparent colors, such as madders, yellow lakes, green and violet lakes, Chinese blue and others are affected very much.

It is obvious that if the ink is printed full, say double-rolled, the change of hue will be less than when printed spare. It has been my experience that, given the same ink and paper, no two printers will achieve exactly the same results, or do equal justice to the ink.

The changes which various inks are likely to undergo when printed on tinted paper are summarized in the accompanying table, which gives thirteen different inks such as the average job-printer is likely to use. They are supposed to be of medium quality, and more or less opaque. There are fifteen tints of paper, also of average quality and depth of tint. These remarks, therefore, do not apply to the deep-toned cover-papers, for which specially dense, opaque inks must be used.

In order to render the table still more useful, I have adopted a simple plan whereby the three best two-color combinations on any given tint of paper are indicated. These are given in order of their artistic merit by the letters "A," "B" and "C." I am fully aware that I am here treading on debatable ground, for the combinations which appeal to me as the most pleasing and artistic might not merit the approbation of others, but, nevertheless, the combinations indicated comply with the recognized laws of harmony and contrast of color.

The following example will explain the method by which these color combinations are indicated: Take, for instance, buff paper; along the horizontal column under the inks two letters A, two letters B and two letters C will be found. One letter A is under "terra-cotta" ink and the other letter A under "violet ink," which means that terra-cotta ink and violet ink—which the buff paper will change into plum color—will form a good color combination on buff paper. The letter

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B under "maroon ink" and B under "olive ink" signify that maroon — which changes to red-brown — and olive will make the second-best combination on buff-colored paper. The letter C under "scarlet ink" and letter C under "Chinese-blue ink" indicate that these two inks — changed by the tint of the paper to orange and blue-black respectively — will, on buff paper, form a pleasing combination, which will be third in merit compared with A A and B B.

In many cases blanks have been left, which signifies that that hue of ink is not likely to be used on that particular tint of paper.

In many instances fancy names are being used for both paper and inks, but they can be readily identified by the plain names used in the table and should not present any difficulty. An explanatory note in connection with fancy names would be an aid to the printer, however.

TINT OF PAPER USED.	COLOR OF INK USED.												
	Scarlet.	Crimson.	Maroon.	Lemon.	Terra cotta.	Chocolate or burnt umber.	Olive.	Emerald.	Myrtle.	Turquoise.	Ultramarine.	Chinese blue or bronze blue	Violet.
Neutral gray	C Maroon	Claret.	C Red-brown	Olive	B Light brown	A N C	D	Myrtle	A D	Peacock blue	Navy	B N C	Plum
Salmon pink.	A N C	N C	A C N C	Orange-yellow	Slightly redder	B N C	Deeper	.....	C More olive	Light bluish gray	Deep lavender	D	B Purplish
Rose or cerise	A B D	D	C D	Dull orange	Light brown	B N C	D	.....	A C D	Blue-gray	Navy	Blue-black	Purple-black
Deep orange.	Maroon	Claret	C Red-brown	.....	.....	A B D	B C Light brown	.....	Green-black	.....	Blue-black	A Blue-black	Purple-black
Light orange	Russet	D	C D	.....	D	A D	Brown	Myrtle	C Green-black	.....	B Blue-black	B Blue-black	A Purple-black
Primrose, canary, lemon...	More orange	More scarlet	A Brownish	B N C	N C	C N C	A Paler	Apple green	C Paler	Gray	D	B Blue-black	Plum
Buff.	C Orange	" Maroon	B Red-brown	D	A N C	N C	B N C	.....	D	Blue-gray	D	C Blue-black	A Plum
Light brown or fawn	D	D	Red-brown	Olive	A C D	B C D	Myrtle	D	B D	Blue-gray	D	Blue-black	A Plum
Olive	B Brown	Claret	A B Chocolate	.....	.....	C N C	C N C	.....	A D	.....	.....	.....	.....
Yellow-green (reseda)	C Dull orange	Claret	Brown	.....	A Light brown	B N C	A N C	N C	C N C	D	Blue-gray	N C	Plum
Pale green (eau-de-Nil)	Dull orange	Claret	C Brown	.....	B D	A N C	N C	N C	A N C	C D	Blue-gray	B N C	Plum
Green	A B Red-brown	Deep claret	B Brown	.....	D	A N C	N C	C D	C N C	Blue-green	.....	.....	.....
Green-blue	Red-brown	Claret	C D	Olive	D	A B D	D	Bluer	N C	N C	A D	B C N C	D
Pale blue	Red-brown	Claret	C D	Olive	B D	A D	D	Bluer	N C	N C	B N C	A C N C	N C
Lilac	D	B C D	D	D	D	A B N C	D	.....	D	D	N C	N C	A C N C

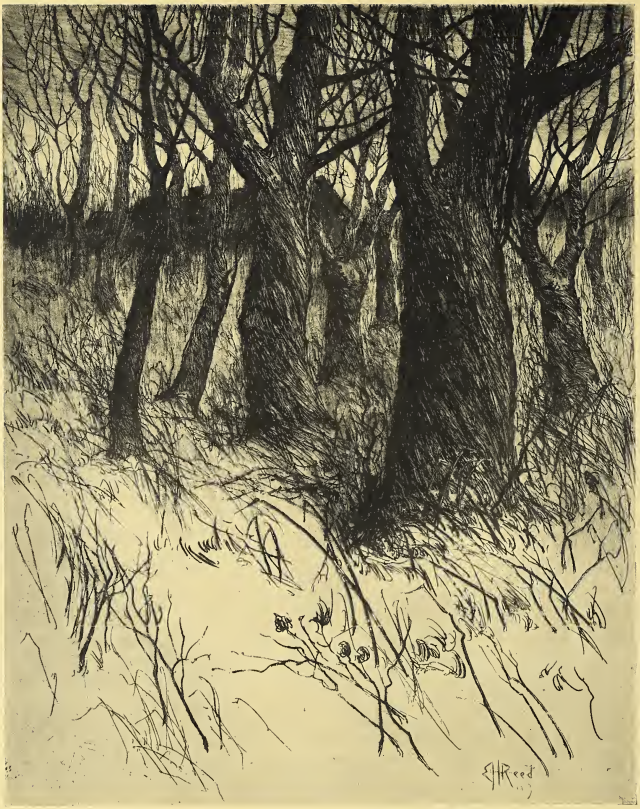
N C—No very appreciable change. D—Deeper or duller.

A WARNING TO NOVELISTS.

Professor Lounsbury, of Yale, gives a salient warning, in the June *Harper's*, to those novelists or dramatists who endeavor to clothe their work in the language of a past age. Mr. Lounsbury says quite candidly that they do not do it correctly, and, rather than make a muddle of it, had better not attempt it at all. Even Thackeray and Scott are found in linguistic lapses of this sort by Mr. Lounsbury — who adds that most people don't know these things, for only "some wretched pedagogue" like himself is able to recognize them. By "Wardour street English" Mr. Lounsbury means imitation archaic language, just as Wardour street in London came to be known as a famous market for imitation old furniture.

ON MAKE-READY.

Good letterpress printing can never be secured by simply hustling off the time on making ready, and adding a little to the pressure; that is good enough for mangling — not for printing.— *B., in Scottish Typographical Circular.*



Therefore, of all the pictures
That hang on Memory's wall,
The one of the dim old forest
Seemeth the best of all.
—*Alice Cary.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DE VINNE'S PRICE LIST RECALLED.

To the Editor: TOPEKA, KAN., May 15, 1909.

It may interest those who observed Mr. Fantus' wish for a comprehensive price-list, referred to on page 242 of May INLAND PRINTER, to have the fact recalled that a price-list was prepared by Mr. De Vinne over thirty years ago, covering a great variety of work. It would no doubt be highly enlightening to compare some of his figures with those in use at the present day. My copy of this work was passed on to an employing printer about twenty-five years ago, and was destroyed in a fire. Has not Mr. Ramaley done something in the same line within the last ten or fifteen years? ALDEN S. HULING.

LACK OF SORTS AND COST SYSTEMS.

To the Editor: CHICAGO, May 18, 1909.

The skit about Chicago "bosses" needing stamina, by "Journeyman," in your last issue emboldens me to say something about how it is some composing-rooms don't pay, and why cost of composition comes so high.

My reason or complaint is an old one—as old as the trade possibly—but there seems to be nothing to do but keep it to the front. Lack of material ready for use when you want it makes it an outrage to judge of a man's capacity by what his work-ticket shows. Not only is time lost picking sorts or hunting other material, but the irritation and annoyance the hunting is to the compositor depresses him and reduces his efficiency; he is not able to do nearly as much as he would if there were no interferences. It is very unfair to the workman, and I have worked in offices where, if they had discharged me for what the ticket showed, my resentment would have provoked me to raise a riot.

If you mildly protest against these rotten conditions a trite answer is: "You get your wages on pay day, so what business is it of yours?" There is something in that too, but not much from an employee's standpoint. A man who takes pride in his work and believes in delivering the goods is done a great injury when he is discharged for slowness, and the fault was lack of sorts or other reasons under office control. Some employers—possibly a majority—say "pooh-pooh!" to that, believing they are entitled to impose all sorts of wrongs on their men, the only barrier to their rapacity being the law of the land. I hear some offices encourage men to put down the time lost hunting for sorts, etc. My suggestion is that, where this is not provided for by the office and these delays are frequent, the men put down time lost on account of lack of material.

This may show the boss the need of buying some stuff, as it will show him in black and white that material is cheaper than labor. The lack of it makes good labor pay poor returns.

Will employers learn those simple truths?

ANOTHER JOURNEYMAN.

WANTS GRAPHIC ARTS MEN TO COÖPERATE ON TARIFF ISSUES.

To the Editor: GLOVERSVILLE, N. Y., May 4, 1909.

When we stop to think, it is really surprising what a lot of printing is done abroad and sold in this country, especially in the souvenir post-card line. Now, I desire to know if there is any duty paid on any printed matter manufactured in other countries and sold in our country?

I believe that this country can take care of that printing as well as any other country, probably better, if given the chance to try.

To my mind, the revision of the tariff and newspaper comment on same has attracted wide attention and caused much discussion. Now, that this tariff is going the rounds, I think that it is high time for the printers (employing and working) to get together and see what can be done for our trade.

This question of printing I believe should interest every employing and working printer, and *now* is the time to attend to this important matter. I should be glad to have some more of our fellow-printers cough up their opinions in regard to a duty on printing, that we may be better protected.

I have written this little agitator to THE INLAND PRINTER, believing it is the best paper in which we can air our opinions.

Trusting this will awaken all to the fact that a large amount of our printing is manufactured abroad, and that we shall be favored with other views from our brother printers on this subject of duty, I remain sincerely,

WILLIAM STANLEY LINTO.

PRESSMAN WANTS EDUCATIONAL SYSTEM FOR HIS CRAFT.

To the Editor: NEW YORK, May 15, 1909.

You are apparently greatly interested in technical education, as you call it, but seem to have a particular love for the compositors. What is the matter with the pressman? Is he a sort of poor relation, or do you think he has nothing to learn, or is it that you have no knowledge to disseminate? I think there is a great deal that the pressman can be taught in one way and another. There is color harmony, which is surely of as much importance to the pressman as the compositor, who seems to be the only one who can grab off that stunt in an easy and scientific manner. There is a lot we could learn about ink and paper and mechanics that would prove valuable.

Some people with an inclination to study have got all that information by a great quantity of hard work. Perhaps you will tell the rest of us to go and do likewise, and we will get the knowledge. That isn't quite the thing. Few of us have had the early training that gives people the trained mind—a mind that knows how to get hold of knowledge. We need it, but to get it in that laborious way deprives us of one-half its value. Then, too, there are other things in life besides bread-winning work. Some have growing families and other interests to be looked after. You, Mr. Editor, should not say that because others of greater brain and more natural persistence have done so and so, it is good enough for others. The education is

beyond the reach of the great mass of pressmen, and it should be brought within their reach.

There is a possible danger confronting the pressman. I can not begin to meet the arguments of old heads like Mr. Kelly and Mr. Bullen, but I feel it "in my bones" that the offset press is going to cut ice in our kingdom before long, and I have often seen it that the man with the "feeling in his bones" knew as much about it as the big fellows who can write articles and make speeches showing that "feeling" doesn't amount to anything.

Pressmen should be prepared to take hold of these new presses when they come, just as the compositor did the typesetting machines. But some of those fellows had to pay a high price to learn how. Perhaps it will be possible for us to avoid that difficulty. If it is, we ought to do it. Can't you help us, Mr. Editor? J. J.

If our correspondent has read THE INLAND PRINTER he must have found that the interests of the pressman have been by no means neglected in the publication of instructive, practical articles. There is an old saying to the effect that "You can bring a horse to the water, but you can not make him drink." Some few years ago, shortly after the Inland Printer Technical School was established, a pressroom department was added. The equipment was of the best — three cylinder presses, two platen presses and a Harris automatic press, with all the appurtenances of a first-class pressroom, and competent instructors were employed. The coöperation of the pressmen's union could not be secured at that time, the idea of schools being fixed in the minds of the pressmen with insincerity of purpose. The attempt of the Inland Printer Technical School benefited a few pressmen, but as it was obviously in advance of the time it was abandoned temporarily. Meantime, the International Typographical Union grasped the opportunity of coöperation afforded by the initiative of the Inland Printer Technical School. Within a year it has eight hundred students developing their latent ability by a correspondence system which has earned the enthusiastic approval of the most advanced and experienced educators. The practical success of the course of instruction lies in the fact that a number of the students have had their wages advanced voluntarily by their employers. The International Printing Pressmen's and Assistants' Union, the International Brotherhood of Bookbinders and the International Photoengravers' Union have in consideration propositions to the membership of their bodies for supplemental technical education. Whatever experience the Inland Printer Technical School has in educational work is of course at the disposal of these organizations, and before the present year draws to a close we expect that our correspondent will find that the principles advocated for so many years by this publication — that the earning power of a man lies in what he knows and that the beneficial power of a union lies in highly skilled operatives — will be accepted and the principles applied by the efforts of unions in educational work. What can be taught to pressmen by correspondence may seem almost negligible. But that view was held by many printers before the International Typographical Course was established. Yet that course has proved and is proving its value every day. That the pressmen students can be similarly benefited will be amply proved at the proper time, when the International Printing Pressmen's and Assistants' Union takes the initiative. If pressmen have any suggestion to offer, we shall be glad to consider them and discuss their views in these pages.— EDITOR.

Written for THE INLAND PRINTER.

LONDON NOTES.

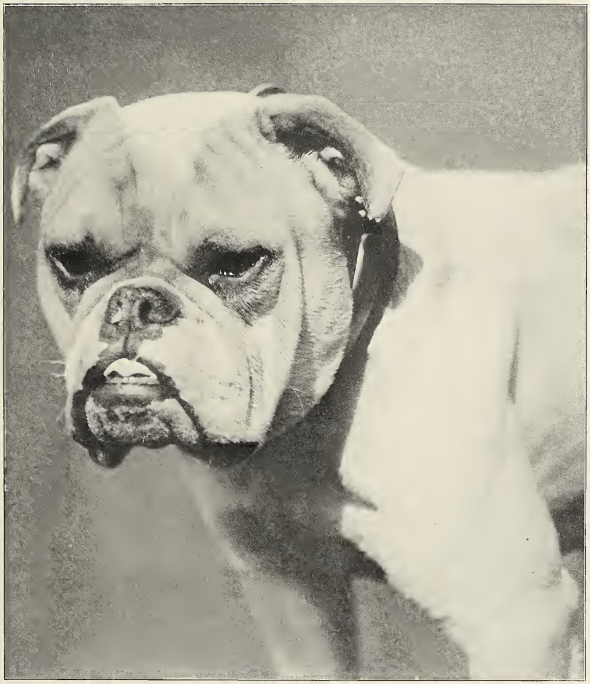
BY OUR SPECIAL CORRESPONDENT.

PRINTERS' TOUR.— The Institute of Printers and Kindred Trades of the United Kingdom organized a visit to Germany at the end of May. Leipzig was the first town visited, where the visitors inspected the German Bookcraft House and the Von Weissenbach collection; the printing-ink factory of Berger & Wirth; the machine factory of Karl Krause; the typefoundry of J. G. Schelter & Giesecke; the book and music printers, Oscar Brandstetter; the book publishers, K. F. Koehler and F. Volckmar; the bookbinding establishments of E. A. Ender and the Leipsic Bookbinding Company (Gust. Fritzsche); the Royal Academy of Printing Arts and Book Crafts; the book-printing works of Phil. Reclam, junior, and several other firms. Dresden and the International Lithographic Exhibition of 1909 was also visited. A trip was taken to Dresden-Heidenau, and a visit paid to the machine factory of Rockstroh & Schneider. In Berlin the Imperial Printing Works and newspaper printing works of Ullstein & Scherl were inspected, and also the Royal Museum of Art Industries. Sixty dollars was the cost of the tour to each individual.

PRINTING PLANT OF BANK OF ENGLAND.— The Bank of England — which, by the way, is not a Government institution, as is popularly supposed, but a private company which simply acts as banker for the nation — possesses a very complete printing-office in which a large amount of work is done. Here the banknotes are printed and numbered by specially constructed presses, and dividend warrants, balance sheets and other jobs are turned out. The most of the machinery and appliances for use have been specially designed and constructed for the bank's use. The latest machine to be installed is of an ingenious character, intended for the printing of addresses on envelopes from Linotype slugs. It is the invention of a Mr. McPherson, and is expected to be a great labor-saver. The Linotype bars are cast one-third the height of ordinary type to save metal and room in storage. These slugs are fed from a long galley to the machine, and the address, which consists generally of four lines, is then taken by a chase on a reciprocating table, in groups of four lying one against the other, and while moving toward the impression cylinder carrying the paper envelope, the chase-bars in the reciprocating table automatically separate or space the various lines to the required degree to be impressed on the envelope without the use of furniture, and after the printing operation the chase is again closed together, and the Linotype bars delivered at the opposite end of the machine. They are returned to their respective cupboards, where they are stored until required for the next working. A cupboard 3 feet 6 inches by 2 feet 8 inches by 8 inches will hold 2,400 addresses, each address comprising four pica Linotype bars. The first slug prints the registration number at the left-hand corner of the envelope, the second the name of the person to whom the envelope is to be sent, and the third and fourth the address of such person, so that a change in address does not destroy the whole, one line, and sometimes two, only having to be reset. This machine enables envelopes, post-cards and circulars to be addressed at a speed of 1,800 per hour. It can be used for filling in dividend warrants, notices, circulars, etc., and can be adapted to the requirements of almost any business.

SPECIAL PRINTING MACHINERY FOR INSURANCE COMPANY.—An ingenious machine has just been built to suit the requirements of the Prudential Insurance Company.

which does an immense business in life insurance, and caters to the working classes by accepting payments of its premiums in weekly instalments. It has branches all over the country, most of them palatial buildings, and employs thousands of clerks. Naturally an institution of this class has a great deal of printed work to do of a special character, and the machine referred to has been specially built to suit the company's requirements. It prints on notices and receipt forms the name of the insured person, policy number, amount of premium, date when payable, name and address of the agent to whom payable. In addition, it prints at the bottom of the notice or receipt, the full name and address of the insured, or of the person entitled to receive the notice and receipt. These particulars are all printed at the rate of two thousand complete notices per hour. The machine also addresses the envelopes and prints the agents' debit notes and, if desired, lists of names and addresses. Another device makes it possible to print only the name and address without the policy particulars, or the policy particulars only without the name or address. The construction of this machine is very ingenious and will save an immense amount of labor.



A PROMOTER OF PEACE.

NEW REPRESENTATIVE FOR AMERICAN FIRM.— The Golding Machinery Company, of Boston, Massachusetts, whose British agency was formerly held by the late Mr. M. P. McCoy, have just appointed Messrs. Hunters, Limited, of London, as their agents here for their Golding jobber, Pearl platen, and other appliances for printers that are manufactured by them. The Hunters are already British agents for a number of German and American printing machinery firms, and from the position they occupy in the trade ought to be able to push with vigor the Golding specialties in this country.

STEALING EMPLOYEES.—A member of the Master Printers' Federation has entered a complaint against a practice which some firms resort to for the purpose of securing

good workmen. Instead of advertising in the ordinary way, attempts are made to secure efficient men holding permanent positions in other offices by offering better wages. He cites, as an example, a case wherein a compositor in his employment, receiving less than $10 a week, was offered a similar position with another house at $14. This compositor was first approached through an intermediary, the offer being later confirmed by a person in authority.

Striving for the Eight-hour Schedule.— The eight-hour day movement is still the goal toward which the various unions are striving. A conference took place recently at Manchester under the presidency of Mr. C. W. Bowerman, M. P., to consider how to take joint action to secure a uniform eight-hour day or a forty-eight hours' working week throughout the country. In a number of establishments the eight-hour day, or its equivalent, is already working. Some of the reasons given for the demand that is about to be made are the unfair competition that exists between employers in towns where the hours vary, the increased tension placed upon the workers through the introduction of labor-saving devices, and the unemployment which prevails in the various industries concerned. In unemployed benefits alone the Typographical Association last year disbursed over £10,000 ($50,000). At present the working hours in Great Britain range between forty-eight and fifty-six hours per week. A memorial has been drafted and forwarded to the employers, and the men have hopes that their demands will receive favorable consideration.

Change in Working Rules of Typographical Association.— The Typographical Association purposes making several alterations in its working rules, among which is one aiming to keep recording instruments out of the office. It is as follows: "That bonus-paid taskwork, indicators, etc., or any system by which typesetting-machine operators' output may be gauged, shall not be permitted under the auspices of the association; nor shall members accept work on composing machines on terms under which they are called upon to produce a fixed amount of composition, or on a system of payment (except piece work pure and simple) which offers inducements to racing or undue competition between machine operators; also that no indicators or other mechanical contrivances shall be permitted to be attached to letterpress printing machines for the purpose of time-checking."

To Stop Newspaper Contests.— The evils of newspaper competitions and the giving away of prizes have become so pronounced here that a bill is about to be introduced in the House of Commons to render it "illegal for any proprietor, publisher, or editor of any newspaper or periodical to charge any form of entrance fee, including the purchase and return of coupons, for prize competitions in his paper." As circulation booms these competitions had their day, until they became so unwieldy as to cause a feeling of dissatisfaction as to their fairness. When one pays rates on circulation one expects that the circulation will be a bona fide one, and not one bolstered up by non-reading competitors who have abnormally sent up the number of copies sent out. A number of prosecutions have taken place recently in connection with newspaper competitions, but owing to the present unsatisfactory state of the law, convictions have not been obtained, and the new bill aims at remedying this.

English Edition of American Advertising Journal.—An English edition of the American advertising publication, *Printers' Ink*, has been commenced in London this week, and in a strong attempt to push the circulation even the street hawkers handled the first issue. The London publishers are Messrs. Benson, a well-known firm of advertising agents, and if any one can make a success of the paper in this country they can. The first number certainly appealed to the British advertising world, and it will probably make American methods of publicity more popular in this country.

Racing Editions.— Londoners are very keen on horse-racing and are most impatient to get the results of any important event on the turf. This has led to a practice by the evening papers, of telephoning the names of the winning horses to suburban agents, who then print them in the edition they have in hand, by means of an india-rubber stamp with movable letters. This method saves time and trouble in sending the papers to the outlying districts and also serves to sell editions that would be stale stock if that containing the result were sent out from the office. London evening papers publish editions almost hourly and, hence, if the older issues are sold out there is less loss to the proprietors. This practice of stamping in names has just brought a news-agent before one of the police courts, where he was charged with obstructing the street. One of the witnesses said that the accused set up the type on the steps of a hotel and did the stamping in the roadway. The magistrate said that he never heard a more impudent use of the public way. The public were inconvenienced in order that fools might know the result of a race — in order that they might see whether they had cheated the bookmaker or the bookmaker had cheated them. He hoped the man would be brought before him every time he did it. It was obvious that this kind of thing paid, so he ordered the defendant to pay the full penalty of $10, with 50 cents costs.

Improvement in Half-tones in British Dailies.— British newspapers are rapidly developing the possibilities of the half-tone block for illustrative purposes, and are improving in the practical printing of such pictures on fast rotaries. There have been considerable difficulties to overcome and many experiments have been made with the result that very fair work is now being turned out. Among the newspapers that may be specially noted for half-tone work are the Manchester *Guardian*, the *Daily Telegraph*, *Daily Graphic*, and *Daily Mirror* (London), and the *Daily Sketch*, a new Manchester paper. Most rotary experts agree that a 55-line screen gives the best block for this class of work, and a firm yet resilient cylinder packing eliminates a lot of the make-ready difficulties that formerly beset the operatives. The inkmaker, too, has been giving his help, and all around the results are much improved. If it were only possible for daily newspapers to use as good a quality of paper as some of the local weeklies the improvement in appearance would be even greater.

AGAINST THE RULES.

There is a certain Pittsburg broker who insists that every clerk in his establishment shall present an immaculate personal appearance.

"If you care to retain your position in this house," said he one morning to one offender whom he had summoned to the private office, "you will have to devote more attention to your toilet. Why, man, you present the appearance of one who has not shaved for a week."

"Beg pardon, sir," said the clerk, "but I am raising a beard."

"That's no excuse," said the boss. "You must do that sort of thing outside business hours." — *Harper's Weekly.*

Written for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE city council of Leipsic has increased its appropriation for the local printing-trade school from 4,500 marks to 8,750 marks.

A PERMANENT printing exposition, similar to the one at Leipsic, though smaller as yet, has been started at Berlin (Dessauerstrasse 2).

THE General Composing Machine Company, of Berlin, a manufacturer of Linotypes, announces its intention of adding twelve more letters to the keyboard, making 102 keys, and has left the selection of the extra letters and their positions on the board to a vote of the printing trade.

THE finance committee of the German Reichstag has now definitely rejected the proposition to place a tax on posters and advertisements, the fear of which during the past winter caused so much perturbance in publishing and advertising circles. A proposition to levy a tax on the consumption of gas and electricity was also rejected.

HERR MAX GUNTHER, a leading book-printer and newspaper publisher, of Berlin, recently deceased, in his will left ten thousand marks each to the Berlin Association of Master Printers, the Union of Affiliates of the German Stage and the poor of Berlin. The Association of Electrical Engineers of Germany receives a half million marks to establish a "Max Gunther Endowment Fund." The testator was publisher of the *Elektrotechnischer Anzeiger*, a prominent electric engineering journal.

FRANCE.

THE well-known Foucher typefoundry, of Paris, has constructed an automatic typecasting machine, said to be capable of delivering thirteen thousand letters per hour. The previous capacity of such machines has been only three thousand letters per hour.

A PARISIAN inventor, M. P. Capdevielle, has brought out an automatic device, to be attached to line-casting machines, which takes a proof of each line as fast as it is cast; when the operator has finished setting a take of copy, the proof of it is ready to be sent to the reader.

THE *Bulletin Officiel* of the French master printers recently published a list of employees of printing-offices and allied industries to whom the Minister of Commerce and Industry of France on December 30 last presented medals of honor, because of their serving thirty years and over in one place. The list astonishes one, as it comprises about one hundred and seventy men and women and covers nearly every department and large city and town in France.

ACCORDING to official reports, the following salaries are paid to the nontechnical personnel of the French Government Printing Office: Chief director, $3,600; assistant directors and chiefs of departments, according to age of service, $1,200 to $2,200; inspectors of the Oriental section, $800 to $1,200; the house physician (who also has an outside private practice), $600; superintendents, $1,000 to $1,300; foremen, $960 to $1,200; proofreaders, $700 to $1,200; assistant foremen, $720 to $900; editors and librarians, $500 to $960; secretaries, $460 to $760; clerks, $360 to $480; porters and stock-room help, $1.30 to $1.50 per day; coachmen, hostlers, cyclists and office messengers, $1.20 to $1.30 per day. All these employees also receive their salaries during sickness and are entitled to invalid pensions.

ITALY.

THE printing-office of the Propaganda of the Roman Catholic Church, at Rome, has now been consolidated with the printing-office of the Vatican. The Propaganda's printery has a notable history. The reports sent in by the foreign missionaries of the church had in the seventeenth century increased to such an extent that a special commission was established to care for them and to systematically direct the missionary work. Under Pope Gregory XV. the first session of the cardinals of the Propaganda was held, on January 14, 1622. Four years later, under Urban VIII. (June 20, 1626), there was in active operation a printing-office belonging to the church, which was supplied with Latin, Greek, Arabic, Chaldean and Illyric fonts. In less than one year religious literature in fifteen languages was issued. Soon after fonts for twenty-three other languages were added. Upon the death of the owner of the premises in which the shop was located (Via Torre del Grillo) Cardinal Antonio Barberini removed it to the immediate neighborhood of the Propaganda office, and on March 18, 1644, it was moved into the palace of the Propaganda itself. The remaining catalogues of those days testify to the great variety and accuracy of the work emanating from this polyglot printing-office.

AUSTRIA.

THE first Austrian paper mill, it is claimed, was started at Gross-Ullersdorf, which mill still exists to-day as a very modern factory. In the archives of the castle at Ullersdorf are to be found acts of the year 1550, in whose paper are to be seen as water-mark the insignia (a lion) of the Counts of Zierotin. The Moravian religious brotherhood made use of considerable printed matter in the propaganda work of their sect, and had many printeries, to supply which they caused paper mills to be established in their country. The one at Ullersdorf was begun by the Zierotin counts, who were patrons of the Moravian brothers. The acts mentioned are mainly records of witch trials, tragic memorials of a very tragic period. Even a poor paper-mill hand of Ullersdorf, named Barbara Göttlicher, was burned as a witch in 1680; no doubt the record of her trial is written on paper in the production of which the victim had participated.

PAPER INDUSTRY IN BRITISH INDIA.

Consul-General William H. Michael, of Calcutta, writes that there are eight paper mills in operation in British India, and that most of the white and blue foolscap and much of the blotting-paper, note-paper, and envelopes used in the government offices are obtained from the Indian mills. Nevertheless, the native mills produce only about one-third of the entire amount consumed, and this in spite of the fact that India has better and cheaper raw material than most paper-manufacturing countries.—*Consular Reports.*

A BALD FALSEHOOD.

This story was told at a church banquet in Atchison: A boarder complained to the proprietor of the hotel that he had found hair in the ice-cream, hair in the honey and hair in the apple-sauce. "That is queer," said the proprietor. "The hair in the ice-cream must have come from shaving the ice; the hair in the honey must have come from the comb; but I can't understand how the hair got in the apple-sauce, for I picked the apples myself and they were all Baldwins."

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

SHIPPING LABELS.

Every business house should have a shipping label. Aside from its usefulness, nothing that a business house can do will prove more effective advertising than a neatly wrapped package on which is placed a distinctive label. In this case, the word "distinctive" can not be too strongly emphasized, for the commonplace label has practically no advertising value, but the one which compels not only a glance, but a careful attention on account of its oddity or with nothing inside — but the value of an attractive outward appearance can not be denied. There is no question but that much of the attractiveness of holiday gifts lies in the bright papers and ribbons with which they are wrapped and the "snappy" little stickers with which they are sealed. Care in wrapping implies a valuable content — valuable at least for its associations, if not intrinsically.

Of all business concerns, the printing-house should be the most careful to attractively label its packages, for the advertising value of the label should be considerably greater to the printer than to other business men. Not only does he have the same opportunity of attracting attention by the label as a mere statement of his name, business, etc., but the label in itself is a forcible example of his qualifications to turn out the business which he solicits. A poor label on a package from a jeweler, for instance, does not imply that the jewelry sent out by the firm represented is not all that it should be, but a poor label on a package from a printer does imply that the content of the package is not all that one would have it.

Labels of a decorative nature, especially when printed in colors, give a rich effect to the package. Especially is this true when one of the colors is red or orange, the bright color giving a "snappy" appearance. In Fig. 1 is shown a label of a decorative character, although the lack of a second color and the fact that it is printed on a coated paper detract much from its appearance. As it is, however, the

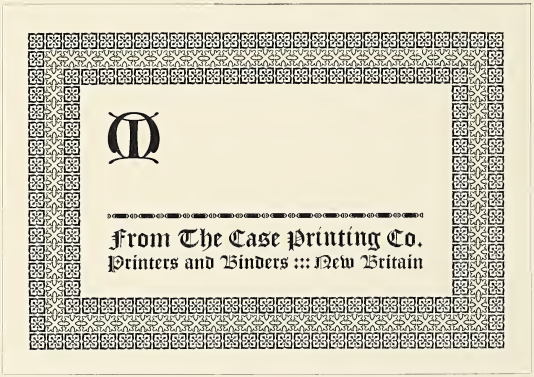


FIG. 1.— An attractive label form, the two tones in the border being very effective.

beauty, is the one that impresses the name of the firm using it upon the minds of those who see it.

The value of an attractive package can not be overestimated. It gives an impression of "class" otherwise unobtainable. The package done up in a newspaper may contain a more valuable article than the one artistically wrapped, but no one can deny that the outward appearance of the latter seems to suggest a more valuable content. The watch in a tin case will keep just as good time as if it were in a solid-gold case, but the latter is the more acceptable. Of course, it is not intended that the package shall be of greater value than the contents — all show, two tones produced by varying the weights of the decorative borders are pleasing and the effect as a whole is very satisfactory.

Fig. 2 shows a design of an entirely different character. Instead of the richness of decorative border and gothic letters, the border is geometric in design and the lettering of a plainer nature than those shown in Fig. 1. This design, also, would lend itself very readily to a two-color treatment — in fact the addition of another color would improve it very materially.

In Fig. 3 is shown another label of a decorative nature, with ornamentation in keeping with the character of the

business for which it is used. The border at the top and bottom of this label has the " spiky " characteristics which harmonize well with the type which has been used.

The plainer label of type and rules is shown in Fig. 4. into shapes and sizes of a pleasing character. Dividing the label into two equal parts, either by panels or by having half of the space taken up by the wording and the other half blank, is as unsatisfactory in this as in other printed

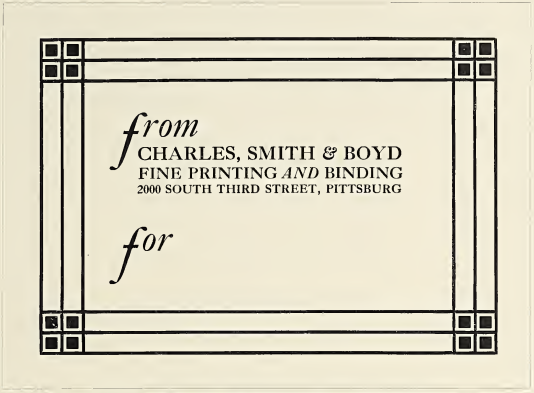


Fig. 2.— The geometric design in the border is pleasing and harmonizes well with the type used.

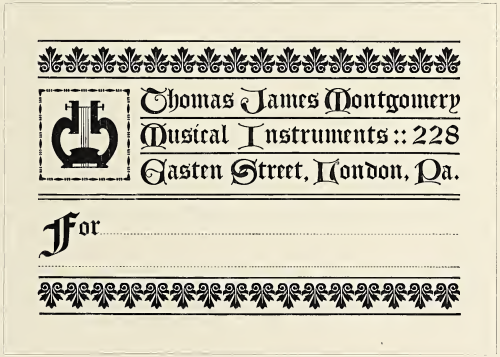


Fig. 3.— Rich in gothic effect, the " spiky " ornamentation having the same characteristics as the letters.

As in all other classes of printed matter, the use of few type-faces in a single job should never be overlooked in the composition of label forms.

The chief consideration in the designing of labels is the question of proportion, or the breaking up of the space matter. Hence we make the panels of unequal sizes, giving the larger of the two to the space for the address. Fig. 1 shows the same breaking up of the spaces, excepting that the space for the address is at the top of the label instead of the bottom. There is no definitely prescribed form for

the label — the address may be at the top, bottom or on one side, as shown in the examples herewith, or in any other arrangement that may suggest itself.

Fig. 5 forms a rather attractive label, the geometric

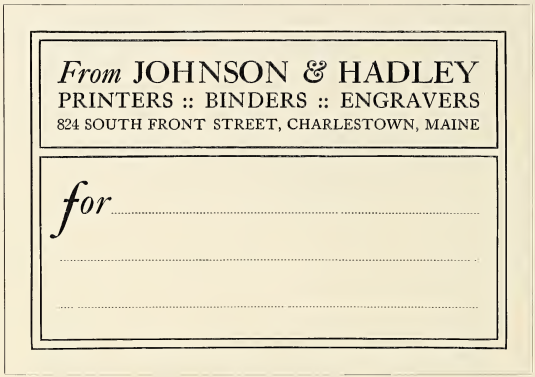


Fig. 4.— A label of a plainer nature. Would lend itself nicely to a two-color treatment.

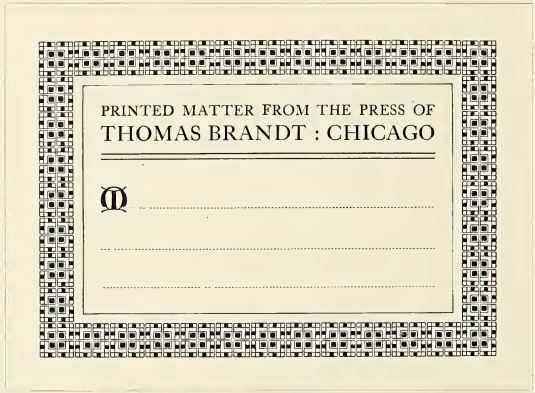


Fig. 5.— Another label with geometric border. A pleasing tone-harmony between type and border.

border harmonizing well with the Caslon capitals. One will also note that the border is of such tone as to harmonize with the type.

In Fig. 6 we have a rich, decorative label and one that would attract attention almost anywhere. The original was printed on white cloth-finished stock, with the monograms in green and the balance of the job in black. The question of the breaking up of spaces enters into this problem, and we can not but feel that the parallel rules dividing the type from the blank space would be more satisfactory if not placed so nearly in the center of the label. Also — although the label in question is so attractive it seems rather beside the point to question it in any particular — it would seem that a still more pleasing har-

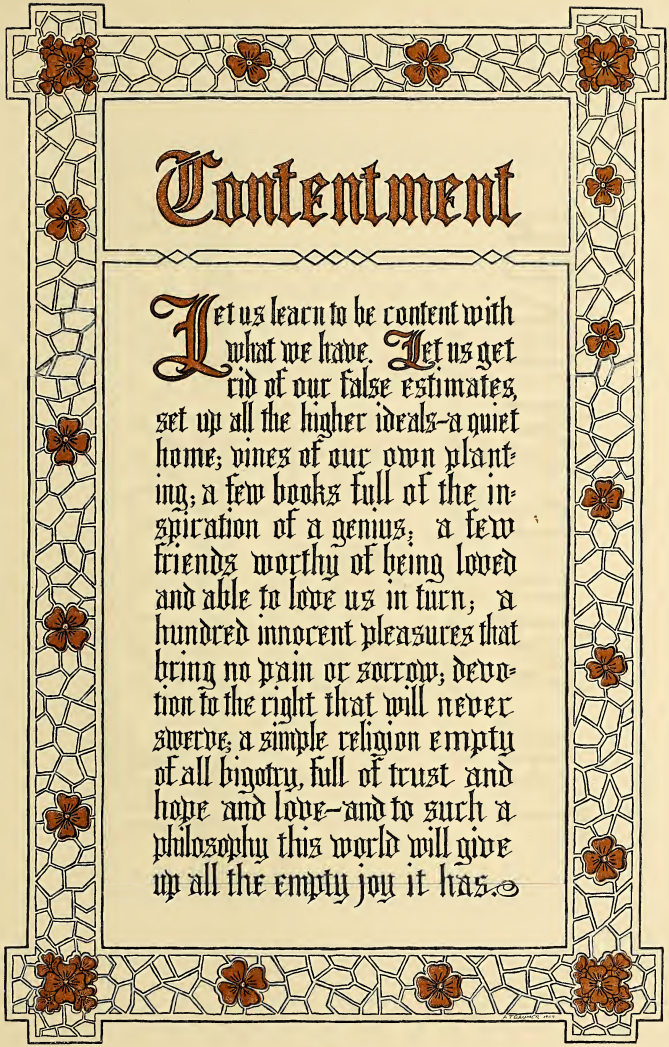

Contentment
Let us learn to be content with what we have. Let us get rid of our false estimates, set up all the higher ideals-a quiet home; vines of our own planting; a few books full of the inspiration of a genius; a few friends worthy of being loved and able to love us in turn; a hundred innocent pleasures that bring no pain or sorrow; devotion to the right that will never swerve; a simple religion empty of all bigotry, full of trust and hope and love-and to such a philosophy this world will give up all the empty joy it has.

Figure 1.

THE WOOD-WORKER

A JOURNAL FOR
MACHINE WOOD-WORKERS.

FIGURE 2.



The Book of Common Prayer

And Administration of the Sacraments and Other

Rites and Ceremonies of the Church

According to the Use of the

Protestant Episcopal Church

in the United States of America

Together with the Psalter

or Psalms of David



New York:

Printed for the Committee

1909

FIGURE 3.

Longfellow Public School

THIS CERTIFIES that ..... has satisfactorily completed the Course of Study in the Eighth Grade of the Public Schools of the City of Newark. She is especially commended for her work in Arithmetic and English.

..... *Superintendent*

..... *Principal of the Longfellow School*

..... *Teacher*

Newark, New Jersey
February 12th, 1909

FIGURE 4.



A. H. McQUILKIN, Manager F. J. TREZISE, Instructor Telephone, HARRISON 4230

Inland Printer Technical School

Instruction Given in Job Composition and Imposition

120-130 Sherman Street :: :: :: :: Chicago, Illinois, U. S. A.



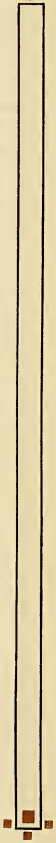




FIGURE 5.

Yard, West Palmyra. Orders received at 227 W. Broad St. Local and Long Distance Telephones. Terms Cash

L. A. WEIKMAN

Ice, Coal, Wood, Feed, Straw
Hay, &c. Agent for Otto Coke

Our aim is to please you

Palmyra, N.J. ..... 190..

FIGURE 6.

BINDERS :: :: STATIONERS — Color Work Our Specialty, Rush Work Our Delight — DESIGNERS :: :: EMBOSSERS

Both Telephones number 193

The Jos. Betz Printing Company

High-Grade Catalogue, Commercial and Process

Printers

Sold to

[Dated at One Hundred and Twelve W. Fourth Street
East Liverpool, Ohio,]

A BOOK ON PRINTING

By CHARLES EATON SMITH

CHICAGO
THE EMPIRE PRESS
1907

FIGURE 7.

Specimens of Typographical Design by Students of the Inland Printer Technical School and the I. T. U. Course in Printing

THE foregoing pages are mainly the work of students in the Inland Printer Technical School and I. T. U. Course in Printing. They represent exercises carried out under conditions which are given as part of the problem, the object being, in this particular line of work, to reproduce the limitations of an average shop, and execute certain typographical designs under these limitations. As will be noted, hand-lettering plays quite an important part in this work, being a special feature of the I. T. U. Course.

Fig. 1. A hand-lettered sentiment, with decorative border. Designed and lettered by A. T. Gaumer, a graduate of the I. T. U. Course in Printing.

Fig. 2. Showing an original heading, presumably drawn by a commercial artist, and a re-drawing of same by A. T. Gaumer. A demonstration of the commercial value, to the compositor, of a study of lettering.

Fig. 3. A solution of one of the problems given in the I. T. U. Course in Printing. By Charles H. Lorenz.

Fig. 4. A certificate design, awarded the first prize in a contest. By A. H. Farrow, a student of the I. T. U. Course in Printing.

Fig. 5. An interesting letter-head design, showing an unusual treatment of a monogram. By W. E. Stevens, Inland Printer Technical School.

Fig. 6. Lettered design for letter-head, by C. S. Roray, a student of the I. T. U. Course in Printing. Bill-head arranged by A. G. Hallett.

Fig. 7. Showing a solution of one of the problems in the I. T. U. Course in Printing. Designed and lettered by Wm. Schroeder.

mony between type and border would have resulted from the use of a text letter.

Fig. 7 shows a label design of still another character, introducing a suitable treatment where a stock cut or in other lines. The breaking up of a rectangle into spaces for a package label should be governed by the same principles that govern the breaking up of spaces in the designing of a desk, sideboard, bookcase or any other piece of

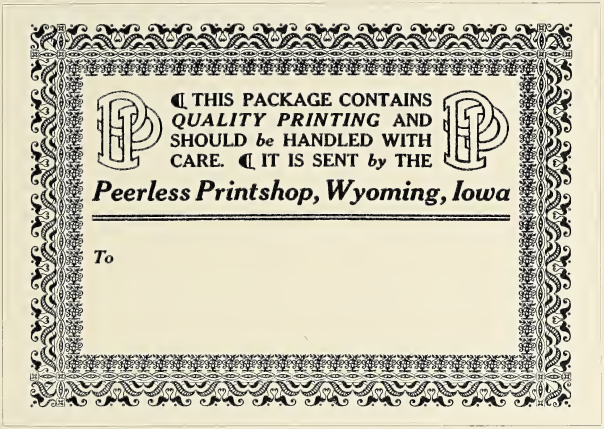


Fig. 6.— The rich, decorative border would lend itself better to a use with text letters.

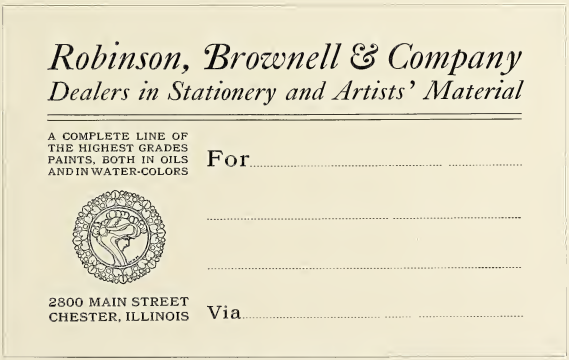


Fig. 7.— A label design showing a different breaking-up of spaces.

monogram is to be used. In this instance, it will be noted, the chief feature of design is the breaking up of the space into smaller spaces which harmonize with each other in size. In our work as printers we must realize that we are confronted by the same problems that confront craftsmen furniture. What constitutes proportion in one case is proportion in the other.

The stock used for the label should be given careful attention. If we go out of our way to produce a unique and original design, why not do the same as regards the

paper on which it is printed? Above all things, the coated stock which forms the basis of much of our printing of to-day should not be used. Artistic effects in color and letters are almost impossible on the stock which has a glossy surface. Rough, unfinished stocks are more conducive to the pleasing effects desired in this class of work.

Personally, we believe in the printer using on his own work the very best printing of which he is capable. Nothing that he sends out as his own advertising or commercial work should be inferior. He may possibly excuse a poor job for a customer on the ground that the customer would not pay for high-class stock, typography, etc., but his own work should not stand in need of such a defense. And yet how often do we see printers whose worst work is that which they do for themselves. Instead of setting the good example of using high-class printing, they preach high-class work for others but do not apply it in their own case. Insisting that "we do fine printing" on a sloppy, cheap label does not present much of an argument, but a fine label, well arranged, on good stock, with attractive colors, does not need the assertion that the printer it represents does fine printing. The job speaks for itself.

SOCIALISM FOE OF UNIONISM.

There can be no doubt that the doctrine of Socialism, as expounded by its extreme apostles, is one of trade-unionism's deadliest foes. It is Communism pure and simple, and impossible. The Socialist appeals to the State mother to take him in hand, educate and feed his children, find him in house, clothes and footwear, and acknowledges by his demands his sheer inability to fulfil the functions and duties of an independent citizen, and absolutely proclaims himself one of life's failures — a helpless mortal unfit to exist save as a child of the State. Applied strictly to himself this might be considered his proper position. But he is not satisfied that this State mothership should be extended to him alone. He demands that all classes shall be similarly dry-nursed, and would drag down the man of independent spirit to his own level, and deny him the exercise of his free will and judgment.

The trade-unionist, on the contrary, desires to be allowed to work out his own salvation, and demands social reforms — not the 'ism — which will enable him to retain his manhood and climb life's ladder by sheer force of his own ability. This he has struggled for since the promulgation of the charter, and has won most of his points. He resents the idea of being mothered and spoon-fed by those he elects to look after national and local affairs. He demands freedom of action and facilities to enter into competition with other classes of the community that go to form the life of a great nation. He has learned from the past that, though a mighty and indispensable power in the land, he is not "everybody," and that without the equally necessary minor wheels, springs and lubricating oils, the clock could not possibly keep time to the rising and setting of the sun. He is the best of citizens. He provides for the poor of his own craft by subscribing funds for the relief of his unemployed fellow workmen; through sick and slate clubs he helps his afflicted brothers to tide over their misfortunes, and, in some instances, actually provides medical attendance and convalescent homes, where they may pick up their strength before returning to work. All this he does cheerfully "off his own bat," and has no wish to be deprived of the privilege. He has, however, to contend with two big enemies now — the greedy sweater on the one hand and the poor failure on the other, who, unfortunately, has crept into his ranks, and is doing his best to reduce him to the same condition of impotency as himself, besides having to deal with the indiscretions of "advanced enthusiasts" in his own ranks, who view any action which does not synchronize with their own ideas in the light of an attack on their rights and privileges.— *London Correspondent, Scottish Typographical Journal.*

THE MILD POWER WINS.

By the boss we mean the active proprietor, the executive head, the owner of the business. He is sometimes called the "old man."

The success of an institution depends largely upon the example of the boss.

If the boss is careless in little things, if he is sharp in his practice, if he does mean acts, he may rely upon it his employees will copy him, and, later on, when some blow strikes the business, he will find it has happened through the practices of the employees who got their cues from the boss.

Kindness wins kindness; love wins love. If the boss is generous and charitable, if he sets a good example, he will have an *esprit de corps* among his employees that is of incalculable value.

There is not one chance in a thousand for the boss to make a success unless he has risen to the position of boss, and climbed and earned his position through steady progress.

The boss must know how to do the things he hires others to do.

The boss who can show his employee his error in a kindly manner and point out a better method, leaves a good feeling in the heart of that employee.

The boss who shows his heart to the employee and is concerned in the things not necessarily business will be repaid a thousand-fold in loyalty and willingness on the part of the employee.

Employees deeply appreciate consideration, and especially the little kindnesses which are not what might be called business practice.

The boss should not be too far aloof; he should be just head and shoulders above those working under him; he should be just far enough above that he stands out as a commander.

He should be willing to grant an audience to an employee and work with him.

The boss should say we rather than I. He should talk with the employees and not down to them. He should make each individual under him feel that he is part of the institution and an element in its success.

Remember this — employees watch the boss and they copy him. Where you find hard-working employees you will find a hard-working boss.

The boss can not run the whole business himself; he is dependent upon willing hands; he must have willing hands himself.

If the boss is alert and discovers waste and leaks in his business, the employees will discover them, too, and the business will receive double benefit.— *Dollars and Sense.*

WHAT THE WORLD OWES US.

The world owes no man any more than he willingly tries to put into it. The man who seeks to get more out of life than he is pleased to put in will fail dismally. Success may seem to smile upon the shirker at times, but on the day of final reckoning he will come out short in his accounts. Better think about it.— *Reflector.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

DULL FINISH FOR LINOTYPE SLUGS.—A Springfield (Ill.) operator writes: "Would you kindly tell me what preparation, if any, can be used on newly set Linotype matter to lessen the effect on the eyes that continuous work will sometimes bring? I am informed that there is such a preparation and would like to try it." *Answer.*— The most commonly used method to prevent the glare from newly cast Linotype slugs is to brush the surface with a brush which has been used for washing inked forms. This dulls the surface and prevents reflections.

CLUTCH.—An Iowa operator writes: "As I am afraid that our machine is going to give us some trouble in the near future, I thought I would write you and have you help me out of the difficulty which I am sure we will have soon. The cams, when they come to a stop, tremble; the clutch leathers seem to be all right. What is the cause of this? Is the spring in the clutch weak? Please answer as soon as possible." *Answer.*— To prevent the cams vibrating as the machine comes to a stop, you should clean the clutch pulley and shoes with benzine, and this should be done frequently. You should not in any case use rosin or any other substance on the clutch. You should also remove the clutch occasionally and clean the shaft and oil it. This treatment will remedy the trouble, unless you have been making some change in the clutch adjustment by building up the shoes.

CLUTCH SLIPPING.—An Illinois operator writes: "I have been having a little trouble with my machine. The lower ears of the matrices seem to wear some. The only thing I found was that the clutch slipped, not letting the elevator down soon enough and just touching the right end of the line in locking up. The shoes on the clutch are brass and it seems to me they can't help slipping. Used gasoline and scrubbed it out. It seems to work good now, although the lock-up is close. Aside from the clutch slipping, could there be anything else that could have slipped or caused the elevator to slow up? Understand that dirt and not oiling will cause trouble, but so far as I can see everything seems to be O. K." *Answer.*— The cause of elevator slowing up as it descends may be any of the following: (1) Knife-wiper. (2) Mold-disk may not turn freely. (3) Mold-disk brake may be too tight. (4) The clutch-spring may be weak. Try out all of the foregoing in the order named.

GAS UNDER METAL-POT.— C. W. G., Seymour, Indiana, writes: "Is it good policy, and can it be done, to turn out the gas under the Linotype of an evening? If so, in what condition should the metal in the pot be left? What we mean, should all the metal be run out, or would it hurt if some were left in, or if the pot were left full? Some people claim that if you turn off the gas with the pot full of metal, the crucible is liable to burst. That is the point that we are trying to find out. We have been letting our gas burn, but, as that is rather expensive, we should like to have information in regard to the same." *Answer.*— It is the usual practice to turn out the gas under the metal-pot without other preliminaries. Pots have been known to crack from the rapid expansion of the metal within, but it would usually be due to a flaw. As it takes from one and one-half to two hours to heat up a pot of metal, the gas must be lighted beneath it that much before time to work.

RESTORING DROPPED KEYRODS.— G. H., Grand Rapids, Wisconsin, asks: "Will you please give the best and easiest way of hooking the keyrods or reeds back on the verges where they have fallen down and locking-bar in keyboard is not in? I have seen different ways of doing this, but they were all troublesome, and I want to get hold of the right way." *Answer.*— The following is the procedure for returning the verges and keyrods to normal after they have been disconnected: (1) Push in keyboard lock (do this carefully) and should an obstruction prevent its free return, turn both keyboard rollers by hand until the cams, which may interfere, are restored to normal. (2) Unlatch glass and lower flexible front. Raise magazine three or four inches and block it up. (3) With a slug or rule press down about six or eight verges at a time and with the left hand insert the verge-locking wire; continue this operation until all of the verges are locked. Now lower magazine into normal position and connect the keyrods. If the machine is Model No. 3, only the first step of this procedure applies. In returning verges to place on Model 3, turn the verge-locking cam over. This operation obviates the necessity of raising the magazine. The work as outlined does not take more than five minutes to have the parts in working order. No doubt you have seen hours consumed in performing the same work.

SPACEBANDS BREAKING.—A Nebraska operator writes: "I am having trouble here of a rather serious nature and am writing you in the hope that you may be able to help me out in the matter. Enclosed you will find a spaceband and you will see what the results of my difficulties are. The particular machine on which these bands are being broken is a new No. 5 model, and has been in use about one year. I am told it has run finely at all times. I have been here since last fall and the machine was in excellent condition. The last few days the bands have begun to give way at a tremendous rate, some ten or twelve having been put out of commission already. The band will begin to crack from the inside and this break will continue moving until it has crossed the entire strip of metal and broken entirely off. Nothing has been changed on the machine and everything apparently works freely. I, myself, am of the opinion that the fault lies with the lock-up. If you can help me out on this, I would greatly appreciate it." *Answer.*— The breaking of spacebands as described by you in your letter may be caused by any of the screws in the mold-keeper standing out. Place a straight-edge over the face of the mold and move it over the surface and see if anything obstructs. See if the line transfers freely by hand; try a number of lines; there may be some difficulty at that point. Also note whether spacebands are left in the channel at any point from the second elevator to the box. Here also damage may be done.

GASOLINE BURNER.—A Decorah (Iowa) operator writes: "Just a few lines to tell you my troubles with poor slugs: The machine works fine and dandy, but it will cast only about four good slugs in succession and then a cold face starts and finally the mouthpiece becomes plugged. There

is no gas in town and all the plants use gasoline. We have a burner that is a new creation on the market, and I will enclose a cut of it. All the other machines in town have the old-style burners, and do not seem to have any bother whatever in getting good slugs. We had the burner off twice since I came and cleaned it, etc., and some of the men from the other shops helped me, but they could not remedy it any. The two short pipes seem to be of no service. They have three air-holes where marked, and the top is where the flame is supposed to be. However, the gas, or air, is so strong that the flame will not stay lighted unless there is a very weak flow of gas, which, of course, is too weak to heat the metal at all. The long pipe extends up under the mouthpiece and is covered up in such a manner when in place that we can not tell whether it is lighted or not. When we had the burner off, we connected it to the gasoline pipe, but the long pipe would not light without applying a match. The lock-up is O. K. and the mouthpiece aligns perfectly." *Answer.*— The trouble may be remedied by first having the burner placed in such a position that the front end will not interfere under the throat, and by having it and the passageway free from soot. The next thing is to set the valve *b* so that the flame will burn steadily without back firing. The supply tank must be kept well supplied with gasoline. In order that you have reasonably good slugs, the pot must be kept uniformly well filled with metal, since you have no automatic governor to control the heat supply. We would say that the metal is much too hot, judging from the appearance of the slugs. Keep the plunger clean and keep the metal well up in the pot. A temperature of 550 degrees is about right.



TAMPING FOR A BLAST.

MONOTYPE JUSTIFICATION METHOD.— H. R., Montreal, Canada, asks: "For the benefit of myself and a few other Linotype operators interested in tabular composition, would you be so kind as to explain the method by which justification is obtained on the Monotype, that is, justification of intricate tabular work?" *Answer.*— The Monotype justification is based on the unit system — making every character a definite number of units in width. The keyboard perforating mechanism contains a computing device which adds up the units as each letter is struck, and shows how many units the line is short. It also shows how many times the space-key was struck, and, by division, calculates the exact number of units which must be added between each word to completely justify the line. This is shown on a drum before the operator and a pointer tells him which justification keys to strike at the end of the line. There are fifteen pairs of justification keys, and one pair of them must be struck at the end of each line, and then the line key. In the casting machine, the line is cast backward — the last letter first. The last holes perforated being the justification holes for the line, these control a wedge which dimensions the mold every time a space is cast for that line. Another wedge controls the mold when character type are being cast. The result is a completely justified line is cast and delivered to the galley.

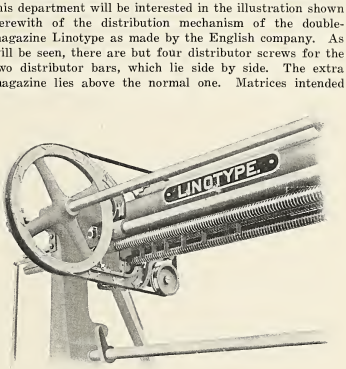
LIFE OF MERGENTHALER.—A Texas operator writes: "Can you inform me as to whether or not there is anything published which treats of the life of Mr. Mergenthaler? I hear so 'doggone' much 'rot' along this line that I am anxious to inform myself. Did Mr. Mergenthaler go crazy while working out his invention? Was he ever in this section for his health, etc.? It is to answer questions like these that I am anxious to get a book of his life or something that treats of it. Am an operator, having taken course at your school, but am certainly deficient in knowledge on this subject." *Answer.*— Ottmar Mergenthaler published an autobiography in 1898, but this is now out of print. "The Mechanism of the Linotype" contains a short sketch of his life, which is authentic. Many have claimed to have suggested the idea of a composing-machine to Mr. Mergenthaler. In his book he says it was Mr. Charles Moore, of West Virginia, who first approached him. Mr. Moore later was connected with the Planograph machine, recently exploited in New York city. It is interesting to note that the principle suggested to Mr. Mergenthaler in 1876 is still the underlying principle in the Planograph machine of 1908. Mr. Mergenthaler gives credit to Mr. J. O. Clephane, a short-hand reporter in Washington, as the inventor of the system which Mr. Moore attempted to reduce to practice. Mr. Mergenthaler attempted to build machines on this principle, but abandoned it and independently invented the Linotype. Regarding his later life, he died of tuberculosis and did not go crazy. A year or two prior to his death was spent in the Southwest taking the open-air treatment, but he was not greatly benefited and died in Baltimore shortly after his return. The manufacturing of the Linotype was taken away from him in 1888, and thereafter he only did such work for the Mergenthaler Company as they contracted for. He continued to make improvements on the Linotype up to the time of his death, but at that time was working on a basket-making machine which, however, was never completed. The Mergenthaler patents have practically all expired, so whatever royalty his heirs received has ceased now.

DESTRUCTION OF MATRIX COMBINATIONS.— The Mergenthaler Linotype Company has issued the following instructions covering this point: "The matrix combination, a very important part of the matrix, is sufficient under ordinary conditions to last for years. It is possible, how-

ever, to ruin a set of matrices in a very short time by cutting or wearing out the combinations. The cause of the combinations becoming injured is invariably due to bad alignment at one or possibly all of the various transfers. There are three of these transfers; that is to say, the matrices are transferred at three distinct points where the combinations are involved. The first transfer is from the first elevator jaw, E-391, onto the second-elevator bar, G-137, at intermediate channels D-1086 and D-461. A matrix when in position in the first-elevator jaw at this transfer point should line up with the bar G-137, so you will have a perfect transfer onto the bar without binding. There is a set-screw, BB-175, at the bottom of the first-elevator slide on the right-hand side for raising or lowering the slide. The alignment should be made as near perfect as possible, and if the second-elevator head, G-211, for any reason does not seat properly on the intermediate-channel rails (D-1086 and D-461) or if these rails are out of true the trouble should be remedied so the second-elevator head will seat properly for transfer. The second-elevator bar should be perfectly smooth and free from burrs. This same rule applies to the distributor-box bar, G-212, and the distributor bar, G-204. The second transfer is from the second-elevator bar, G-137 to the distributor-box bar, G-212. The second elevator, G-211, when in its normal position, should be so adjusted that the second-elevator bar, G-137, will line up with the distributor box, G-212. Any condition or obstruction preventing these bars from aligning properly should be removed. The third transfer is from the distributor-box rails to the combination bar, G-204. The distributor-box rails should be perfectly square with one another. Place a matrix on the distributor-box rails and raise up the outside distributor screw; turn the distributor slowly by hand and see that the matrix when supported on the distributor-box rails will transfer freely onto the combinations of bar G-204. If this bar is too high, lower it and if too low, raise it — you must have perfect alignment at all of these points, otherwise undue wear on the matrix combinations will result. Use a pi matrix with good full combinations for making these tests."

Spacebands.—A Michigan operator writes: "I am having trouble with my spacebands, and thought perhaps you might be able to help me out. They work all right for a while; then I will discover I am not getting any. The ears are released all right, but the bands do not get lifted over the tongue in the bottom of the box. The rubber roll and the cam are all right and the keyrod works freely. The screw in the pawl-lever is set down as far as possible and the pawls seem to be clean, but the trouble still remains. I have had the bands out and cleaned in gasoline recently, so they are not dirty." *Answer.*— You say that the trouble does not occur regularly, but at intervals, also that the roll, cam and keyrod appear to be normal. Possibly the trouble is due to a lack of spacebands in the box. This condition will give the trouble you describe. The trouble may also be caused by having several spacebands which are longer than others in the box. These bands, on account of their length, do not clear at the lower end. A way to discover the cause of the trouble is to place all the bands (thirty) in the box. Hold a light just above the pawls, so that their action on the spaceband can be seen. Touch the key lever and note the delivery of each band. If one fails, remove it, and examine the under side of its ears, to determine whether or not they are rounded or worn. Mark the band or bands which give trouble, and repeat the operation. This method will determine whether the trouble is with individual bands or with the working parts. The pawls should rise to full height each time. When parts are normal, press upward on the pawl-lever to see if it is at full height. If not, it may become necessary to increase the tension or renew the keyrod spring. Do not, however, place two springs on this or any other keyrod. In measuring spacebands, the distance from the under side of the upper ears to the lower end of the wedge should be uniformly the same. The lower end should always clear before the ears.

Double-magazine English Linotype.— Readers of this department will be interested in the illustration shown herewith of the distribution mechanism of the double-magazine Linotype as made by the English company. As will be seen, there are but four distributor screws for the two distributor bars, which lie side by side. The extra magazine lies above the normal one. Matrices intended



DISTRIBUTION MECHANISM, ENGLISH DOUBLE-MAGAZINE LINOTYPE.

for the extra magazine have a notch in their base similar to those of the American double-decker. This permits matrices so notched to straddle a bridge in the distributor box, permitting them to drop low enough to escape engagement with the first distributor bar, and then drop into the chute seen in the illustration. A belt traveling over the large pulley carries them around and drops them into a second-distributor box, which separates them and passes them along for distribution into the upper magazine. The cover of the hollow-rim pulley is removed in the illustration to disclose the mechanism. As in the American machine, matrices not notched are supported by the bridge in the first-distributor box and so pass into the first distributor.

Recent Patents on Composing Machinery.

Impression Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed October 27, 1902. Issued February 9, 1909. No. 911,681.

Typecasting Machine.— John S. Thompson, Chicago, Illinois, assignor to Thompson Type Machine Company, Chicago, Illinois. Filed May 18, 1904. Issued April 13, 1909. No. 917,975.

Linotype Assembler-chute Spring.— H. Drewell, Charlottenburg, Germany, assignor to Schnellsetzmaschinen-Gesellschaft M.B.H., Berlin, Germany. Filed June 2, 1908. Issued April 20, 1909. No. 918,515.

Monoline Machine.— H. Degener, Berlin, Germany, assignor to Patent Industrie-Gesellschaft M.B.H., Berlin,

Germany. Filed November 9, 1906. Issued April 20, 1909. No. 918,739.

Assembler Finger.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1908. Issued April 20, 1909. No. 919,024.

Impression Type-making Machines.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed December 16, 1899, to March 10, 1909. Issued April 20, 1909. Nos. 919,215 to 919,243.

Typesetting Machine.— H. Weiniger, London, England, assignor to Progress Typewriter Supply Company, Limited, London, England. Filed October 8, 1908. Issued April 27, 1909. No. 919,408.

Double-magazine Linotype.— C. Albrecht, Charlottenburg, Germany. Filed June 14, 1907. Issued April 27, 1909. No. 919,805.

Typecaster and Setter.— F. M. M. Retaux, Abbeville, France. Filed January 27, 1902. Issued April 27, 1909. No. 919,951.

Magazine Lift.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 15, 1908. Issued April 27, 1909. No. 919,957.

Line-casting Machine.— B. Cade, Shelby, North Carolina. Filed August 10, 1908. Issued April 27, 1909. No. 920,021.

Composing Machine.—A. Savarese, Paris, France. Filed January 23, 1907. Issued April 27, 1909. No. 920,086.

Typecasting Machine.— I. Schonberg, New York city. Filed January 7, 1909. Issued May 4, 1909. No. 920,195.

Monoline Assembling Mechanism.— J. McNamara, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed January 11, 1909. Issued May 4, 1909. No. 920,617.

LALANG AS PAPER MATERIAL.

Some months ago a sample of the lalang grass of Malaysia was sent from Singapore to the Aynsome Technical Laboratories, London, for examination as to its commercial value as a source of pulp for papermaking. Consul-General Thornwell Haynes writes, in *Consular Reports*, that the sample was a pale buff color, lustrous in appearance, and of fair strength, of the order *Gramineae*. The chemical examination furnished the following results, the percentages other than that of moisture being expressed on the dry material:

Moisture	13.21
Ash	4.14
Loss on L. hydrolysis	10.76
Loss on B. hydrolysis	46.65
Loss on mercerization	31.62
Loss on acid purification	.95
Gain on nitration	21.19
Cellulose	47.41
Length of ultimate fiber, m.m.	1.20

The ultimate fiber obtained from this grass is very similar in most respects to esparto, the yield of bleached fiber being about the same. This, it is said, is a favorable indication, inasmuch as esparto is one of the best known and most useful sources of supply to the trade. The fibers as seen under the microscope are short, smooth, cylindrical, fairly uniform in diameter, gradually tapering to rounded extremities, and sometimes occurring together in little bundles. The pulp contains a number of small cuticular cells, which do not, however, show in the finished paper. The fibers are stained a pale yellow with iodine solution, which fades more rapidly than is usual with colored pulps.

INDICATIONS OF GOOD CELLULOSE.

The results obtained from the chemical analysis show that the grass is capable of yielding a good quality of cellulose, suitable in every way for the manufacture of paper. Although the grass is very susceptible to the action of dilute alkalis, the final product is exceptionally pure and readily resolved. From observations noted during this preliminary examination the following scheme was adopted for the production of the pulp on a larger scale:

The available grass in its natural condition weighing four hundred grams (14.1 ounces) was in a clean state, and required little treatment beyond cutting into small pieces for boiling. It is usually necessary on a large scale to pass the material through some type of cleaner to remove dirt and extraneous matter. The grass was then thoroughly wetted and soaked until it became soft and pliable. It was placed in a boiler of the spherical type, covered with water, and digested with caustic soda corresponding to fifteen per cent of the grass treated for a period of ten hours under pressure, which was kept constant at four atmospheres, an even temperature of about 135° C. being maintained.

The pulp obtained after washing was of good uniform quality and color. The yield agreed very closely and was only slightly higher than the preliminary chemical analysis showed, which indicates complete reaction in the digester. The pulp was carefully beaten for about an hour and at the same time bleached, chlorid of lime being used for the purpose, ten parts of dry powder being used per one hundred parts of pulp.

The stuff was taken from the beater and well washed, and subsequently a small quantity of loading was gradually added and the whole again beaten for half an hour. At this stage of the operation the rosin size was introduced and the decomposition of the soda resinate completed with the calculated quantity of alum. The amount of size used corresponded to four per cent on the dry pulp present, the total time occupied in preparation of the pulp for running on the machine being two hours.

No great difficulty was experienced in running the pulp. It retained, however, a considerable amount of water after passing the suction boxes, and in consequence it was found necessary to keep the press roll down hard. On a large machine this precaution would not be necessary, as more suction boxes are available and complete control is assured.

The paper was passed over nine cylinders at a pressure of about eight pounds to the square inch, then through one calender, and finally reeled off. In a similar manner a second sample was prepared, using a mixture of half pulp and half cotton beaten together. The paper obtained from this blend could prove very useful as a high-class wrapping-paper, it being stronger and possessing a comparatively high resistance to folding. The paper made from all-grass pulp would with judicious treatment for improvement of color be very suitable for printing purposes. The addition of cotton to the pure lalang fiber has the effect of improving its resistance to crumbling, and also in a lesser degree its tensile strength.

SYSTEM.

"I'm afraid I can't write that article on 'System.'"

"Why not?"

"I can't find my notes." — *Louisville Courier-Journal.*

COST AND METHOD

TROUBLES OF LINOTYPING FOR THE TRADE.

BY C. S. PETERSON.

[From a noonday address before the Ben Franklin Club of Chicago. The author is the president and general manager of the Peterson Linotype Company.]

We are usually grateful when we can get one person to listen to our tale of woe, and, as Mr. Ellick has thoughtfully provided me with a roomful, I am certainly not going to let the opportunity slip by. If some one will kindly lock the door, so I can be sure of an audience for three or four hours, I will tell you some of our troubles. If at some future time you have a couple of days to spare I will tell you some more of them.

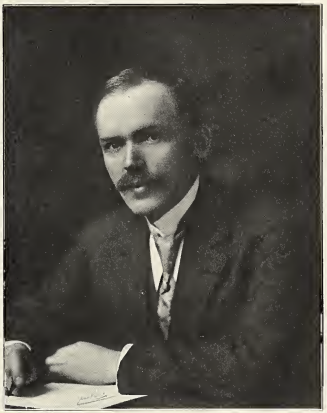
Now, most of our difficulties are caused by three things: Short runs, low prices, and metal losses.

The first one of these is the one I am going to deal with more especially to-day. It is an enormous — and to a great extent, an utterly needless — loss. As for the second count — low prices — we are all fellow-sufferers, and no branch of the printing trade has escaped the effects of the late panic. However, I believe business will improve within a year, and as some of us will probably have starved to death in the meantime, the survivors may stand a chance of picking up a living. The third point — metal losses — while serious, is gradually adjusting itself.

Beginning, then, with the matter of short runs, there is one fact I would like to impress on you, and that is that a Linotype is not a case of type; it is a cylinder press. The cost an hour is within 10 cents of the same amount; a make-ready on the one is almost as costly as on the other. While no one would dream of asking the pressman to run a job of ten thousand impressions at the rate of one hundred or two hundred copies at a time, many printers and publishers think nothing of sending $15 or $20 worth of Linotype composition in anywhere from three to thirty instalments. In my office we had one monthly publication (now happily deceased) that in $40 worth of typesetting managed to get in five different faces, three styles of leading and four measures, and, by sending copy and authors' proofs in small instalments, succeeded in making a record of ninety-two actual machine changes on one issue. A change on the Linotype can be made, according to the Mergenthaler people, in four minutes. This is probably true, providing you have a machinist and attendant standing at attention, and both of them trying to make a record. But those ideal conditions seldom obtain with us, at least, I am sorry to say; and we find the actual time of a change, from the time the operator stops until he gets going on the new job, to be about fifteen minutes. It takes, of course, the same amount of time to get back to what he was doing, so that every time a change is necessary there is at least a half hour to be accounted for. On top of that, as you all know, when you have stopped an operator three or four times in a day's work he becomes discouraged, even if he is a good man, and has about concluded it is no use trying to get up a string that day anyhow, with the result that a day's work that would net you somewhere around thirty-five thousand ems, if the machine were on a straight run, actually gives you, after three or four changes, about twenty thousand ems. Not only that, but it makes it necessary to keep more machinists, and it is injurious to the machines.

It has been our experience that three-fourths of these changes are totally unnecessary, and are called for because most people do not realize the cost and trouble involved. Only last week one of our customers called up at my house at eight in the evening and announced his intention of leaving us, because he had a galley of agate — about eight thousand ems, or a trifle over an hour's work — to be set, and our foreman would not give him two machines. As a matter of fact, the work would have been finished before the second machine could have got started on the job.

To sum up: Avoid make-readies on the Linotype just as you would in your pressroom. Use as few different faces, styles of leading and measures as you can, and send in your copy in as large instalments as possible. If you do that,



C. S. PETERSON.

the Linotype man will rise up and call you blessed. Also — and this may appeal more strongly to you — he will give you better service for less money.

As to the price charged for Linotype composition, it is entirely too low. There is probably not one strictly machine house in Chicago that could exist if it only worked one shift, and that is something I believe can not be said of any other trade in the city. Even the much-abused composing-room is expected to earn its living in eight hours, and night-and-day pressrooms are exceptional enough to be advertised in big type; but the Linotype man has to run sixteen and, in most cases, twenty-four hours to make a living. This trouble dates back to the beginning of the trade in this city. The pioneers were not practical men, and imagined operators' wages about the only expense connected with the business. As a matter of fact, on our payroll, the wages paid operators are only fifty-two per cent

of the total, not counting the composing-room. In other words, the wages of proofreaders, machinists, bank-men, foremen, solicitors, errand boys, office help, etc., amount to practically as much as is paid the operators. And the wages of all these men have been increased over thirty per cent in the last ten years, while the price of Linotype composition is actually a little less now than it was ten years ago. Our cost of production is a trifle below 29 cents per thousand ems, without allowing for depreciation. Allowing six per cent on the investment for depreciation — and I think any one will admit that this is not excessive — our cost is a little less than 32 cents a thousand. As our average selling price is 34 cents, it will readily be seen that one bad debt or a couple of slack days are sufficient to wipe out a month's margin.

The amount of care it takes to produce good Linotype slugs will probably surprise most people. If the metal gets the least bit chilled, the face is blurred; if a little overheated, the bottom is hollow. Each time the machine is changed the slug must be tried with a micrometer on top, bottom and both ends, lest the knives have slipped and make it too thin at the bottom, in which case it will work off its feet on the press; or too thick at either end, when it will slant; or too high at one end, when that end will show up black. In each instance, a variation of one-thousandth of an inch is sufficient to cause trouble. Then, the air-vents must be seen to, else the air will not escape from the mold and will leave bubbles in the metal, which, when they come too near the face, cause caved-in letters. The matrices must also be examined for hair-lines, caused by metal getting on the spacebands and crushing in the walls of the matrices. The next time that matrix is used, metal is forced in the hollow where the wall was crushed in, and the imprint of this metal causes the hair-line or burr. Next, the matrices must be examined with a microscope to pick out dropped letters, caused by operators sending in lines too tight. The letters being unable to drop freely into place, the sharp edge of the mold cuts off the shoulder on any that may be sticking up. When that matrix is used again there is no shoulder to hold it in place, and it drops below its fellows, forming a low letter. Then, too, high matrices are sometimes received from the factory, which must be picked out, or some letters will be a cardboard more than type-high. Also, the metal itself must be carefully watched. Only the best mixture can be used. We pay $20 a ton above what might be termed the market price in order to be absolutely sure of good metal, and we are constantly testing and tempering it.



WHILE THE FARMER SOWS HIS SEED.

And this brings me to the third item, namely: metal losses. This is a hard problem, for several reasons. For one thing, it is almost impossible for either party to check up a metal account until it is closed. All of us send our customers metal statements, made out on blanks, in the drawing up of which we have spent much time and study; but it does little good, because they can not be checked up. Mr. Jones receives a statement showing that he owes the Peterson Linotype Company four thousand pounds of metal, let us say. He sends it out to his foreman, who takes a walk around the composing-room, sees half a dozen different jobs standing that he believes were set at Peterson's, and says: "Well, that is probably about right." Two or three years after, for some reason, the account is closed, and there is a discrepancy of one thousand pounds. The foreman, called upon, says: "We haven't a line of your metal in the house," and a walk through the composing-room seems to bear him out. Now, where has it gone to? The account from first to last involves hundreds, perhaps thousands of entries, with the metal of several jobs mixed and sent back at one time, as convenience might dictate. The one fact remains: The metal is missing. Now, there are several possible explanations of this fact. One of them is that you can go into almost any printing-office, and, going through the hell box, find about half of the contents to be Linotype slugs. The average make-up man takes the operator's slug off the galley. What is he to do with it? The tray it was taken from is clear across the office; the hell box, ancient and beloved repository of anything discarded, is temptingly close. The slug goes in the hell box. This drain may be small, but continued daily for years it makes up an astonishing total.

Then, too, there is considerable actual dishonesty. This is best proven by the fact that you can buy old Linotype slugs from peddlers any time for from 5 cents a pound up. As the peddler has to have something out of it, he probably has not paid over 4 cents for it. All of us Linotype men sell our metal at not less than 7 and in some instances 8 to 9 cents a pound, and all of us take back at cost anything we have sold. It seems, then, a reasonable supposition that if a man sells metal for 5 cents that he could receive 7 for, it is fairly good proof that he did not obtain it honestly. Errand boys and minor employees frequently make a practice of getting away with small amounts of Linotype, a handful at a time, which is temptingly easy, when whole trays of it lie around with the lines pied so that it is impossible to notice if a small amount has been taken.

Then, too, the average printing-office is perfectly willing to tie up the Linotype man's property for months — and, indeed, years — on the hope that at some time in the distant future the customer might send in a repeat order. It costs the printer nothing, and as for the Linotype man, he is probably a philanthropist anyhow.

Now, for the first two conditions, namely, carelessness and petty stealing, there can not well be any other remedy than constant watchfulness. When it comes to deliberate holding up of the metal for months or years in the hope of a repeat order, however, it can not be considered fair dealing, and I believe that any metal held over thirty days should not only be paid for but some charges made besides when it is returned; since if we have, say, fifty tons of metal, an amount sufficient for our own needs, and some customer buys, say, twenty thousand pounds, it forces us to buy an equal amount. Then, if within a month or two he decides to kill it off, we are forced to buy it back and to tie up our money in material we do not need and frequently have not even storage room for.

Summing it all up, then, there are three things I would ask of you: Minimize the number of machine changes as far as possible; watch the metal we send you, returning it the same year — if you can; and, finally, pay us a living rate for our typesetting.

POOR EQUIPMENT MAKES COSTS SOAR.

There seems to be a common belief among master printers that the composing-room does not, and can not be made to, pay a profit. This question has been brought to my attention so often, through discussion and other sources, that I have given this department of the business much study to get at prevailing conditions.

That many composing-rooms do not yield a profit is no doubt true. That the same composing-rooms under the same cost system should yield a profit is also true.

If you, Mr. Printer, are in that class contending that "the composing-room don't pay," I'll tell you a little secret that will put you and that much-abused department on the winning side. Simply this: Look to your equipment, for therein lies the success or failure of this department and your business.

From careful observation extending over twenty or more years, I have been thoroughly impressed with the utter lack of system not only countenanced, but encouraged, in the composing-room, and it is safe to say that this demoralizing "system" predominates in a majority of job offices to-day. And, by job offices I do not refer to the bedroom type, but, rather, offices of large pretensions, where a "cost" system is in force.

I have seen compositors hunting for sorts, spending more actual time in searching for a missing letter than was consumed in setting the whole job. Then the chances are even that the letter was finally pulled from a live form, with all the consequent dangers and delay. And this hunting game is not confined to the one job or the one man. Every man in the composing-room contributes his full time (your money) to this system, and through shame or fear of discharge, will cover up his tracks so nicely that the "wise ones" don't get onto the game. There is a repetition of the same process in the make-up end, and even extending to the pressroom. The thing goes on day in and day out, the management all the while perplexed to know why composition costs so much.

The superintendent could tell why "composition" costs so much; so could the foreman; so could the compositor. Each, no doubt, has brought the deficiencies of the office to the attention of his superiors, but he has always met with the same rebuff — "Can't buy anything for the composing-room; we must get along with what we have."

And who pays for all this wasted time? Mr. Printer, to be sure.

But, Mr. Printer says he has a cost system that accounts for every minute of a man's time, and that time is sold to his customer at so much per hour. Then, of course, the customer is paying "price and a half" for his composition. But is he? Maybe, once; but he won't be caught twice in the same trap, for the customer is a "wise guy" and knows a thing or two.

Men who are responsible for the work will, for a time, put up a fight for a betterment of conditions in the composing-room; will appeal for an appropriation large enough to demonstrate the money-saving advantages of proper equipment; but they are seldom encouraged along this line. Most frequently their requests are promptly and enthusiastically squelched by those higher up, and finally these energetic men, who want to do things, give up the struggle and settle down in the rut and complacently "do the best they can."

The feeling of disgust does not extend only to the superintendent or foreman. The whole shop becomes saturated with the germ of indifference, and the result is a disjointed organization, for no man will strive to do his best in such an office.

If half the attention were given the composing-room in the matter of material and labor-saving appliances that is given other departments, there would be fewer complaints about the cost of composition. The trouble is, most master printers have permitted themselves to be coddled into the belief that the composing-room is the "sewer" of the printing plant — a necessary evil, but an adjunct not worthy of consideration as a money-making proposition.

As a matter of fact, the composing-room is the real productive point, and the successful printing establishment of to-day is the one where the equipment is in keeping with the present age.

Type and material cost less than men's time, and when that fact finally soaks into the cranium of the printer he will begin to see the light of day.— *John W. Baker, in U. T. A. Bulletin.*

NEW YORK TYPOTHETÆ'S MAY MEETING EDUCATIONAL.

The regular monthly meeting of this Typothetæ served as a housewarming for the new headquarters at 45 East Seventeenth street. It was held at 4:30 P.M. on Tuesday, May 11, and President Robert Schalkenbach gave the members the result of his recent investigation into insurance methods, which was informing and interesting.

The legal department was drawn on for light and leading and former Judge Alfred E. Ommen delivered an address on "The Law of Contracts." Secretary Smith says this department is proving its value to the membership, who are getting the habit of consulting it for advice — which is given gratis — on legal problems. J. D. Kenyon, of the Sheldon school, delivered his address on "The Sale of Printing." Hereafter the educational element will be a feature of New York Typothetæ meetings.

NO EXCUSE FOR DISCOURTESY.

There may be an excuse for dishonesty, but there is none for discourtesy. Dishonesty is usually the result of weakness, but discourtesy is just plain meanness.— *Common Sense.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

COLORED PRINTS FROM A SINGLE RELIEF BLOCK.— "Artist," Chelsea, Massachusetts, wants to know why can not a printer with artistic color judgment print in various colored inks at a single impression from a relief block as well as from an intaglio one? *Answer.*— It has been done. A genius appeared once who could do it and showed exhibits of the work. He also had prints in different colors obtained from the same block simply by overlays, and the effects were splendid. An intaglio plate holds ink in the incised lines so that other colored inks can be rubbed into it. Varicolored inks must be dabbed upon the surface of a relief block if it is intended to print them simultaneously. The effect is a smeary one where there is an attempt to blend the colors, so that printing in several colors from a relief block in a single impression is impracticable. There is a rage just now for prints from intaglio plates printed in that way.

OFFSET PRINTING.— From "Publisher," London, comes this query: "I am greatly interested at the present time in anything to do with offset printing, and I should like to know whether it is true that American magazines are experimenting with it to replace letterpress printing?" *Answer.*— This reminds the writer that the same rumor was current thirty-five years ago when he was on the New York *Daily Graphic*, which was printed lithographically. It was said then that the other illustrated publications would have to adopt the "Graphic process," but lithography is not considered now for illustrating purposes. The offset press has its special fields, which its exploiters have not completely discovered yet, and competition with letterpress printing is not one of them. For printing on rough-surfaced stock it is satisfactory, and it will replace lithography in much of that line of work.

WHY LINE ENGRAVING HAS DETERIORATED.— The art manager of a large publishing house in New York complains, in a private letter, of the wretched reproduction he is getting of line drawings at the present time, while reference to the bound volumes of one of their magazines shows that they were getting perfect line engravings fifteen years ago. *Answer.*— Yes, and a reference to the books of this same firm will show that they were paying nearly twice the price for line etching that they do to-day. The fault is entirely with the art manager and his publisher. They "save at the spigot," which is the line engraving, "and lose at the bung," in the make-ready, paper, presswork and the everlasting wretched appearance of the result. A zinc-block should be an absolute facsimile of a pen-drawing. This requires faultless work at each step in the process. When there is no profit in this kind of engraving the engraver uses the first negative made and etches the plate with a number of others, regardless of whether the lines are their proper thickness or not. The proof looks passable, and the actual quality of the plate is not discovered until the edition is being printed. There are as fine line engravings made as ever, and they are to be found in many of the current magazines. If this art manager inquires, he can find where they are made and he will also learn their cost, which is never what the best line engraving is worth.

COLORED PHOTOGRAVURES AND PHOTOGRAVURES IN COLOR. — James R. Mason, Boston, writes: "I want to thank you for defining in the January number of your most valuable magazine the difference in photogravures when they are in color. I still have one or two in my collection which I am unable to determine whether they were the genuine, printed in colored inks, or whether they were printed first and colored with water-color afterward. It may be they are a mixture of both methods." *Answer.*— The best way to tell a hand-colored engraving or photogravure from one printed with colored inks is through the aid of a powerful magnifying glass. If they are printed in colored inks the paper between the lines of the engraving, or the grain of the photogravure, will appear its natural color, while if it is hand-colored the paper will be stained with the color. You may also, with the magnifying glass, trace the brush-mark where each color ends.

DRAGON'S-BLOOD.— One of the best advertised stories of the season has for its title "Dragon's-blood," which is an entirely different story from the almost indispensable resin which the photoengraver uses. It has always been wondered at by the writer why some dealer in this substance did not purify it first before offering it for sale, and in that way get a reputation for a reliable article. It is well known by etchers that powdered dragon's-blood contains much of the bark of the tree from which the resin is taken. This bark, with other impurities, is ground up with the resin and impairs its acid-resisting properties. This can be proven by stirring some of the powder into plain water, when the wood particles will float and the resin fall to the bottom. An enterprising engraver's supply house has put on the market a refined dragon's-blood. It is a lighter tint than was expected in the pure resin; still, the Star Engraver's Supply Company, who manufacture it, claim that it is 99.9 per cent pure. They deserve notice here for their enterprise.

TO SEPARATE BLACK IN COLOR-RECORD NEGATIVES.— "Managing Director," Melbourne, Australia, asks many questions which were not of general interest and were replied to by mail. This query, however, is a new one: "I have some posters to reproduce in which the artist gets his strong effects by using black outlines. I should like to print these in black, using four workings, but how am I to separate the red from the black in the negatives? I am now reproducing this artist's work in three colors, depending on the three inks registering on top of each other to make black. But to register them is the rub? What method do they adopt in the States?" *Answer.*— Let us illustrate this problem by photographing the Belgium flag, which consists of three vertical stripes of black, yellow and red. We can get a record of the black by using a panchromatic, or red, sensitive plate. We can not, however, get a record of the yellow or the red without also getting the black. Now, the solution is this one: Make a contact positive from the black-record negative; put this contact positive up in absolute register with the red-record negative and make a positive from both; from this positive make a negative and you have a record of the red with the black eliminated. Repeat this process with the blue and the yellow record negatives and you thus secure negatives

of the black, yellow and blue. It is customary here, in a case of this kind, to make color-record negatives as usual, put all three of these negatives up in register and make a positive, which is, of course, a record of the black, shown as density. From this a negative is made as a record of the black. A black printing-plate is made from this and all three color-plates also carry the black. Should the color-plates print out of register, the black plate sharpens it all up so that the lack of register is not so much in evidence.

To Test a Lens for Three-color Work.— G. R. D., Philadelphia, writes about the trouble he is having in getting three-color work to register. He thinks the fault is in the lens, and asks for a simple method of testing the lens for achromatism. *Answer.*—A test chart for this purpose, devised by the writer, will be found in Amstutz' "Hand-



A SCRATCH TEAM.

book of Photoengraving," page 350. Mr. A. J. Newton, of London, writing on this very subject, says: "With the spread of three-color work one hears increasing complaints of want of register. Generally the first thing to be blamed is the lens, and yet, although the writer has tested a large number of lenses for their performance in this respect he has only once found the lens at fault. A very simple test for the suitability of a lens for three-color work consists in covering three strips of color-filter gelatin — red, green and blue — placed close together, with a hair or very fine wire. This is now photographed either as a transparency or laid on a sheet of white paper with the hair behind the filter strips. Then, if the lens is a suitable one, there will be no displacement of the line, and it will be equally wide; if not, it will be either displaced across one of the strips or altered in size.

Photogravures in Color.— The photogravure in color, printed in The Inland Printer for December last, attracted deserved attention in Europe, to judge from the inquiries that have been received regarding it. The *British and Colonial Printer and Stationer*, in its notice of it, said that Americans were actually the first to publish photogravures in colors printed from rollers. The *British Journal of Photography*, in commenting on this statement, held that: "Whether this is so or not, there can be no dispute that the Rembrandt Intaglio Photogravure Company were the first to produce black-and-white photogravures machine-printed from rollers, and the colored photogravures which they produce under the name of 'Mezzochromes' are simply an extension of the same process. Their long experience of the process is likely to serve them in good stead, and we do not in the least fear the American competition, though there is going to be a strenuous attempt to secure English business. The only example we have seen of the process, so far, is a portrait in the December Inland Printer. As this, however, could not be put forward as in any way comparing with the results shown here by the Burlington Fine Arts Company, we shall await the further specimens that are promised with interest."

The Dry-enamel Process Once More.— Mr. Herman J. Schmidt, Detroit, writes: "In the March number of your journal there is in the 'Process' column a query about what has become of the dry-enamel-powder process. Mr. Horgan answers that I have given up the dry process and have gone back to the wet-glue enamel. Now, Mr. Horgan is positively wrong there. If Mr. Horgan will read 'Penrose's Annual, 1908-09,' there is my article. I plainly state that I am giving the formula for a wet-glue process for those that are still using the old process." *Answer.*— It is always a pleasure to notice Mr. Schmidt, who writes so entertainingly on process matters. Formerly he advocated a dry-enamel process which he sells. This year he wrote an article for "Penrose's Annual" without even mentioning dry enamel, while he recommended a wet-enamel formula, which was quoted in the March number of The Inland Printer. This Penrose article is entitled

"Some Observations on Half-tone Printing and Etching," and begins: "Let me direct this year's remarks to process etchers and printers on metal. No doubt you all are more or less successful in these two branches of our craft, but at the same time *I am going to describe to you just how I work.*" Now, Mr. Schmidt apparently wants to state that the Penrose article does not describe just how he works, and so space is given here for the correction.

THE SQUARE STOP AND GRADATION IN THE HALF-TONE.— "I have heard it stated," says a writer in *Process Work*, "that square stops are ruinous to gradation. I should like to read the opinion of other workers on that point." Several writers gave opinions mostly favorable to the square stop. One who signed himself "Artist" wrote: "Of course, we all know that the theory is that the round stop is the best," and it is so, for the ideal half-tone negative from the "work of art" standpoint; but those who are engaged in negative-making for commercial purposes will know that the round stop has many disadvantages. There are three kinds of stops in use: The round, the square, and the square with the corners cut out, and they give gradation in varying degrees. The most perfect gradation is given with the round stop on account of the readiness of the dots to break up, but by using this stop they will be too ready to go into half-tones. Should the negative be in the slightest degree underexposed or the screen a fraction too close, it will be impossible to redeem the error by intensification. If, however, the square stop is used, which is what might be called the medium course, it will be impossible to get as much gradation as is required by a careful placing of the screen, and a nicely joined high light will at the same time be secured, while the slightest shadow or half-tone will be rendered by a cross-line effect if necessary. I can say nothing too strongly against the stop with the corners out — it is absolutely ruinous to all gradation and gives the same effect as a screeny negative, only in a modified degree. Really high-class half-tone work will never be produced with this stop. I have always used the square stop and get every effect that can be desired with it. If I want a little gradation more or less I get it by a careful placing of the screen. My advice to all operators is to adopt the square stop and use it always, and get every effect required by working the screen. Of course, every operator nowadays gets his screen distance by calculation. There is no place in modern studios for the man who works by chance or guesswork.

BRIEF ANSWERS TO CORRESPONDENTS.— "Amateur," Rochester, New York: The best answer to your query is that of the *British Journal of Photography* to precisely the same question: "The best book on the half-tone process is either 'Jenkins' Photoengraving,' revised by N. Amstutz (published by The Inland Printer Company, price $3), or the 'Half-tone Process,' by Verfasser, published by Penrose & Co., London." "Engraver," Los Angeles, California: "Underlays," as you term them, are frequently placed between the metal plate and the block supporting it. The proper name for them, however, is "interlays," to distinguish them from "underlays" that are placed under the block itself and "overlays" that are used over the plate and the material receiving the impression. Oscar M. Walker, Boston, sends a steam-printed photogravure and writes: "This picture is apparently made in three printings, two of them being half-tones; the third one seems to be made by a special process. Can you tell me anything about the process? How is it done?" *Answer.*— This query, from a practical printer, is a high tribute to the process-printing of photogravures from a web described in THE INLAND PRINTER last December, and of which an example in color was shown. These photogravures can be printed at a speed of two thousand five hundred an hour, and have all the depth of color which could only be had with three printings by any other method. "Publisher," Philadelphia: Yes, half-tones have been telegraphed in this country, the first portrait being that of President McKinley. The writer took part in it and described and showed an example of the result after telegraphing, in this department of THE INLAND PRINTER for June, 1901. The New York *World* is at present experimenting with the invention of Dr. Arthur Korn, of Munich, by which pictures are telegraphed in graded lights and shades, as in a photograph.

ALCOHOLISM BY CORRESPONDENCE.

According to the New York *Morning Telegraph*, the following is a circular recently sent out by the Forty-second Street Country Club, whose headquarters are said to be on the wettest corner of Broadway:

ALCOHOLISM TAUGHT BY MAIL!

Why Spend Time and Money in Barrooms When You Can Become a Drunkard AT YOUR OWN FIRESIDE?

The International Correspondence School for Drunkards GUARANTEES to cirrhose a liver in three weeks (ordinarily it takes a lifetime); Bright's disease in four weeks (some people spend thousands of dollars trying to find whether they have it or not; we guarantee it or your money refunded).

TO WIVES — We will teach you how to drop tablets in your husband's coffee so that he becomes a chronic drunkard WITHOUT KNOWING IT.

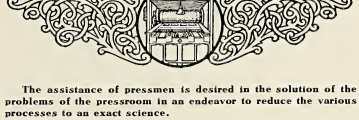
N. B.— All graduates at our school are guaranteed positions as Roman-candle shooters with Pain's fireworks.

FORTY-SECOND STREET COUNTRY CLUB,
NEW YORK.

ON HOW TO KEEP DOWN THE DUST.

One of the greatest enemies of cleanliness is dust. When it gets into type-cases it sticks to the type, no matter how well the case is blown out, and hinders typesetting more or less. To reduce the quantity of dust raised in sweeping, the floor is usually sprinkled, but that makes sweeping more difficult, and a great deal of the dust clings to the moist floor and soon again fills the atmosphere of the room. Lately a number of preparations have been put upon the market for use in sweeping, which contain oil, to which the dust adheres in sweeping. These preparations are a great help in keeping a floor free from dust and make sweeping much easier. They are inexpensive and should be used in every office. Where they are not obtainable, they can be made from sawdust, to which is added about one-fifth its quantity of common barrel salt and sufficient oil to give the sawdust proper adhesiveness. The cheapest kind of floor oil can be used and even lubricating oil, taken out of oil drips after having been used, will answer the purpose admirably, if of not too heavy a body. Care must be taken not to use too much oil and the oil must be given some time to soak into the mixture. In sweeping, a small quantity of the mixture is thrown upon the floor where one begins to sweep, and swept over the entire surface of the room.— *The Buckeye Informer.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

FLAT TINTS (467).—"What will make a tint print flat or without gloss?" *Answer.*—Use magnesia as a base, grinding it with light varnish. Add as much drier as the stock will stand.

INK FADES (464).—"What caused the fading of the blue ink on the enclosed label?" *Answer.*—The label should have been printed in a color which is permanent when in contact with alkaline vapors or solutions. Bronze-blue is not permanent under any of the foregoing conditions. Ink-dealers can supply you with alkaline proof inks.

PRINTING IN THE "SHOE" (463).—"What is meant by printing in the 'shoe'?" *Answer.*—The printing of a larger form than press should take, or having the back edge of the form too far back will have the cylinder still on the type as the thimble of the rocking shaft enters the "shoe" on the bed-driving rack. The bed motion at this moment is reduced, which is just previous to its reverse action, while the cylinder speed remains at the same rate. Slurring and grinding of plates will be the result of this condition.

PRINTING BLACK ON GOLD (476).—"I wish to print a black outline or key-plate over a leaf cluster in gold bronze. I find that the black does not take well where it touches the gold. How can I make the black print so that it will cover properly on the gold?" *Answer.*—After the gold has dried sufficiently, run the same plate with thin varnish on top of the gold. The impression should be very light and the varnish should carry a small quantity of drier. This will increase the brilliancy of the gold and prevent it tarnishing and will make a good ground for the black key-plate.

PRINTING RIBBON FROM THE ROLLS (450).—Submits a sample of cotton ribbon one-quarter inch wide and asks the following question: "We have been asked by a customer to print twenty-five thousand yards of ribbon. It comes in spools of one thousand yards each. The printing is to occupy two and one-half inches with a space of one-half inch between each print, making twelve printings to each yard. Can you refer us to parties doing this work?" *Answer.*—The Argus Ticket Company, 302 Dearborn street, Chicago, can handle this work, or any plant operating a Kidder automatic press.

INKLESS PRINTING (474).—"About eight years ago you published an article on printing by an electrical process which did away with the use of printing-ink by using chemically treated paper. Can you furnish me the formula of the solution used in treating the paper or the number of THE INLAND PRINTER in which the article appeared?" *Answer.*—The paper used in the experiments carried on by Mr. W. Freise-Greene in England was dampened with water and impressed with an ordinary electrotype which was subject to a weak continuous electrical current. The latent image produced by this contact was developed in a ten-grain solution of silver nitrate; this action produced a pale-brown image. On brushing this image with a sulphate of iron solution, the image at once turned to an intense black. A sheet of paper saturated with amidol being impressed in the same manner produced a blue image. The article referred to appeared in THE INLAND PRINTER, May, 1900.

ADJUSTING THE IMPRESSION ON A PLATEN PRESS (448).—"I desire to know how to proceed to make the impression even on my platen press. I found it necessary to change the screws, so I find now that the impression is uneven." *Answer.*—Attach a tympan consisting of form sheets of print and a top sheet of manila; under this tympan place the sheet of pressboard. Lock a large capital M or W in each corner of the chase and take an impression on a sheet of thin stock; this impression will show the weak and strong sides of points of the impression. By carefully adjusting with the screws you will be able to make the impression uniform.

ROUGHING MACHINES (444).—"Can you inform us by what process the enclosed sample was printed? Can the same effect be produced by letterpress printing, and if so, how? In your opinion was the mat surface originally on the paper or was it roughed after printing?" *Answer.*—The sample appears to be a litho. The roughing is usually done after printing, but in the case of a litho-offset press the roughing may be done before, for this press can handle stock with any condition of surface. The effect can be closely imitated by letterpress, but not duplicated exactly. Roughing machines for producing various patterns in the surface of stock are made by Fuchs & Lang, 328 Dearborn street, Chicago. The machine can be supplied with stock or special surface rolls.

INK DRYING SLOWLY (462).—"We have trouble in printing a time-table on twenty-pound royal bond. The ink does not dry in time to work and turn the sheet. Is there anything I can procure at a drug store that will accelerate the drying? Is it necessary in doing good press-work on bond paper to have the impression show strongly on the back of the sheet as in the letter-head I send you?" *Answer.*—To have clean printed sheets on short runs of ledger or bond paper, use a stiff ink and add body drier. Use only hard rollers. Carry only enough ink to give the color desired and lay out the sheet in a hot place to dry. In damp weather more drier is required. The impression on bond paper jobs must be firm, as the surface is not so uniform as machine-finished stock. The letter-head has only sufficient impression to set the ink properly into the stock. Light-face rules do not print sharp unless impressed strongly. Make the form ready and when ready to run place the cardboard from beneath the tympan next to top sheet. Use the best black ink for such work, with medium or hard rollers.

AXLE-GREASE IN INK (466).—"Would like to know what rollers to use for stiff inks and for soft inks. I ran a 65-line half-tone cut on 100-pound stock and could not get it to work properly. Tried several reducers, then put in a hard set of rollers, which helped some. I then mixed a small amount of axle-grease in the ink, which seemed to improve it. The paper seems to carry a fine white powder on its surface which causes some trouble. What should I do under the foregoing conditions?" *Answer.*—Use firm rollers with stiff ink, as they will withstand the pull of the strong varnish. With soft ink the rollers may be quite new or soft, but they should be set so as to lightly touch the form. You should have used a softer ink for the half-

tone cut, or else should have softened the stiff ink with a softer ink. Use reducers in preference to greasy compounds, as the latter tend to retard drying. In fine inks do not use grease. A mixture of soft varnish and paraffin will tend to eliminate tackiness without doing harm to any property of the ink. The powder on the surface of the stock may be removed by vigorous jogging previous to printing.

THREE-COLOR WORK FROM ONE HALF-TONE CUT.(465).— Submits a specimen of colorwork done from one plate. The cut is 3½ by 5½ inches and represents two houses partly screened by shade-trees, with a grassy lawn, partly shaded, as a foreground. The manipulation of the plate gives a variety of color tones in the foliage, which varies from a green-blue to a russet. The houses are presented in a red-brown. The green is produced by a lapping of the blue on the yellow, and is modified in places by the contiguous red dots. The brown is produced by the red and the dark dots being juxtaposed. This is done by giving off register one dot. A variation of tone is also obtained by giving more pressure on a particular tone in one color and a lesser impression in another color and throwing it off register one dot. The effect produced is novel. The developer of this plan of producing colorwork from one plate says: "I believe the three-color process produces the best work of the various methods now in use, but as the plates are so high in price, the work can not be handled by the average printer. I believe the one-plate idea especially adapted for fine pictorial colorwork. The specimen I send was printed from one plate in yellow, red and blue inks. I have spent considerable effort in developing this process and know that work can be produced by this method equal to any of the regular three-color work."

LIFTING FORM WITHOUT CENTER-BAR (461).—"In making up a time-table for the press we have to use a chase 26½ by 40 inches without the center-bar, because of using tie-up slugs between the pages. Do you think a firm lock-up can be secured in this way?" *Answer.*— Much will depend upon the size of the form and the strength of your chase. However, if after the form is locked up and tried and if a bow appears in the center as the form is raised, you may, as a safeguard, slide the form on to a paper-rack or slide and convey the form to the press. After it is placed on the bed of the press it may be unlocked and squared up and blocked in position on the bed. Another method is to drill and tap a hole in a narrow piece of steel furniture suitable for a 10-24 machine screw, and place it between two pages about in the center of the form. Procure a cutting-stick, such as is used in a paper-cutter and drill a hole in the center to accommodate a two-inch 10-24 round-head screw. Insert the screw and lay the cutting-stick across the form the short way. Place sufficient short reglets on the chase beneath each end of the stick to lift it clear of the type a few points. Turn down the screw until the stick is held firmly against the form. This furnishes a support after the form has been locked tightly.



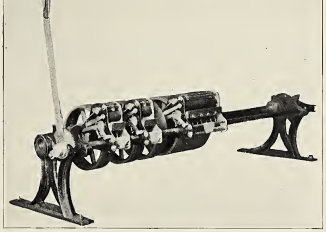
ACTION IN RESERVE.

TINT-BLOCK (468).—"Will be pleased to know of some simple method of making a tint-block which will give a ground color for an ordinary cut." *Answer.*— Glue a piece of heavy blank board having a smooth surface to the bottom of an electro mount. Allow it to remain under pressure until it adheres firmly. A freshly printed impression from the form for which the tint-block is desired will furnish a means of securing a transfer for cutting the block to fit the design. Lay the impression face down on the tint-block and rub the back of the printed sheet with a bone folder until a uniform contact is secured. Another way is to lock up the tint-block and place in the press with the rollers removed; attach the freshly printed sheet by a slight amount of paste to the tint-block; having a smooth tympan attached, bring the press to the impression position and allow it to remain a few minutes. This will give a sharp transfer. With a sharp knife trim off such parts from the tint-block as are not desired in the design. The

trimming should divide the outline and be beveled outward. A few coats of shellac will give the surface more resisting power to print a long run, providing the impression is not too great or the tint so tacky as to detach the card from the block. Pressboard and patent leather are used in the same manner as the heavy blank board.

Gold-leaf Stamping (469).— Submits a leather-covered card-case stamped in gold with two lines of heavy antique. The lettering is not sharp or regular, due to the heavy-faced type and roughness of the leather. The letter reads in part: "I understand that heat is necessary, also a solution for the surface of the leather. Herein is where I failed. I have experimented and produced the enclosed specimen. This sample was treated with a solution. Gold leaf was laid on and, after drying, it was placed in a press, with a gas-burner attachment and an impression was pulled with the hot type. I would like to improve the work and would like suggestions." *Answer.*— It is doubtful whether sufficient heat can be obtained from ordinary type to affix the gold leaf properly on the leather. However, if you procure brass type and select a face like a light-faced lining gothic, you may secure more pleasing results. The specimen lacked correctness in several points. It was stamped too high by about fourteen points and was out of position sidewise the same distance. The gold did not adhere strongly, possibly because of improper sizing or lack of sufficient heat. Size the surface of the leather with the white of eggs, which are beaten vigorously and allowed to stand, afterward straining through a piece of linen cloth which has been washed. Rub the surface of the leather with the size on a sponge. The brass type for this purpose may be procured from supply houses.

Multi-color Printing Attachment for Newspaper and Job Cylinder Presses.—A. P. Harland, of Tupelo, Mississippi, has invented and patented an attachment for cylinder presses which, it is claimed, will solve the color problem in a cheap and practical way. This attachment, varying slightly in size and in details of adaptation, can



MULTI-COLOR ATTACHMENT FOR PRINTING-PRESSES.

be applied directly to presses in use, whether drum-cylinder, rotary or two-revolution. Provision is made for instant and exact register in any desired position. The feed and distribution of ink is by fountain-roller, ductor and vibrator, and form rollers of approved standard methods. By this means as many colors and in as many positions as desired, may be printed into the main form at one impression. In newspaper work, standing heads and standing advertisements may be run indefinitely without attention, and, if change of color is desired, it may be had in an instant by mere transposing of fountains. Any changes of position on same page, or to any position on any page, can be made accurately and instantly, the printing cylinders being spaced and numbered for column and page and a fixed graduated scale provided which shows any desired position, right or left. In the make-up of main forms, nothing is done but leave blank the parts to be printed in color. By this means a job or a folder of any number of pages up to the capacity of the press can be done, two or three colors to the page, and a different color-scheme for each page, all at one impression. The invention has been thoroughly tried out in actual use, a daily paper having been printed for several months with it, using any desired combination of color, and printing from a letter to a seven-inch six-column cut. Samples of several issues of the above newspaper shown us were in two and three colors, clear and nicely done. The accompanying cut shows the machine complete, except the method of driving, which will vary with different makes of presses. The device as shown, being bolted to the frame of the press, is caused to revolve in time with it by gears or sprocket and chain. If it is desired to use black only, or if for any reason it is desired to throw off the color, a movement of the lever takes it from contact with the surface to be printed. The patents referred to are of very recent issue, but Mr. Harland states that as soon as arrangements can be made for manufacture, the machines will be furnished to the trade at popular prices.

Slur on Gripper Edge of Sheet (475).— Submits a section of an eight-page paper showing a slurred edge on the gripper side. The slur produces a double print, as it were, the first appearing light and the final impression normal. The impression is not too strong at that point. The query is as follows: "What do you think causes the slur at the guide edge of this paper? We fixed the following difficulties, which we found on examination: The cylinder and bed bearers were not in close contact. We lowered the cylinder and reduced the tympan. The bearers measured .918 inch, except near the gripper end, where it tapered to .913 inch. We placed them in end for end, thus giving a type-high bearer at the gripper edge. The intermediate gear was too tight so we reset it. The register rack we also changed, which eliminated the 'thump' which was so annoying. The slight slur which I mentioned is the only trouble we are now having. Can a vignette half-tone cut be made ready so as to print uniformly light on the edge throughout a long run?" *Answer.*—The slur appears as though it might be caused by a baggy tympan. Examine the tympan and see if it yields to the touch. If it does, remove the tympan and note if the hard packing is held firmly to the cylinder. If this is not firm at the gripper edge, where it is folded over, it will produce such trouble. Oil a sheet of tough manila on both sides and attach it to the pins and reel it tight. The news sheets that form the balance of the packing may be folded over and pasted. Finally a piece of thin drilling may be liberally oiled and drawn tightly over the news sheets; this is then covered by a sheet of tough manila. All of this packing should not bring the printing surface more than a few sheets of print above the cylinder bearers. In making ready vignette cuts where hand-cut overlays are used, there is so much yielding in the solids that the edges darken and require additional reducing during the run. The use of mechanical overlays to a great extent gives more uniform edges, as they are practically unyielding with the use of a hard tympan.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

TRICKS IN ALL TRADES BUT OURS.— I shall have to set a bad example this month. This department, commonly loosely called mine, but intended to be everybody's, this month must be truly mine in composition, since nobody has written any letters. I do not seem to be able to make the people understand that this is intended to be their column — that its primary function is to furnish a means of discussion of points of general interest, not only through the answering of questions, but also by publishing worthy expressions of opinion. All proofreaders know that various matters of practice are decided differently by various people, and many of them have decided preferences and strong reasons in favor of their preferences. Why should not some of them occasionally write a paragraph telling why they think as they do about some matter of general interest which finds different interpretation at other hands, or ask a question or two, to find out what others think? Answers or rejoinders will be written as required, not in any spirit of undue finality or dogmatism, but always with the intention of setting forth various decisions when there are such, and comparing them and their bases in such way as may be helpful toward determination by any one. My bad example will consist in the fabrication of questions that might have been asked, with answers as if the questions had been asked by some correspondent. Not a very bad trick *per se*, but something I have not done before, and prefer not to have to do.



"Say, mister, were you ever in love?"
Pencil sketch by Fred Lathrop Arnold, Chicago.

CONVENE AND CONVOKE.— P. R., New York, asks: "Is there any real choice between these two words used transitively? When the President calls Congress to meet, does he convene it or convoke it?" *Answer.*— The word convene in this use is anomalous, and peculiar in the narrowest sense of that word. Convene is not only very often so used now, but it has been so used for centuries, notwithstanding much violent criticism; yet it carries its own condemnation in its make-up. It says distinctly and only, in its elements, to come together, not to call together. How any one ever chose to use it in a meaning so foreign to it etymologically I can not imagine, for there is nothing, and never was anything, to suggest its use in such a way. The right word (etymologically), convoke, is probably just as old as an English word, and even if it is not, the people who wrongly used convene must have been familiar with the proper Latin word that was fully as much at command as the wrong one. Nevertheless it is a fact that convene began to be used in the sense of convoke in the fifteenth century, and it has persisted ever since, notwithstanding early and late, and oft-repeated, objections. So firmly has this singular error held its ground that now it is most as much as a man's reputation is worth to call it an error. Every dictionary defines convene as meaning convoke, and not one of them censures it in any way. The Standard Dictionary says that Parliament is convoked, and that Congress assembles; but sometimes Congress assembles (in extra session) because it has been called together by the President, and that calling is convoking, not convening. The present actual status of the two words is slightly uncertain, because objection to the only one that can be subject to objection has almost died out from public expression, and the other word has almost usurped its place. The supplanting is not absolutely accomplished, for some of our writers always say convoke when they mean convoke, and probably some will always use the words correctly. An excellent reason in favor of so doing is the assurance of exemption from fault-finding. No one can possibly offer any objection to the use of convoke when the sense intended is to call together, and perfectly legitimate objection can be made to the use of convene for that sense, though even this legitimate objection may be waived on the plea of established usage. Of course what a proofreader needs particularly to know, as a proofreader, is whether he should change convene to convoke when he finds it in copy in the sense that makes it properly subject to change. Unless the proofreader is sure that such matters are to be left to his undisputed decision, he had better not make such a change. There are writers who would insist that they write what they mean, and that what they write must not be altered, and they have a right to their own choice. Any proofreader, however, should be at liberty to suggest the change, and will then have done his duty whether it is accepted or not.

PROOFREADING.— D. T. S., Springfield, Massachusetts, writes: "Some time ago, in a series of articles on proofreading, you said something to the effect that the most essential duty of a proofreader is to see that the print is just like what the author writes, or at any rate like what he intends to write. I understood the qualification as intended to provide for correction of what was accidentally wrong in copy, as a misspelling, omission of a word that

must be used, and similar matters of pure accident. If I remember right, you did not indicate how one could determine whether some seeming errors are purely accidental or not, nor just how far a proofreader should venture on correction or alteration from copy. For instance, of course it is well for a proofreader to know as many prominent personal and place names as possible; but he can not know all of them absolutely, and where shall the line be drawn? Recently a widely circulated weekly had something about the United States Minister to China, whom it called W. W. Rockwell. Should the proofreader be expected to correct this name and make it Rockhill, when Rockwell appeared in copy? Isn't it general practice to hold a reader responsible only for holding copy?" *Answers.*— I must repeat what I said before in effect, and add to it. Ideally every letter and every point should appear plainly in copy exactly as it is to be in print, and the work of a proofreader in a printing-office should consist entirely and only in verifying the typesetting as a perfect reproduction of copy. But copy has never been so prepared, and probably never will be. Sometimes copy is almost perfect, but the best of it will sometimes have an accidental fault. If a writer happens to write Rosevelt for the ex-President's name, every proofreader might well be held to the duty of correcting it to Roosevelt. And so with many other names, but not with all even of those that most intelligent men know. No positive line can be drawn. Circumstances differ so much that a new set of rules would have to be made for almost any place for which rules were wanted. Proofreaders might well be expected to know and correct some names no matter how they appear in copy, but a reader in New York would be greatly at fault in failing in the case of some New York names, while he would not be in that of some Chicago names, and some men's names should be familiar to all of them and should be corrected when they are wrong. Similar reasoning should apply to proper names. At a time when the Philippine Islands were much discussed in the newspapers a reporter wanted to be sure of getting a very common name right, and printed it in capital letters, Minandoa. The type was set so, and a proofreader left it so; but another reader who revised the proof corrected it. Any one fit to be a proofreader should have made the correction at sight. Nevertheless, it is very risky for a proofreader to presume too much on making corrections or alterations from copy, and a very important point for him to consider very carefully is whether there is any possibility that what is written may be just what is wanted. If there is the least possibility of this, or if there are two possible ways to correct anything, even if it is surely written wrong, nothing more than a query or a suggestion should be ventured, but this should not be neglected. Meantime we may venture again an assertion that once induced some letters of protest. The first and most important duty of the proofreader is that of imitation. What has happened thousands of times will happen thousands more — namely, that things correct in copy appear wrong in print. An instance of this occurred recently in the case of the names Parker and Haswell, which are those of two zoölogical collaborative authors, but which names came to their writer on a corrected proof as Parker and Howell. The same writer has often written the name Trench and almost always found it on his proof French. He recently saw a proof-room copy containing the Anglo-Saxon word thridda, which was typewritten. It had been set thiddda and the reader had marked out the extra letter but had not marked in the missing one, and the top of his dele-mark did not show, so that it had been mistaken for an o and the word appeared unchallenged on the second author's proof as thiddoa, and that was the nearest approach that at least three proofs made to the correct form thridda. Nearly analogous things happen so frequently that we must again insist that the most important part of the proofreader's work is the imitative part.

"WHAT DID I FORGET?"

It is your job-printering that interests us now. You doubtless have one and in our mind's eye we can see you or the man who runs it poring over the letter accepting one of your estimates.

There was a lot of competition on the job. People are close buyers and you didn't expect to get it. The fact that the job was landed is a fair indication that the bid was too low.

"What *did* I forget?"

There are forty thousand printers, more or less, in the United States, most of them fools. Some of them do not know how to print; more of them, perhaps a great majority, do not know how to estimate.

If they make money at all it is by accident, for their estimates are sheerest guesswork. Where they guess high the other fellow gets the job; where they guess low they get it, and wish the other fellow had it.

You may find it interesting to compare your charges with those of a successful printer who is doing a constantly increasing business and making real money.

His charges are based on what experience has shown to be his actual costs plus a reasonable profit.

Some of his customers think his prices are high, but almost all of them come back for more, which is, after all, the best proof that the prices are right.

Composition — $1.30 per hour; all work is estimated by the hour.

Job-press work — $1.50 per hour; never estimated at so much per thousand.

Cylinder-press work — Pony, $2 per hour; above 28 by 44, $2.50 per hour.

Bronzing by hand — $2.50 per thousand.

Binding — One hundred and forty per cent added to the cost.

Stock — Up to $5, fifty per cent; up to $25, thirty-three per cent; up to $100, twenty-five per cent; over $100, twenty per cent.

Drawings and engravings — Fifty per cent added to cost.

Delivery —According to job, averaging about five per cent of the cost.

Inks —Always a separate item in estimate.

These prices may seem high to you and perhaps they are too high for the conditions under which you do business. The main point is that they are founded on actual experience of the printer who makes them.

Don't run your job department as a philanthropic institution. Make money, even though you do less work.

Put brains in your work. You will find it helps you to get better prices.

"What *did* I forget?"

Perhaps you forget what you never knew, and that is what the work actually costs you. Dig into your costs — let two men pass each estimate. Tie a crowbar to your spine when your customer tries to beat you down, and you may wake some morning to find that *you* have been making real money.— *Charles Little, in Newspaperdom.*

SOME men are like dogs — pat 'em on the head and they'll put their feet in your lap.— *Common Sense.*

EDUCATION

TECHNICAL EDUCATION FOR THE GRAPHIC ARTS IN GREAT BRITAIN.

BY J. M'ALESTER, MANCHESTER.

Even the city of London, the center of trade-teaching efforts, has no instance of private individuals having opened schools for teaching typography or lithography, though it is not so concerning other technological subjects. Taking into consideration Linotype-machine printing, this factor especially is at variance with things as they are in the United States. There are endowed schools for such purposes, and printing firms largely choose coming operators from their hand compositors. But London has what is called its "City and Guilds of London Institute," which is all alive and in vigorous practice. Its department of technology — observe these big buildings in England like to use ringing names — in its latest report to hand (that for 1909 coming out next October!), has the following figures, showing very considerable progress in the past few years: Typography — registered classes, 100; students, 1,541; candidates passed, 453; failed, 123. Lithography — registered classes, 22; students, 269; candidates, 84; passed, 49; failed, 35. The number of failures is large. Examiners report that that is due to inferior preparatory education at school, largely defects in spelling, etc. While referring to examiners, let me give a couple of the test questions given in the report referred to: "Describe the difference between stereo, electro, woodcut and a photo line block." "Having set up a quarto circular, describe how you would make it up so that it could be printed in two colors."

Another national institution of the same kind, in many respects, is the Manchester School of Technology, otherwise known as "The Municipal School of Technology," located in Sackville street, the direct outcome of the one-time Mechanics' Institute. Its object is to provide instruction and training in the principles of science in their application to the industrial arts. With its adjoining School of Art, including equipments for both of elaborate and modern description, the cost was £300,000. The institutes of technology named embrace, for general and practically exhaustive scientific departments, laboratory and manual (or shop) work for their students. The Manchester institution is so influentially circumstanced that its students can affiliate with those of the Victoria University of Manchester for diplomas, if qualified. In typography, photography or lithography it receives day or evening students at from 5 to 10 shillings a session of forty weeks — or 5 guineas for finished tuition — according to preparatory, intermediate or advanced classification and stage of progress, including composition and presswork. But there are no facilities for acquiring the manipulation of typesetting machines, strange to say. The institution has but one of these, which is used solely to teach mechanism; it has an equipment for composition of thirty-six frames and cabinets. The pressroom contains a double-crown Century, double-crown Wharfedale, Phœnix, Arab platens, etc. Other equipments are: Litho-collotype machine-room, having a combined litho and collotype machine, three hand litho presses, collotype hand press, copperplate press, etc. The etching and collotype preparation room has facilities for making line and half-tone engraving blocks, including three-color work; a complete mounting and finishing room, with the requisite tools required in mounting and finishing stereos, electros and process blocks. The photographic department includes photoengraving and the methods of the photomechanical reproduction processes. This department has a complete photo studio — three darkrooms, cameras and facilities for three-color process. Lectures, with practical demonstrations, are given, accompanied with practical work, and Manchester Typographical Society offers prizes to apprenticed printers. Estimating for printing and lithographing is taught in lectures for a fee of 5 shillings. The typographical course for beginners extends over four years, including a class for drawing and design for compositors at 5 shillings the session, or the entire teaching requisite for a compositor, session after session, £5 5s. This institution began its work in 1902. It admits nonapprentices up to the age of sixteen for three years' study as day scholars. Evening students must be at least sixteen, the education committee having provided suitable preparatory schools for leading up to the specialized teaching of the School of Technology.

Under the auspices of the London County Council a number of district evening classes for printers are held in the metropolis, some of which, notably that at St. Bride Institute, are largely patronized. The institution teaches machine and press management, typography, lithography and composition. There are also the Camberwell School of Arts and Crafts, for artistic typography; Aldenham Institute, composition; Borough Polytechnic, composition; London County Council Central School of Arts and Crafts, artistic typography; Regent Street Polytechnic, theoretical typography, theory of machine and presswork, overlay cutting machine work, typography (practically), Linotype operating and lectures on Linotype construction, typographic designing for students over nineteen, and apprentices' section. In the County Council classes no amateurs are received.

St. Bride has a library of no less than thirteen thousand volumes on printing and the allied arts. The demand for trade education has moved the London Society of Compositors to form a Jobbing Printers' Guild, its intended first president being Mr. C. J. Drummond, St. Bride Institute. Manchester has a similar guild. Liverpool educators are less alive than London or Manchester as to the industrial arts, but the city has two scientific institutes in a state of progressiveness, embracing the graphic arts. So, it is evident the interests of printing, designing, engraving, etc., have not been forgotten in recent years in England. My purview of the subject does not embrace Dublin, Edinburgh or Glasgow, the two last of which for some years have had science and art buildings with flourishing classes. The space I am allotted would not contain comments on these nor on the subjects of primary and advanced educational conditions in Great Britain. Suffice it to say that twelve months ago the evening classes in such places as London, Liverpool and Preston contemplated closing for want of attendance, through the lack of vigor in the teachers and the too complex nature of the rules adopted, though too much devotion to music halls and football had their bearing on the question. New instructors and new blood have reduced this difficulty and increased the attendance. The age question for learning technical subjects has its objectionable phases in England. In the United States the

age limits are less arbitrary. In England an apprentice has much difficulty in entering one of the above institutes if he is more than sixteen years of age. In fact, as a rule, it is in the large institutes an impossibility to enroll. This bars numbers of worthy young men, but dogged " rule of thumb " in adopting a system is commoner in Great Britain than in the States. In the former, red-tape is redder than in the latter.

GROWTH OF SENTIMENT FOR TECHNICAL EDUCATION.

No industry has shown greater progress in the growth of the educational idea than the printing trades. From its first issue THE INLAND PRINTER has inveighed against the wastefulness of inefficiency, and deplored conditions that seemed to make it more and more difficult for craftsmen to acquire a thorough knowledge of their trade. For long it was a lone voice in the wilderness; not that there wasn't general acquiescence regarding the existence of the evils, but no remedy seemed possible. The condition precedent of that was even the wide-awakes of the crafts were not fully and thoroughly cognizant of the situation confronting them. About eleven years ago THE INLAND PRINTER started on its way apparatus containing specimens of approved typography, in the hope that it would thereby stimulate interest. The time was not yet; at least, a long-felt want failed to give any evidence of life. Four years later a technical school was established under its auspices. Though the International Typographical Union endorsed the movement, some features had to be abandoned, not because they failed to pay, but because there was no demand whatever for instruction. Acting in conjunction with other Chicagoans and the local typographical union, free lectures were established for the benefit of apprentices and others. It was thought Chicago furnished good ground for experimental work, and that a satisfactory system of education might be evolved which could be applied elsewhere. Never an assured success, the bantling classes were neglected in the clash and din of the eight-hour struggle.

During that affair there were educational efforts which left a bad taste in the mouths of many. But the contest was not over before trade education became a subject of discussion under happier auspices than ever before. The seed-sowing of twenty-five years began to bear fruit, and not only were all agreed " that something should be done," but out of the wealth of experimental failures it was possible to do that " something."

The International Typographical Union handled the question with vigor and appointed a commission to devise a system of education which resulted in the development of the I. T. U. Course. Its eight hundred students and world-wide approval make the efforts of a decade ago appear crude. Possibly the greatest influence exerted by this departure of the typographical union is shown in its effect on the attitude of other trade organizations. The photoengravers' and bookbinders' unions are considering the subject, and there is reason to believe the question will be among the matters discussed at the forthcoming convention of the pressmen's union. It is said by those who should know that the action of the typographical union has given the trade education a decided filip in all American unions in which skill is a factor.

Among its own members the work of the supplemental trade education commission has provoked comment which has led to much enlightenment on the subject. This is evidenced by references to education in the *Typographical Journal*, as many as half a dozen contributors referring to the matter in an intelligent manner in one issue. Two years ago an occasional voice at rare intervals asking that " something be done " was the sum of effort along that line.

Trade education has been discussed at thousands of meetings in the past twelve months, so that possibly the compositors have been paying more heed to it than any other body of men in the world. What is being said at those gatherings all tends to the advancement of this work. It is estimated that between four and five thousand union printers meet every Sunday to discuss questions of interest. Last month there appeared in this department an excerpt from an address given by President Lynch, of the International Typographical Union. That was not a set speech made for the purpose of display. A visitor at the meeting, Mr. Lynch was speaking on union affairs generally, and what we published was the substance of his remarks on education. A member made notes of the address, which explains how the warning of the president saw the light of day. It was sound reasoning and a courageous effort, and those who have heard Mr. Lynch speak will not doubt that he impressed those who heard him. Five years ago no leader in the labor movement had a fair conception of the benefits of trade education, while now we have clear-cut expression regarding the penalties of neglecting it from so capable a man as Mr. Lynch.

HOW BOYS MAY LEARN A TRADE TO-DAY.

Professor Magruder, of the mechanical engineering department of the Ohio State University, thus tersely puts the avenues open to a boy:

" Industrial education can be obtained to-day either by the apprenticeship system or from a trade school. A boy can serve an apprenticeship under one of six general classes or types of the system.

" First, is the shop which hires a boy for an indefinite period, lets him absorb his trade as best he may in the school of hard knocks, keeps him on a job as long as he does not kick too vigorously, changes him to another machine when the work demands it, and dismisses him when work is slack and times are hard. This is pure and rank commercialism masquerading as trade education.

" Second, is the shop that hires and keeps a boy for an agreed period of time, but gives him no personal instruction.

" Third, is the shop in which an agreement is made and kept for employment for a definite period of time with opportunities to work on a variety of machines, but with no special instruction.

" Fourth, are those shops which allow the foreman to give some time to the instruction of the apprentices, and beyond the meager amount necessary for the boy to get the work out.

" Fifth, are those shops which maintain night schools for the instruction of the apprentices along certain few and definite lines, like shop arithmetic and drawing.

" Sixth, are those shops in which there is a foreman of apprentices and a corps of instructors whose object it is to give regular instruction to the boys in shop arithmetic, algebra, geometry, trigonometry, mechanics, chemistry and metallurgy as applied to the foundry, electricity and drafting. Instruction is given for from six to twelve hours per week in the shop's schoolroom during working hours at the regular rate of pay. The notable illustrations of this last system are the General Electric Company's works and the larger shops of the New York Central Lines. With these companions the system has been found to pay financially and otherwise by the increased output of the apprentice and by obtaining a supply of adequately and properly

trained artisans, eighty per cent of whom stay with the General Electric Company, or return to it after experience gained elsewhere.

"We have trade schools of at least seven varieties:

"First, those which are run in the evening by the employer for his own apprentices.

"Second, those that are run by the employer during the day, and where the apprentices are instructed in sections.

"Third, those half-time schools in which the manufacturing establishment or shops and the trade school coöperate in the education of the apprentice, and each does the work for which it is best fitted, such as Lewis Institute.

"Fourth, those that are strictly philanthropic and which run both day and evening classes, such as the Young Men's Christian Associations.

"Fifth, those that are paternal as well as philanthropic, and provide for all a boy's needs and amusements while educating him, such as the Williamson Free School of Trades in Philadelphia.

"Sixth, those that are operated by the municipality as part of the public-school system of instruction, such as those of Columbus, Georgia, and Milwaukee, Wisconsin.

"Seventh, those in which instruction is given by correspondence either with a correspondence school conducted by a commercial company for profit, or by a trade union at or below cost."

COURSE STUDENTS PRIZE-WINNERS AT NEWARK.

There was an exhibition of printing at Newark, New Jersey, ending May 3, under the auspices of the master printers and the local typographical union. Prizes were offered for designs of a title-page and a diploma, and there were 115 entries in the competition. There are comparatively few course students in Newark, yet they walked off with three of the four highest prizes. A writer in the *Typographical Journal* says of this showing: "That tells the story of the efficiency of the course. It makes prize-winners."

DEVELOPED ARTISTIC FACULTY THROUGH I. T. U. COURSE.

An elderly gentleman, and first-class printer, who is taking the course, writes of it:

"I wish I could adequately express my feeling of appreciation as well as my opinion of the value of the course of instruction devised by the commission. The work so far has been a profit and a pleasure, and I anticipate increasing profit and pleasure. I regret exceedingly that in my youth I did not have the benefit of this instruction. How much of perplexity it would have saved me; how much more skilful as a workman I could have become. But I am not disposed to repine; it is useless. I am exceedingly gratified that even at this late day I am enabled to take it up.

"Not in what is taught of lettering and other matters is its only value; but in the close observation, the thought it requires to fully appropriate the teaching is great value also. It trains the mental faculties no less than the senses. The training of the senses makes the esthete, develops the artistic sense or faculty. The training of the mental faculties makes a more complete man intellectually, and doubtless the development of the esthetic sense and the intellectual faculties improves the moral nature. Lowell says, 'Comparative criticism teaches us that moral and esthetic defects are more nearly related than is commonly supposed.' So if you are lessening moral and mental defects by perfecting the esthetic sense, so much the more praise for your course."

Later the same gentleman wrote:

"I have read much on the subject of color and light, but never before have I come across so concise and systematic a treatment of those subjects, accompanied by diagrams of so extraordinary aptness, as I find in the I. T. U. Course lesson papers on color. The diagrams are so simple and illuminating that they are a most effective aid to memory. You have set forth clearly in a few pages what it would take a long and weary study of text-books to learn."

WHO'S WHO IN PRINTERDOM.

Who gives instructions clear as mud
And when your art begins to bud
Who "jumps upon you" with a thud?
The Foreman.

Who in one hollow, wedge-shaped line
Can fifty frightful "bulls" combine,
Reset and make them worse each time?
The Operator.

To lift whose ads. you can't begin,
And who, with self-complacent grin,
Leaves out the words that "won't go in?"
The Adman.

Who marks in commas just for fun,
And when the job is nearly run
Finds errors plain as noonday sun?
The Proofreader.

Who so abhors monotony,
Each page a different length must be?
Who hides his string-ends carefully?
The Make-up.

Who bends the chase like Cupid's bow,
And when the type moves to and fro,
Who plugs a quad and lets her go?
The Stoneman.

Who puts the form on wrong-end-to,
Who sets his guides a mile askew
And can't tell pink from Prussian blue?
The Pressman.

When quoin or key on half-tone lies,
Who starts the press with dreaming eyes
And feeds the sheets in cornerwise?
The Feeder.

Who cleans the brayer with a spade,
And thinks he knows the bloomin' trade;
Whose ways are in his name betrayed?
The Devil.

Who sweetly lauds his fellow's art,
And flawlessly performs his part;
Whose work defies the critic's dart?
Why, I don't believe I've met the gentleman.
— *Paul J. Peters.*

LADY GODIVA TO THE RESCUE.

"It was a long and tedious speech," said Simeon Ford, "but I listened attentively. I like to have people listen to my speeches, you know, and turn about is fair play. Well, I'm glad I did listen, because if I hadn't, I'd have missed one of the best windups I ever heard.

"'And now,' said the speaker, just as we were all ready to drop off to sleep, 'as Lady Godiva remarked when she was returning from her ride, I am drawing near my clothes.'" — *Everybody's.*



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 3286 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

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RESULT OF AD.-SETTING CONTEST NO. 26.—THE INLAND PRINTER'S last ad.-setting contest, No. 26, was even more popular than the one preceding, there being 130 ads. submitted by 110 contestants. All but eight of this large number of compositors sent in their selections of the best ads., so that the vote is almost complete. The result shows a great unanimity of opinion, as the leading ad. is well in advance of the others. In compiling the vote of the contestants in this contest, as in those previously conducted, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places are given herewith:

Specimen Nos.			First Choice	Second Choice	Third Choice
1		Ben J. Pruess, Davenport, Iowa	26	31	85
2	3	E. R. Adamson, Belleville, Wis.	1	22	93
4	5	N. F. Whitmore, Exeter, Neb.	107	108	22
6		R. H. Park, Weiser, Idaho	84	78	24
7	8	Robert H. Fricke, Buffalo, N. Y.	22	11	71
9		Ross F. Barr, Lancaster, Pa.	17	65	84
10	24	Warren S. Dressler, Camden, N. J.	84	78	35
11		R. W. Jackson, Red Oak, Iowa	65	27	39
12		Carl White, Miles Station, Tex.	7	24	3
13	14	Clyde H. Bancroft, Iowa City, Iowa	58	104	29
15		Oliver C. Hulse, Freeville, N. Y.	30	26	18
16		Benjamin P. Duffield, Camden, N. J.	78	11	58
17	42	H. C. Kendall, Dodgeville, Wis.	84	72	94
18		Samuel J. Griver, Philadelphia, Pa.	78	68	81
19		Clarence Mattingly, Wilmington, N. C.			
20		L. E. Svenden, Pawnee City, Neb.	23	24	27
21		A. G. Hallett, East Liverpool, Ohio	68	11	71
22		Ernst B. Fiedler, Baltimore, Md.	58	73	60
23		Frank P. Gray, Pittsfield, Mass.	86	74	20
25		John Budge, South Berkeley, Cal.			
26		A. E. Ely, Petoskey, Mich.	73	22	117
27		Joseph Cathriner, Coffeyville, Kan.	84	112	81
28		Arthur B. Brown, Fort Pierce, Fla.	68	67	18
29		William Linn, Parkersburg, W. Va.	68	112	23
30		A. W. Beveridge, Baltimore, Md.	73	65	112
31		William J. Murphy, Detroit, Minn.	83	81	108
32	33	George B. Campbell, Hammond, La.	78	58	92
34		W. R. Maginnis, Aurora, Ill.	84	104	24
35		J. E. Salisbury, Newark, N. J.	81	112	74
36		Harry D. Flory, Pawnee City, Neb.	10	24	26
37		H. C. Hassler, Pawnee City, Neb.			
38		William S. Kirkpatrick, Pawnee City, Neb.			
39		W. Rodney Padgett, Norfolk, Va.	18	65	84
40		H. W. Hawley, Berkeley, Cal.	81	99	73
41		O. W. Green, Pawnee City, Neb.	84	10	71
43		Owen A. Konchal, Little Falls, Minn.	10	85	39
44		Rice F. Gaines, Greenwood, Ark.	100	65	27
45	46	Fred Brown, Troy, Pa.	49	86	96
47	48	Lucien S. Workman, Monticello, Mo.	56	18	26
49		George A. Payen, Monessen, Pa.	86	112	74
50		D. R. Green, Velva, N. D.	104	68	86
51	52	Hubert B. Royce, Bristol, Conn.	18	107	69
53		Norman E. Kline, Flemington, N. J.	26	104	116
54	55	James D. McCusker, Niagara Falls, N. Y.			
56		George H. Mentzer, Emmitsburg, Md.	78	24	84
57		Samuel W. Baker, Coshocton, Ohio	84	65	85
58		Oliver B. McLand, Brooklyn, N. Y.	84	81	73
59		C. Bert Cook, Selma, Cal.	78	35	130
60		Howard B. Davenport, Pontiac, Mich.	26	74	86
61	62	L. M. Turner, Lilienopie, Pa.			
63		J. M. Thompson, Brockton, Mass.	58	23	65
64		Ed Rising, Hanford, Cal.	84	92	27
65	66	George J. Johnson, St. Johns, Mich.	35	84	78
67	68	John B. Grosskopf, Petoskey, Mich.	92	37	81
69		Ira Lean Evans, Concord, N. H.	104	13	3
70		Frank T. Kerchecval, Caney, Kan.	68	58	23
71		Arhan Clarke, New York, N. Y.	84	108	72
72		Harvey J. Burgess, St. Johns, Mich.	68	81	84
73		Winfred Arthur Woodis, Worcester, Mass.	81	97	96
74		Edw. E. Brockmann, Steger, Ill.	84	73	108
75		Norton P. Lewis, South Haven, Mich.	68	65	22
76		Charles E. Wing, Chattanooga, Tenn.	81	67	78
77		Edw. Vandershuis, St. Cloud, Minn.	84	125	129
78		H. Harvey Clinger, Philadelphia, Pa.	35	18	81
79		Elmer H. Nelson, Storm Lake, Iowa	83	68	84
80		H. P. Cartwright, Lexington, Ky.	78	128	103
81		Robert P. Gottschalk, Laramie, Wyo.	27	39	108
82		E. J. McHenry, Oakland, Cal.	78	123	67
83		Howard F. Chny, Fall River, Mass.			
84		Harry Haime, Boston, Mass.	65	104	27
85		W. L. Stanton, Fowler, Kan.	84	24	58
86		M. Rotsaert, Portland, Ore.	68	104	126
87		W. E. Jackson, Grenada, Miss.	78	92	93
88		Willis W. Wade, La Crosse, Kan.	74	77	85
89		John B. Larkin, Coraopolis, Pa.	104	80	116
90		Charles S. White, Grenada, Miss.	58	104	92
91	92	J. H. Bryant, Grenada, Miss.	90	78	104
93		Louie Deprato, Grenado, Miss.	92	91	78
94	95	Stacy Kitto, Dodgeville, Wis.	72	84	42
96	97	C. C. Redd, Wilmington, N. C.	30	65	104
98		Oren Hassel, Johnstown, Pa.	104	103	116
99		W. A. Swain, Meridian, Miss.	108	84	78
100		E. A. Frommader, Moline, Ill.	68	84	101
101		H. B. Sutterlee, Minneopolis, Minn.	35	84	18
102		Otis E. Goble, Findlay, Ohio.	100	74	67
103		J. George Phillips, Silver City, N. M.	78	123	24
104		Charles Wasbburn, Laramie, Wyo.	83	68	84
105		Joseph C. Echols, Ardmore, Okla.	78	24	27
106		M. J. Parker, Ardmore, Okla.	112	84	100
107		C. H. Pollard, Chadron, Neb.	24	83	59
108		M. R. Worley, Norfolk, Va.	18	81	71
109	110	Hubert S. Foster, Elmer, N. J.	107	11	108
111		Charles A. Spear, Lawrence, Mass.	23	18	10
112		A. H. Barclay, Boston, Mass.	10	65	39
113		Frank Tompkins, Verona, N. J.	18	65	104
114		William C. Robertson, Marion, Ind.	74	77	83
115		S. A. Rintelmann, Grand Rapids, Wis.	104	26	30
116		Claude Syler, Vandalia, Mo.	117	112	103
117		J. F. Moriarty, New Orleans, La.	18	83	108
118		Frank Seither, New Orleans, La.	27	84	19
119		Philip G. Decond, New Orleans, La.	65	72	27
120		Henry E. Potthoff, New Orleans, La.	66	84	27
121	122	George M. Stoops, Waynesburg, Pa.	76	84	78
123		Arthur Jackson, Grants Pass, Ore.	93	67	68
124		Harold M. Diggon, Victoria, B. C., Can.	108	81	39
125		Ike Davis, Waterford, N. Y.	101	67	58
126		S. A. Meyer, Harrisonville, Mo.	35	96	86
127		F. M. Hayes, Denver, Colo.	116	68	81
128		Walter D. Littlefield, Newburyport, Mass.	78	84	27
129	130	Vance R. Noe, Estherville, Iowa			

With so many ads. of nearly equal merit, which is often the case where so many are entered, it is quite remarkable that the winning specimen should have twenty-two per

cent of the largest possible vote. A full recapitulation of the selections follows:

	Specimen No.		Points
1	84	Harry Haime, Boston, Mass.	67
2	78	T. Harvey Clinger, Philadelphia, Pa.	41
3	68	John B. Grosskopf, Petoskey, Mich.	35
4	104	Charles Washburn, Laramie, Wyo.	30
5	65	George J. Johnson, St. Johns, Wyo.	28
6	81	Robert P. Gottschalk, Laramie, Wyo.	27
7	18	Samuel J. Griver, Philadelphia, Pa.	24
8	58	Oliver B. McLaud, Brooklyn, N. Y.	19
9	74	Edw. E. Brockmann, Steger, Ill.	17
10	24	Warren S. Dressler, Camden N. J.	16
11	27	Joseph Cathriner, Coffeyville, Kan.	16
12	26	A. E. Ely, Petoskey, Mich.	15
13	35	J. E. Salisbury, Newark, N. J.	15
14	108	M. R. Worley, Norfolk, Va.	15
15	83	Howard F. Cluny, Fall River, Mass.	14
10	24	Warren S. Dressler, Camden, N. J.	16
17	73	Winfred Arthur Woodis, Worcester, Mass.	12
18	112	A. H. Barcley, Boston, Mass.	12
19	86	M. Rotsaert, Portland, Ore.	11
20	23	Frank P. Gray, Pittsfield, Mass.	10
21	67	John B. Grosskopf, Petoskey, Mich.	10

the phrase, "long leaf." This is the first time that Mr. Haime and Mr. Grosskopf have been among the winners, but Mr. Clinger has figured prominently in three preceding contests, being second in contest No. 21, first in No. 22 and second in No. 23. Mr. Washburn, who is fourth in this contest, headed the list in the two preceding contests. Photographs of the three leading contestants are shown herewith, and brief biographical sketches follow:

Harry Haime was born at Bromsgrove, Worcestershire, England, in 1876. In 1893 he located in Buffalo, New York, afterward moving to Boston, Massachusetts, where he has been employed by several of the best houses in the printing trade of that city. He is now working on the Boston *Evening Transcript*.

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past four years has been managing the printing department of one of the city's largest manufacturers. All composition, imposition and presswork on catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

John B. Grosskopf was born in Pleasantview, Michigan, in 1885. While attending the Catholic school in Harbor Springs, Michigan, in 1898, he learned to set type in the industrial department of the school, by devoting two hours a day from his regular studies to the work. During vacation he commenced work for the Harbor Springs *Republican*, and after remaining there five years, went on a "tourist" trip to St. Louis, Indianapolis, Detroit and other cities, returning to Petoskey after an eight months' jaunt, where he is in charge of the mechanical department of the Petoskey *Record*.



HARRY HAIME,
First place.



T. HARVEY CLINGER,
Second place.



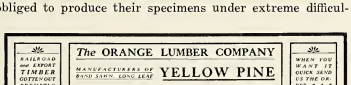
JOHN B. GROSSKOPF,
Third place.

WINNERS IN AD.-SETTING CONTEST No. 26.

Nine points — Nos. 22, 92.
Eight points — Nos. 11, 72, 93, 107.
Seven points — Nos. 30, 100.
Six points — Nos. 39, 76, 116.
Five points — No. 85.
Four points — Nos. 1, 71, 77, 96, 101, 103, 117, 123.
Three points — Nos. 17, 49, 56, 66, 90.
Two points — Nos. 13, 31, 36, 37, 80, 91, 97, 99, 125, 128.
One point — Nos. 3, 19, 20, 29, 42, 59, 60, 69, 94, 126, 129, 130.

The arrangement of this ad. made it an extremely difficult one to display, and there is no question but that the best ad. won. The advertisers make a specialty of yellow pine, and this was the most important thing to display. The fact that their yellow pine is band sawn and long leaf is descriptive and of secondary importance (so far as ad. display is concerned). Nearly all the compositors displayed the whole clause. No. 78 is a good typographical arrangement and secured its large vote on this account. Of course, the ad. is a "lumber" ad., but "yellow pine" is much more specific. Nos. 104 and 65 bring out yellow pine by itself, but the name of the company is given too much prominence and they lack strength in contrast and general character of display. No. 58 has an unfortunate division of

Some of the compositors who enter these contests are obliged to produce their specimens under extreme difficul-



No. 128.— Set and printed under difficulties.

ties. Walter D. Littlefield, of Newburyport, Massachusetts, thus describes the conditions under which he worked in setting his ad. (No. 128):

I work in a shop where nine-tenths of the job work is factory blanks, news ink and news paper, with no facilities for really good work. In the thirty-five years of the shop's existence this is the first panel job ever

turned out. I had to go back alone in a spooky old shop two nights to do it. I had to hunt for everything I wanted by gaslight, and I had to kick the two hundred off by treadle on a clumsy Gordon, all in my own time. For the six-point outside rules, I had to use old cast-off column rule from the hell-box, bottom up, and I had to cut it in an old, loose-jointed lead-cutter, where I had to jerk and jerk before the thing would finally tear off. This left the edge pinched and twisted, so I took a hammer and a file and straightened out the corners as you see them. The two-point rule I had to use was the ordinary hair-line rule, bottom up, and all old rule, at that. As to the hair rules I used, you can see for yourself how old and battered they are. I overlayed and underlayed until all the corners punch, but the lead-cutter twisted and tore so that a perfect corner was impossible.

While Mr Littlefield's ad. only secured two points, still it is very creditably arranged and displayed. His selections for first, second and third places were Nos. 78, 84 and 27, which shows that he recognizes good ads., as the first two are the leaders in the contest.

PUBLISHERS SHOULD GET TOGETHER.— Newspaper publishers have "everything to gain and nothing to lose" by getting acquainted with each other. In the years that have passed the custom has been to find out all the bad you could about your competitor and then vie with each other in seeing who could sling the most mud in the form of the most artistic and biting anathemas. Fortunately this barbarous age is passing and publishers in the smaller towns are consulting each other and in the larger towns they are forming organizations which make a study of conditions, and the members, in making prices and terms and in the handling of work, act in accordance with a broader knowledge which is thus obtained by coöperation. This is a condition which should be encouraged. Such organization is not in the nature of a trust — it is simply by such action that publishers obtain knowledge of what prices should be charged in order to prevent doing business at a loss. R. W. Strong, in writing THE INLAND PRINTER, emphasizes this need when he says: "Newspaper men should get together on a system of living prices. There is no excuse for cutting each other's throats — the public does not demand it. I have tried it good and hard in its various phases, and am free to confess that a man who follows it is a jackass. For two years another newspaper publisher and I were engaged in trying to do work for the lowest rate, with the hope that soon one of us must perish from the face of the earth. As a matter of fact, we both made poor livings when we could have made good ones. Brothers, get together and establish living prices. I do not mean this in a national way — not a national octopus — but in a local way, each location to be governed by the cost of labor and material, of course."



No. 84.— First place.



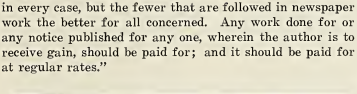
No. 78.— Second place.



No. 68.— Third place.

Mr. Strong also scores another point in favor of organization when he asks: "Should a country newspaper be conducted along charitable lines? After an experience of over twenty years in the business I am convinced that the charity act is ruinous. It not only cuts off a large source of revenue in a direct way, but it lowers the standard of the publication. Very few people appreciate getting some-

thing for nothing. Of course, there are a few exceptions in every case, but the fewer that are followed in newspaper work the better for all concerned. Any work done for or any notice published for any one, wherein the author is to receive gain, should be paid for; and it should be paid for at regular rates."



No. 104.— Fourth place.

THE growth of the New York *Sunday Times* has made it necessary for it to install a Cottrell special rotary press, with a capacity of four thousand handsome half-tone supplements per hour.

EASTER EDITIONS.— Most of the Easter editions were received too late for mention last month. Probably the best record for advertising is held by a paper published in "Egypt"— the Centralia (Ill.) *Sentinel*. Southern Illinois is known as "Egypt" and Centralia is termed the



No. 65.— Fifth place.

capital. The *Sentinel's* Easter number had a five-page ad., said to be the largest ad. ever published in the State. The issue consisted of 192 columns, 132 of which were ads. Other creditable Easter issues came from the St. Cloud (Minn.) *Times* and the Lake Geneva (Wis.) *News*.



No. 81.— Sixth place.

NEWSPAPER CRITICISMS.— The following papers were received, with requests for criticism, and brief suggestions are made for their improvement:

Unique Weekly, Risingsam, Ohio.— The arrangement of your pages makes the ready-print all the more apparent— it would be better to have the ready-print pages face each other, and those in ten-point opposite one



No. 18.— Seventh place.

another also. In the ads. there is a tendency to use too many kinds of display, and in some there are too many lines of relatively the same size.

El Cajon Valley News, El Cajon, California.— The *News* received comment in our March number. Your display of April 10 shows that you have good ideas on ad. display, and the preswork is very creditable.

Fort Pierce (Fla.) *News*.— Your "Special Boosters' Edition" of twenty-four pages was a big piece of work for three men to turn out in seven days, and the eleven full-page ads. no doubt taxed your resources. The idea of a "Boosters' Edition" is a good one, but you should have taken more time and not rushed the mechanical work.

Idaho County Free Press, Grangeville, Idaho.— Extra-condensed gothic does not make a very good letter for double-column heads, but aside from this the make-up and ad. display are excellent.

Skagit County Courier, Sedro-Wooley, Washington.— If you would avoid running display heads of the same size side by side on the first page there would be practically nothing about your paper to criticize.

Trades Union Advocate, Kalamazoo, Michigan.— The ads. in your "Prosperity Edition" deserve favorable comment— the panel work is particularly neat and not overdone. The preswork on the supercalendered stock is excellent, but that on the news print appears to have been slighted.

Red Bluff (Cal.) *News*.— There is considerable improvement in the preswork over eight months ago. The line across the top of the first page, with its heavy black border, disfigures the paper— if this were removed and new type used for the heading it would be very creditable.

Junction City (Kan.) *Union*.— Your plate matter is handled so nicely that even an expert would have difficulty in determining which is plate



No. 58.— Eighth place.

and which is type. Heads and ads. are attractive and in good taste, but the presswork would be improved by a little more ink and more even distribution.

Blaine (Wash.) *Journal*.— Your "Homeseekers' Edition" is remarkable for its size (forty pages and cover) and the careful manner in which it was compiled and made up. These good features lose half their value, however, through the choice of stock, as the character of the half-tones required a supercalendered paper to secure the best results.

OWING to the large amount of space devoted to ad. display in the report of the contest, comments on other ads. submitted for criticism will be deferred until next month.

CLEVERLY WON "BEAT."

The secrets of the Berlin Conference in 1878 were obtained by the *Times'* representative in an ingenious manner. A clerk to the conference in the pay of the correspondent dined every night at a certain café. He spoke to no one, looked at no one, but, after hanging up his hat, devoted himself to his meal and an evening paper. At the same time another man (the correspondent) did exactly the same thing. They were evidently strangers, but they were both well known and well watched. The trick was so simple a Sherlock Holmes would have been baffled to discover it. These strangers' hats were on adjoining pegs; the correspondent took the clerk's with the secret documents hid in the lining, and the clerk took the correspondent's. This little juggling was continued night after night, and was never discovered.— *Weekly Telegraph*.

PROTEST AGAINST PATERNALISM.

We have been informed that a newspaper man of Ohio has just been threatened with having the second-class mailing privilege withdrawn from him, because he committed the crime of being unable to have more than ninety-five per cent of his subscribers paid up so far, as the Post-office Department has had the audacity to command that publishers should. (The "culprit" was reported to the department by a town postmaster, whom he offended by inadvertently omitting an item the postmaster wanted in.) When, oh when, will the newspaper publishers of the country get together and force the passage of laws which prevent a minor official from assuming the right to make such unreasonable and unlawful rulings and, for a time at least, to enforce them? — *Buckeye Informer*.

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION

NO. IV.— BY O. F. BYXBEE.

HOW TO POPULARIZE A PAPER WITH THE CHILDREN.

AN excellent way of making your newspaper popular with the masses, and increasing the street sales materially, is to "snap-shot" a few children at play on the street, care being taken that the same location is not visited more than once or twice, and at long intervals. A single column half-tone is made of the group, and a cross is marked over or under the portrait of the child that is selected as the prize-winner. This is to be printed on the principal local news page, with the caption "Who Knows This Child?" followed by the words: "If this little girl (or boy), whose picture was taken by one of our staff photographers, will call at the office of this paper, she (or he) will be presented with a crisp, new one dollar bill." The pictures are changed every day, and in a very short time every child in the town will learn to hunt for the picture of himself or of his playmates. The parents will buy the paper for this feature alone, and the children will prove excellent circulation agents. The identification of the child is very easy: The original photograph is preserved in the circulation department, and when the child presents himself to claim the dollar, a comparison with the picture will prove his identity. The scheme may be modified by inserting a picture only once or twice a week, preferably on Tuesdays and Saturdays, but it should always appear in the same place in the paper. Care must be taken



to prevent collusion between the party taking the photograph and the children or their parents. This is an excellent way to popularize your paper, and the effect is lasting.

SECURING SUBSCRIBERS BY MAIL.

There are no publications which have a greater problem for securing subscribers and increasing circulation than those which must look to the country at large for their patronage. Personal solicitation is practically out of the question, as the number of possible subscribers in any one town are so few that traveling expenses and hotel bills more than cover the revenue. Such publications are obliged to rely largely upon mail solicitation, and the plans devised are ingenious and effective.

No doubt the daily and weekly papers could use some of these plans effectively also, and one that has been found successful will be described. The *Novelty News*, of Chicago, attaches to its subscription blank the coupon which is shown herewith, guaranteeing to refund the total amount of the subscription paid if the subscriber, after reading three issues, will say that the paper is not worth the money. The result of this plan is thus described by Mr. John C. Reddington, the business manager:

A 1681

GUARANTEE

Upon presentation of this slip after three issues of THE NOVELTY NEWS have been received (as per the attached subscription blank) THE NOVELTY NEWS Co. guarantees to refund $1 if at the same time the subscriber, under same signature as on subscription blank, states that THE NOVELTY NEWS is not worth the money.

THE NOVELTY NEWS CO.
J. C. REDINGTON,
Bus. Mgr.

"Our plan of attaching the guarantee slip to our subscription blanks has worked out very satisfactorily to us. As you know we are up against a hard game on the circulation question and we have found that the most satisfactory way of getting good subscribers is by circularizing strong lists with multigraphed letters and with such circular matter enclosed as may be pertinent to the class of people we are going after.

"For instance, when we circularize banks, we enclose facsimile letters from two or three well-known bankers of the country and we have found that this plan has worked very successfully with banking houses.

"Ten days ago we sent out a mail of eight thousand to the McKittrick list of advertisers. With this letter was enclosed a guarantee subscription blank, a miniature of the *Novelty News* and one or two circulars showing what some good business men of the country think of the paper as a help to them in their business. We are very glad to say that we have gotten back up to date about 350 paid subscriptions, which, as you can easily figure out, is four and one-half per cent. The money which we have received back from this list is enough to pay us for the cost of getting the mail out.

"We have sent out in the course of the last few months over ninety thousand of these guarantee subscription blanks. Of all the people who have paid their subscriptions, we have only one request for the refund of a dollar, and this is from a professional man who really misunderstood the nature of the publication. We feel safe in saying that the guarantee attachment goes very far toward insuring confidence on the part of the subscriber and at the same time we have no fear that we shall ever be requested to refund any of the money after the subscriber has had three numbers.

"We consider that a four and one-half per cent return is a good one. The returns vary greatly, however, with different letters and with different mailings. We sent out last fall what we considered a crackerjack letter and it only brought about one and one-half per cent returns."



Ovid Bell, head of the local committee.



President Childers in consultation with Mr. Sellers.



The chief clerk of the barbecue.

MEETING OF MISSOURI PRESS ASSOCIATION.

Fulton, Missouri, was selected for the forty-fourth annual meeting of the Missouri Press Association, which was held in that city May 12 to 14. It was a rather severe test on the editors to ascertain whether they attended their annual gatherings for business or pleasure. Fulton is an almost inaccessible town on a branch line of the Chicago & Alton railroad, with trains running bi-occasionally. Such attractions as there were it was easy to enjoy without interfering with business sessions. The mayor, in his address of welcome, referred to Fulton as being a "dry" town, and if there was a "blind tiger," his claws were very well concealed. The result was a demonstration that the editors came for business purposes only. They gathered in large numbers, attended every business session in a body, and, so far as ascertained, not one of them received so much as a scratch from the "tiger."

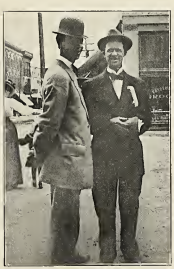
The meetings were of a most practical nature. The papers and discussions were right to the point, enlivened occasionally by differences of opinion, such as occurred when President Childers declared he ran his entire plant with a coal-oil engine at a cost of 20 cents a day. Several members questioned this statement and the president offered to prove his assertion by producing a picture of the engine.

The one great benefit of the meeting was the emphasis placed on the importance to publishers of getting together and discussing their problems, and then working in harmony to secure better conditions. The association meetings are the first steps in the right direction, and if the editors will carry the same policy into effect in their home towns much practical benefit will follow. This thought was nicely emphasized by Mr. Lee Shippy, the "Kansas Poet," in his address, mostly in rhyme, on "The Grip of Good Fellowship."

The principal address of the occasion was made by Ewing Herbert, of the *Brown County World*, Hiawatha, Kansas, who lifted his audience out of the slough of hard-hearted, every-day business conditions to a point where the editors were exhorted to get their greatest satisfaction in life out of honoring others and from the glow which comes from seeing suggestions adopted which make for the general welfare.

An interesting feature of the convention was a large delegation of young men and women from the School of Journalism of the University of Missouri, headed by the dean of the school, Walter Williams. The students took a great interest in the proceedings and expressed themselves as having found the sessions exceedingly instructive.

The usual resolution was passed condemning the Government for printing corner-cards on stamped envelopes. All press and editorial associations pass these resolutions



Secretary Campbell discovers the camera.



Prominent members of "The Amalgamated Association of Also Theres."

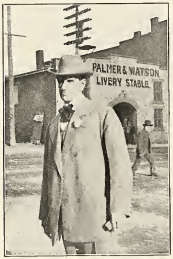


J. W. Hyder, one of the prominent figures of the convention.

as a matter of custom, but it has no apparent effect. One of the members said that practically the same resolution had been passed by the editors at every meeting for the past twenty years. This, however, was pronounced a base libel.

There was an unusually large following of representatives of typefoundries, supply houses and newspaper men — so large a delegation, in fact, that the supply of "guest" badges was exhausted. Some of the more sensitive of these gentlemen objected to being termed "camp followers" and as a result a separate organization was formed, "The Amalgamated Association of Also Theres." It was proposed that branches of this parent lodge be formed at all meetings of press and editorial associations and similar gatherings.

The Fulton Commercial Club provided a continuous program of entertainment for those attending the convention, particular attention being given to seeing that the



Ewing Herbert, of Hiawatha, Kansas, the convention orator. He seemed glad to tell Missouri some things about Kansas.



Swaln, of the *Republic*, who telegraphed his reports before they happened, and Editor Payne, who held back his paper three days.

ladies had a good time. After the closing session over forty carriages were provided by the citizens, and the delegates and guests were given a ride through the grounds of the colleges and State institutions, with which the city is well provided. What the editors talked about most as they departed, however, was the barbecue, where twelve tender lambs were roasted and served with the usual accompaniments.

The association will hold a midwinter meeting at Jefferson City, and Cape Girardeau was selected as the place for the next annual meeting in the spring of 1910.

The officers elected for the year were: President, C. M. Harrison, Gallatin; first vice-president, J. R. Lowell, *Democrat*, Moberly; second vice-president, E. L. Purcell, *Democrat-News*, Fredericktown; third vice-president, Ovid Bell, *Gazette*, Fulton; recording secretary, J. P. Campbell, *Prospect News*, Doniphan; corresponding secretary, J. K. Pool, *Courier*, Centralia; treasurer, H. A. Gass, *Missouri School Journal*, Jefferson City.

DESERVED IT.

Judge — "Why did you strike this man?"

Prisoner — "What would you do, Judge, if you kept a grocery store and a man came in and asked you if he could take a moving picture of your cheese?" — *Harper's Weekly.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"How Fortunes Are Made in Advertising."— This little volume, whose dress is not as attractive as one would expect to find in a book containing so much inspiring material, is merely a collection of stories by Henry Harrison Lewis of the most interesting and instructive instances on record, showing how fortunes have been made through advertising. These stories have already appeared in *Success Magazine*, and they are well told, Mr. Lewis' descriptive powers being at their best in his recital of how huge sums of money have been garnered by the advertising methods of leading American and British manufacturers and corporations. In the same book Orva S. Duff contributes a collection of instances of "Great Successes." The student of advertising methods will find the book both entertaining and stimulating. It contains numerous portraits in half-tone and illustrations in line. Published by the Publicity Publishing Company, Chicago.

"La Photographie au Charbon par Transferts et Ses Applications." — The difficulties — which, by the way, are more apparent than real — that confront the photographer who seeks a more artistic effect in his pictures than is obtainable by the use of albumen paper are clearly explained in this new book, by G. A. Liébert, a well-known French authority. It contains a detailed description of all the operations of carbon printing, with several illustrations in the text and a fine carbon print as frontispiece. The preface, which is written by A. Liébert, reviews the progress of carbon printing from the year 1876, when the first edition of "Traite de Photographie au Charbon" appeared, to the present time. "It is to be hoped," says Monsieur Liébert, "that this admirable process will soon be generally used. . . . For twenty-five years it was customary to have brilliant images printed on albumen and gelatin surfaced papers; the public would have no other, because they had been accustomed for so long to that kind of photography. Gradually, however, the public taste is becoming purer. We are getting tired of fugitive images, and we must familiarize ourselves with the carbon process, which produces images that are irreproachable in fineness and modeling, and still have the advantage of being absolutely permanent. . . . In spite of this, many professionals as well as amateurs still hesitate to take up the carbon process, supposing that it is full of difficulties. This is why it seems that a new work on this subject, well conceived and as complete as possible, will be found of use to all those who desire to take up the carbon process, and put at their disposal a detailed course of procedure and its applications, so that they may be saved from groping in the dark." The book, which is printed wholly in French, contains 283 pages, in paper covers, and is issued from the press of Gautier-Villars, Bibliothèque Photographique, 55 Quai des Grands-Augustins, Paris. Price, $2. For sale by The Inland Printer Company.

TWO HOURS MORE OF DAYLIGHT.

The clamor for more daylight in which to do the work of the world is assuming concrete shape. President Murdock, of the Queen City Printing Ink Company, of Cincinnati, has joined this movement — is its leader in Cincinnati — and is urging his friends to wake up, as it were. With the assurance that if you "read it twice you will become an enthusiast," Mr. Murdock is mailing the following circular to his acquaintances:

"If, on May 1 of each year, the standard of time throughout the United States was advanced two hours, so that what is now 5 o'clock became 7 o'clock, etc., and changed back to our present standard on October 1, it would add greatly to the health, comfort and pleasure of all, through the summer, without necessitating *any change* as to daily habits, or create any more confusion than if a Western man went to some point East, having a time one or two hours faster than that to which he was accustomed, but would give two hours additional light for recreation and health-giving exercise, and the use of two of the coolest and best hours of the day for labor. Americans, in this manner, would obtain what those in England greatly enjoy to-day, namely, *two additional hours of light.*

"This would leave the same number of hours for business and sleep as now, and would give two better hours for the day's work, and two additional hours of daylight to the evening hours, which to-day are too short to be of much benefit to those living any considerable distance from their

TAKING TIME BY THE FORELOCK.



Policeman (promoting daylight-saving movement) — "Here, old fellow, move on a couple of hours!" — *W. C. Young, in Chicago Daily News.*

place of business, and, as the hours after business are the only portion of the week-day devoted to pleasure and exercise, the lengthening of same would be appreciated by all.

"Nothing is more conducive to health than outdoor exercise, such as ball, tennis, golf, boating, bathing, gardening, etc., so why not readjust the hours devoted to business, sleep and pleasure to the benefit of all?

"Thousands of families would, under these circumstances, move into the country or suburbs, who are now held back by the fact that the men at the present time could not reach their homes until too late to get much benefit from a move of this kind.

"As elderly persons and children are given to early rising, the breakfast hour will become more regular, and many annoyances of to-day will be avoided, and, during the heated term, it should prove of special benefit to the school children.

"As a rule, nearly every proposed rule, law or custom works a positive injury or hardship to many, who club together and bring about much opposition; it delays and discourages those interested in its passage, but, in this case, as no property is destroyed or depreciated, no one can be interested in opposing it, and it is one of the few changes that could be made to benefit all citizens of each and every State in *exactly the same proportion,* and not call for the expenditure of money by the Government, State or people. Railroads would not be compelled to change their timetables, as all trains would leave in future at the same hour as to-day. Local travel would be greatly increased, additional money put in circulation by the purchase of such things as are used for pleasure and recreation, and additional value would be given to what already exists in the way of parks, playgrounds, gardens, resorts, boating and bathing facilities, tennis courts, automobiles, carriages, bicycles, etc.

"In England, though they enjoy in summer time the benefits to be derived from a movement of this kind, they are endeavoring to establish a custom to more closely follow the movements of the sun, which would enable them to gain millions of dollars paid out each year for artificial light. This change is being opposed, however, by every gas and electric-light company, and their stockholders in every village and hamlet throughout the kingdom, so that the proposed movement in America should not be confused with that being agitated in England, and should be accomplished at a comparatively early date, from the very fact that it injures none and would be of great benefit to millions.

"To be beneficial and not confusing, it is necessary that the law or custom become universal throughout the United States. It has no political significance, so all should lend their aid to the movement. Talk it up. See that your friends thoroughly understand it. Remember that millions in England, for centuries, have been accustomed to exactly these same hours and its benefits. If you do not need these additional hours for recreation yourself, aid in obtaining it for those who do."

SELFISHNESS NOT GREED.

In selling we have all learned that a policy of getting all we can, and giving as little as possible in return, does not pay.

That the way to get more is to give more.

That sooner or later we get nothing for nothing.

And labor should be taught these same principles by advertising, education.

We have all found that men buy what is to their selfish interest to buy, and if they do not see it at first we advertise, educate them to it.

Labor will do what is to its selfish interest to do, and if it don't see it at once we should advertise, educate, the laboring class to it.

It is perfectly scientific to be selfish.

But we must remember that there is a vast difference between selfishness and greed.

Selfishness rocks the cradle and greed robs it.— *David Gibson, in Common Sense.*

THERE is such a thing as being so white that people are ashamed to skin you.— *Common Sense.*

THE PRINTER AND HIS ADVERTISING.*

BY HOMER J. BUCKLEY,
Chairman, Committee on Advertising, Ben Franklin Club of Chicago.

AT this time I will treat my subject only in a broad way, imparting certain principles which are the basis of success in the printing business, and offering a few practical suggestions. Advertising has become the greatest factor in modern salesmanship and successful business building, solely because of the attitude toward advertising taken by the business world. Back of advertising, however, there must be some kind of personal coöperation to make it successful. Printers have things to tell, which, if told rightly, would make a very powerful impression for business upon their prospective customers, but unfortunately most of them deal in dry and lifeless stereotyped phrases. They are unable to comprehend the business value of a broad human way of presentation. They are too much concerned with the details of price to give time to the underlying relation of their business to the commercial world and the arguments which fundamentally build their trade.

Mere figures and dry facts and technical details are repellent and lack force. But the man who knows human nature (and it's the same the world over) and who knows his business, can take these figures and technical details and make out of them an appeal which can scarcely escape attention and consideration, and will be understood and appreciated by every one.

Over seventy-five per cent of all orders the printers have in their shops right now will be used by their customers to get orders through the mail. And yet, with this strong evidence before them, they are the slowest of all classes of business men to appreciate the great value of their own product in securing business for themselves.

Printers — more than any other class of business men — need to be educated in advertising their own business. Look around among the trade and you will note, with but very few exceptions, that they remain in the same limited sphere, year after year, satisfied with what they can pick up on cut-rate competition, or through personal friendship. Why is it — many of them brainy, capable fellows, too? The answer is simple. Their business needs systematic advertising.

What kind of advertising then is the best for the printer? General advertising is always good, but the follow-up system (direct to your prospects) is by long odds the most effective — if not the most economical. Much has been said pro and con on the subject of follow-up, and just put this down for a fact, wherever a follow-up system has not made good it is due almost entirely to the character of "meat" offered, rather than the system being wrong.

To make a follow-up system a means of increasing your business, you must make every piece of literature, card or letter tell your prospect something about your product that will increase his desire to have it for his own. You must make him feel that your service is personal and that his interest is paramount.

I have always been a great believer in the human element in business, and my very first efforts directed toward any prospect are with a view to convince him that I am his friend; to secure his confidence, which is the basis of all successful business building; to gain his good will, which I try to make him feel is more important than his order; appeal to his judgment and make him believe in you, and that you are doing a real service in selling your product. After all, it is only a matter of producing good goods at a fair price that permits you to make a legitimate profit, and convincing your prospect that you can and will serve him better than any one else can or will. Always say what you can do and do what you say and you'll get the best advertising that you can invest in satisfied customers. Every printer needs boosters to constantly increase the volume of business.

Deal square. Remember the old Indian saying still holds: "If the white man fool Indian *once* — shame on white man. If white man fool Indian *twice* — shame on Indian."

A follow-up system is not something for a day or month. Once you start it make it a part of your business; never let up; keep a constant flow of good stuff going out to your prospects; do it systematically; offer creative suggestion wherever advisable; show them you can give an intelligent service. That's sowing good seed, which is bound to bear good fruit. The work of your representatives will be easier and more effective and your name and trademark will become synonymous with productive printing matter.

Never talk cheap prices — it cheapens yourself, and you lose more good business than you gain bad business. A business man does not go to a physician just to have his prescriptions written cheaply, neither does he select his lawyer because his fee is less than some other fellow's.

Attacking the work of a competitor is never good advertising. Even the man who has the best of argument brings suspicion on himself and offends the taste of many possible customers.

Don't undertake a job that you can't do *right*, and this calls to mind a mistake many printers are making. Many of their direct-to-the-consumer customers are using letters in connection with other advertising matter. Anxious to get all the business you can, you take the order and print the letter in your plant in the old crude way of silk on the grippers. The customer meets with difficulties in matching in names; becomes dissatisfied; he loses confidence in you and eventually transfers all his business. The same is true of the concern specializing in letters. Some of them take on booklet and other work when they are absolutely unfitted for it, and turn out a poor job at the best.

This is an age of specializing. Keep strictly within the confines of your line; fight for it hard all the time — there's where your profit is.

Now, in conclusion, let me repeat the words of the wise man: "Always so conduct your relations with your fellowmen, that if any bitterness or misunderstanding arise, the apology will be due from the other fellow."

* From an address delivered at the monthly dinner of the Ben Franklin Club of Chicago, May 13, 1909.

A NEWS-STAND ROMANCE.

An American Boy, weary of Sporting Life, was on an Outing, when he met the Modern Priscilla, a Popular member of the Smart Set. He declared his love at Sunset and told how much he longed for Suburban Life and Good Housekeeping. She was at that time impressed with a Scientific American, an ardent exponent of Physical Culture. The other Outlook seemed more favorable, however, and she decided to become the Youth's Companion and have her own House and Garden, even though it should entail Dressmaking at Home. They went to the Judge and were married. They then decided to Travel, and set out across the Pacific followed by Everybody's good wishes for Success in Life.— *Success Magazine.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

LABEL DIES (447).— "Will you kindly inform me where I can procure cutting dies for cigar price labels, which are attached to the box?" *Answer.*— From George Van Pelt, 45 Huron street, Chicago.

MILLERS' PAPER BAGS (477).— "Will you kindly send us the names of firms manufacturing paper bags for the use of millers who manufacture graham flour, corn meal, etc." *Answer.*— Write the Cleveland-Akron Bag Company, Cleveland, Ohio.

BRASS TYPE (473).— "Where can I secure brass type for book-stamping and case-lettering?" *Answer.*— Write to the Inland Type Foundry, St. Louis, Missouri, and to Missouri Brass Type Foundry, same city.

STEREO OUTFIT (472).—A "Provincial Reader" (Canada) asks: "Will you inform me how I can fit up and operate a small stereo plant suitable for labels? The largest size I will require is 3 by 5 inches." *Answer.*— Miller & Richards, Toronto, Canada, can supply you with such an outfit.

MACHINE FOR SIGNATURE STUFFING (470).— "Will you inform me if there is a machine in use for inserting the different sections of a large newspaper into one fold?" *Answer.*—A machine for that purpose has been built by the Standard Assembler Company, 323 Dearborn street, Chicago.

HEMPEL QUOIN (445).— "Would you kindly inform us where to obtain a quoin called a No. 1 Hemple quoin? This quoin has a nut in the center, and is tightened up with a very thin wrench." *Answer.*— The Hempel quoin is sold by the Challenge Machinery Company, Grand Haven, Michigan, and 127 Market street, Chicago.

UNTARNISHABLE METAL-ALLOY MIRROR (443).— "On page 99 of the "Handbook of Photoengraving," which you publish, mention is made of an untarnishable metal-alloy mirror. Can you inform me where such a mirror may be obtained?" *Answer.*— This may be secured through the Williams Lloyd Machinery Company, 337 Dearborn street, Chicago.

BANK-CHECK COVERS (441).— In the answer to this inquiry, published in the April number, the name of Gane Brothers, 116 Market street, Chicago, was given erroneously as a manufacturer of these goods. This firm, however, furnishes the leather for this purpose, being one of the largest makers of bookbinders' machinery and materials in this country.

PRINTING ON TIN (395).— "We have an inquiry for a press for printing on tin. The printing is to be a label on the stock for a five-gallon can. Give me the addresses of makers of such presses?" *Answer.*— Work of this character is done by lithography on rubber offset presses. Fuchs & Lang, 29 Warren street, New York, and the Potter Printing Press Company, Plainfield, New Jersey, manufacture presses for this work.

PAPER-DRILLING MACHINES (471).— "We should like to know the address of the makers of the Sparks paper-drilling machine. At the same time the address of a dealer handling any similar device." *Answer.*—The Sparks round-holing machine is made by the United Printing Machinery Company, 246 Summer street, Boston. The Berry cutter does work in a manner somewhat similar to the Sparks machine. It is handled by D. H. Champlin, 160 Adams street, Chicago.

TO MAKE A TRANSPARENT LABEL (449).— "We have a number of glass paper-weights with which we had trouble making the label adhere to without showing the paste or air cells beneath it. Please advise us what kind of paper to use so that the labels will appear transparent, and what to use to make them stick." *Answer.*— Use a thin waxed paper or a transparent parchment. These papers may be procured from dealers. A library paste thinned with water will make them adhere. Clean the glass previously with alcohol.

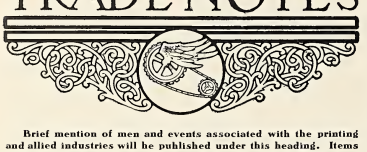
EMBOSSING PRESS (446).— "Please give me the address of firms which manufacture machinery for the production of steel-die embossed stationery. I am considering going in a small way into this work of making embossed stationery." *Answer.*— It is presumed you will do the embossing and stamping by hand, and do not contemplate the introduction of power machinery. M. M. Kelton's Son, 175 Elm street, New York, and A. R. King Manufacturing Company, Kingston, New York, make excellent hand presses for this work.

ROUND-HOLING MACHINE (410).— "Is there a paper-drill made that will turn out work neatly without rough edges? If so, please give us the name of the manufacturer." *Answer.*— D. H. Champlin, 735 Stock Exchange building, Chicago, Illinois, is the agent for the Berry Paper Punching Machine, which cuts holes in paper in bulk up to three-quarters inch in diameter. This is a rotary tabular cutter, having a bit operating in the center in a reverse direction to the outer cutting edge, the cuttings or "core" being automatically ejected while in use.

PRINTING-PLATES MADE WITH HORIZONTAL LINES (424).— "We would like you to advise us whether you are familiar with a process by means of which printing-plates are obtained by the aid of parallel lines. These lines are arranged horizontally and the varying thicknesses of them produce the picture." *Answer.*— You have probably in mind the Akrograph, a reference to which has been made from time to time in THE INLAND PRINTER. You should write to N. S. Amstutz, Route 4, Box 3, Valparaiso, Indiana, who will give you full information regarding this machine and its capabilities.

STEEL ENGRAVERS (422).— "Will you kindly furnish me with a list of engravers who do printing from steel plates, such as the production of stamps, bonds, stock certificates, etc." *Answer.*—American Bank Note Company, Trinity place, New York; John A. Lowell & Co., Boston, Massachusetts; Franklin Lee Bank Note Company, 142 Broadway, New York; International Bank Note Company, 18 Broadway, New York; New York Bank Note Company, 75 Sixth avenue, New York; Columbian Engraving Company, 331 Dearborn street, Chicago; Western Bank Note & Engraving Company, 60 East Twentieth street, Chicago, and William Freund & Sons, 45 Randolph street, Chicago.

TRADE NOTES



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Newspaper Publishers' Association.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Bruce Haldeman, Louisville *Courier-Journal*; Secretary Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln R. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.—President, L. S. Channell, *Record*, Sherbrooke, Que.; First Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Second Vice-President, C. W. Young, *Freeholder*, Cornwell, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, J. H. Cranston, *Star*, Toronto, Ont.

National Editorial Association of the United States.—President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. C. Newman, *Herald*, Hollctsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

Federation of Trade Press Association.—President David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York City.

United Typothetae of America.—President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John MacIntyre, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).—President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Benjamin Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, George A. Tracy, Room 123, 787 Market street, San Francisco, Cal.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Hays, Newton Claypool building, Indianapolis.

International Printing Pressmen's and Assistants' Union.—President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 13 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.—President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.—President, James J. Freel, 1829 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the forezoing, and August D. Rohrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers, No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Rex Franklin Club of Chicago.—President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. L. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.—President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Binding and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Billposters and Distributors of United States and Canada.—President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

Franklin Printing Trades Association of San Francisco (an advisory organization composed of employing printers, employees, paper dealers, typefounders, inkmakers, etc.).—President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

Daily Newspaper at Seattle Exposition.— S. H. Stevens, a well-known Alaskan newspaper man and owner of the Nome *Gold Digger*, will publish as its fair edition the *Exposition Daily Gold Digger*. A first-class plant has been secured, so that visitors may see in detail how a modern daily is produced. Mr. Stevens' special mission is the promotion of the interests of Alaska.

Suspends Evening Edition.— Printerdom without the classic circles of the Hub was surprised on May 1, when the Boston *Herald* announced the suspension of its evening edition. At one time it was reputed to be one of the great newspaper properties, but for a few years there have been rumors afloat of decaying influence and lessened receipts. The gossips of "Pi alley" had it that the sheet had gone over to "Standard Oil."

Another Printers' Journal in the Field.— Of the making of papers for printers there is no end. *The Printing Trades Magazine*, "official organ of the Allied Printing Trades Council of St. Louis and vicinity, East St. Louis, and the Tri-cities," is the latest aspirant for honors. It is issued monthly, and its forty pages contain a fair showing of advertisements, with much reading matter that must interest its particular clientèle.

Mr. Herbert L. Baker, old-time contributor to The Inland Printer, and for many years general manager of the Unitype Company, is now manager of the sales department of the C. B. Cottrell & Sons Company. Mr. Herbert has a long and varied and successful career in all departments of the printing art, and when he turns this accumulated experience to specialization in the way he has, results of the most satisfactory kind are bound to follow.

Pensions for Roman Printers.— Prominent among the matters which the union printers of Rome have under discussion just now is that of granting old-age pensions to their members. It is proposed that after fifteen years' membership the pension shall be 24s. a month, after twenty-two years, 36s., and after thirty years, £2 8s. a month, or nearly 12s. a week, a sum which would probably go a good way toward keeping the average Italian workman.—*British and Colonial Printer and Stationer*.

Unions Seek Injunctions.— The pressmen's and pressfeeders' unions of Toronto, Ontario, having seceded from the international union, and a number of craftsmen remaining loyal to the parent body, a family squabble ensued, during which the courts were appealed to. Those remaining with the international sought an injunction restraining the seceders from interfering with the funds, books, documents and other property of the international

union pressmen. They also ask the court to officially declare that the dissidents are no longer members of the international body.

Typothetæ Convention.— Ignoring or sidestepping the claims of Rochester and Cleveland, the executive committee decided to hold the convention of the United Typothetæ at Detroit the week of July 12. On that or the following day the executive committee will meet, and the convention be opened on Wednesday, July 14. As the fares of secretaries of local typothetæ are paid by the organization for the first time, it is expected these officials will be at Detroit in force and will seek to enhance their efficiency through the medium of some form of organization.

Journalism at Spokane.—A course in practical journalism will begin on September 13 at the Spokane (Washington) College. The local newspapers will coöperate with the college. The lecturers will be men in and out of the profession who have had years of training and experience. Students will be instructed in the various styles of writing for the press, and will be given practical training in the various branches, including the make-up of a newspaper and the work in the composing-room, methods of conducting the circulation and advertising departments, and of soliciting, collecting and general management.

Printers Make $1,000 on Ball.— Philadelphia Typographical Union has it in mind to erect a memorial temple to the late George W. Childs, for many years owner and editor of the *Public Ledger*, and an especial friend of the union. For years the collection of the money has been going on quietly, but recently it was decided to devote the proceeds of the fifty-ninth annual ball to the purpose, that being the first effort to raise money for the temple by public means. The affair was a success socially and financially, more than one thousand persons attending and $1,000 was secured for the George W. Childs Memorial Temple.

Trade Press Convention.— The preliminary call for the fourth annual convention of the Federation of Trade Press Associations has been issued by Secretary-Treasurer Oswald. It will be held at the Hotel Astor, New York, September 27 and 28. Conditional promises have been made by Hon. Charles Nagel, Secretary Department of Commerce and Labor, and Hon. Edward Morgan, postmaster of New York, that they will make addresses at the banquet. As the Hudson-Fulton celebration will be on the boards at the time set for the convention, the executive committee is hopeful of having the largest attendance in the history of the federation.

To Train Men for Agricultural Press.— The University of Wisconsin announces that next year it will launch "a course in agricultural journalism, designed to meet the needs of those students who wish to study the agricultural press in order to become contributors or editors. Mr. J. Clyde Marquis, editor of the agricultural publications of the university and formerly assistant editor of the Orange Judd farm publications, will have charge of the course. The work will consist of lectures and practice in writing to meet the special requirements of the farm and dairy journals, and will include a survey of the present agricultural press, a study of classes of agricultural writing, methods of reporting fairs and agricultural exhibits."

Taboo Objectionable Posters.—At its third annual convention, held at Cincinnati, May 11 and 12, the Show Printers' Association decided formally to refuse to print objectionable posters. As ninety per cent of the poster-printers of the United States and Canada are members of the association, President Jordan, of Chicago, says if they are in earnest the suggestive or lewd poster evil can be stamped out. It is suggested that one rule of action is to refuse to print anything that would not be allowed to appear in reputable newspapers and magazines. The association also protested against the Heyburn tariff-amendment bill, which proposes to impose a tax on posters, etc. The legislative committee will visit Washington in order to hasten the obsequies.

Photoengravers' Convention.— Secretary Clark reports that indications point to the forthcoming convention of the International Association of Photoengravers being the most successful in the history of the organization. It will be held at the Hotel Kaaterskill, Kaaterskill, in the Catskill mountains, on Tuesday, Wednesday and Thursday, July 6, 7 and 8. An effort will be made to sound the educational note more loudly than ever at this meeting. Mr. Clark is able this early to announce that N. S. Amstutz will deliver an address on "Science and Money in Photoengraving," Will Bradley, of *Collier's Weekly*, on "Design and Color," and Arthur Fruwirth on "Focusing, Old and New," and the program is not nearly completed. Messrs. Amstutz and Bradley are well known to our readers, having at one time or another contributed to The Inland Printer.

Home for "Big Six."—As some labor organizations have been successful as property-owners, especially the typographical union at Washington, D. C., the idea of having a building of its own has been popular with some members of New York union. There is now pending a report of a committee which contemplates the purchase of a lot and the erection of a building at a cost not to exceed $250,000. The committee contemplates an eight-story steel and iron building with office rooms and a meeting hall capable of seating twelve to fifteen hundred people. The union will have to guarantee $75,000 before operations commence, and it is thought the investment of such a large sum may put a quietus on the committee's plans. As the union pays $4,000 a year in rent for offices, halls, etc., and the committee figures that a substantial profit will accrue from its plan, a typographical temple is among the possibilities in New York.

Charles Francis Press Dinner Club.— This composing-room organization of this well-known Thirteenth-street (New York) printery held its eighth annual dinner on the evening of Saturday, May 1. As is customary, the evening opened with a visit to the theater, "The Fair Co-ed" being selected on this occasion. When the fifty-odd members sat down to dinner they found at each plate a miniature college "square" or mortar-board. The "square" was true to life in every detail. When turned in the necessary position to put it on, the face of Mr. Charles Francis was revealed in the opening. A slight pull on the dangling golden tassel withdrew the menu from the shell in which it was encased. The design and work were the product of the Francis Press, and the club is proud of the artistic ability "in its midst." After songs, speeches and other forms of entertainment, the diners separated at an early hour Sunday morning.

Pressmen's International Convention.— The delegates to the twenty-first annual meeting of the International Printing Pressmen's and Assistants' Union will be called to order at Omaha on Monday, June 21, by President Berry. This year there does not seem to be any burning question of a political nature, which is a change from the diet that has been served delegates of this organization in recent years. The eight-hour strike having become a thing of fag ends, it is thought President Berry will recommend

that the organization adopt some constructive features. His recent writings and utterances indicate that he will urge the adoption of plans for the establishment of technical education. The local unions at Toronto having refused to pay assessments, has brought about what is known in labor circles as "a situation" in the Canadian city, which is probably the banner union city of its class on the continent. It is expected action will be taken to repair this breach in the breastworks.

WITTER'S PARTING WORDS TO OLD FORCE.— On leaving the St. Louis *Globe-Democrat* composing-room to take up the duties of city registrar, to which he had been elected by an enormous majority, Foreman Witter told the force: "I have requested this meeting for the purpose of announcing my retirement, after an extended service, from the foremanship of this room. Your time at this hour is so limited that I can only detain you long enough to express to the chapel and to each individual member of the chapel my grateful appreciation of and thanks for the support you have given me and the forbearance and kindness you have shown me. I sever my official relations with you with profound regret, but I shall not by my own act withdraw from your personal acquaintance. I hope long to be associated with you personally and socially and as a fellow-member of the organization to which we all owe so much and which we all love." Mr. Witter became an employee of the old *Democrat* in 1865, and has been foreman of the *Globe-Democrat* office twenty-seven years.

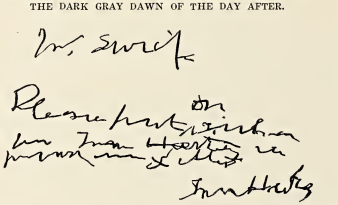
AN ECHO OF BIG STRIKE.— In the war days of 1906, at the instance of the Typothetæ, Judge Blanchard issued an injunction restraining New York Typographical Union, No. 6, from picketing, etc. Later, acting on the report of a referee, Judge Bischoff sentenced then President McCormack and four other officers for contempt of court in not having used due diligence in notifying members of the union of the court's rule, some members having been arrested for actual violation and pleading ignorance of the order. Mr. McCormack and former Organizer Jackson and Costello were each fined $250 and ordered to serve twenty days in jail, while William J. S. Anderson and Thomas Bennett were fined $100. The cases were taken to the Appellate Court, which dismissed the appeal early in May. In doing so the court was divided, and said it would order a stay of proceedings if any party desired to have the case reviewed by the Court of Appeals. It is reported that "Big Six" will carry the case higher. The George W. Jackson mentioned was killed in the subway a few months ago.

CHICAGO FRANKLINITES' GREATEST NIGHT.— On the evening of April 29 more than two hundred printers and supply men partook of a dollar dinner at the Chicago Advertising Association's rooms. It was high-water mark for the Franklin Club, which had invited the supply men, so they could get a close view of what Chicago printers are doing and desire to do. The dinner and the gathering constituted an inspiration that moved President Hartman to excel himself in dealing with the needs and benefits of organization during his introductory remarks as presiding officer. Secretary Ellick was also influenced by the wine of enthusiasm in the atmosphere, and discoursed eloquently on "Costs," giving some blackboard illustrations to more graphically describe his emphatic remarks. George D. Forrest, of the Chicago Paper Company, made an effective speech on "Credits," while Walter D. Moody, business manager of the Chicago Association of Commerce, spoke on "Organization," paying President Hartman the tribute of saying that his was the best address on the subject Mr. Moody had ever heard. It was voted the most agreeable and profitable meeting the club has yet held, which is saying much.

LITHOGRAPHERS IN TARIFF AGITATION.— The lithographic trades have taught the other graphic arts people a lesson in alertness and well-placed energy in looking after their tariff interests. Even in the commoner forms of campaigning they were unusually active. They went further, however, and the National Association of Employing Lithographers held its annual convention at Washington, when the members "got busy" with the solons at the capitol, under the chaperonage of George R. Meyercord, of Chicago, chairman of the legislative committee. Meanwhile officials of the employees' unions were lobbying at Washington and arranging for mass-meetings elsewhere. It is said that as a result of this campaign, United States senators received during one week forty thousand postal cards bearing the names and addresses of the senders, and this appeal: "Why should not American workmen have the benefit of making post-cards for American consumption? Won't you help us?" The picture side of the cards carried a variety of samples of American lithographic work. All this activity is directed against the "ruinous competition" of Germany and Japan.

INTERESTING PROGRAM.— The chapel of the New York *Times* signalized its first entertainment and banquet, held on Wednesday afternoon, April 21, by publishing an exceedingly clever program. It contains a large number of examples of typographical errors that pass the eagle eyes, all more or less humorous except, possibly, to the unlucky perpetrators, and several skits happily "hitting off" past and present members of the chapel, of which this is a sample:

THE DARK GRAY DAWN OF THE DAY AFTER.



TRANSLATION — Mr. Swick: Please put on sub in proofroom for Tom Hartrey and oblige, TOM HARTREY.

NEW YORK TYPOGRAPHICAL SOCIETY'S CENTENNIAL.— This organization celebrated reaching the century mark by a banquet at the Broadway Central Hotel on May 10, at which 250 sat down. Among the speakers were President Tole, of No. 6; Charles Francis, of the Printers' League; President John A. Fivey, of the society, and others prominent in craft affairs. Public Printer Donnelly and President Lynch sent letters of regret. Mr. Donnelly said that when the society was organized there were but fifty-nine papers in the country. A feature of the dinner was the singing by the assemblage, led by a quartet, of "The Old Oaken Bucket," in honor of the author, Samuel Woodworth, who was one of the early members of the society. The association is a benevolent organization, out of which grew the typographical union, and is now composed of members of printing-trade unions of New York. When the banquet committee made its first announcement it claimed for the

association the distinction of being the first and only organization in the craft to have had one hundred birthdays. This roused the Philadelphia Typographical Society, which claimed it was organized on November 2, 1802, and celebrated its centennial in 1902 "in a very enjoyable manner." But loss of priority did not interfere with the pleasure of the New Yorkers at the dinner.

JUNKET OF CANADIAN NEWSPAPER MEN.— There was a time when American editorial associations and the like signalized their meetings by nice midsummer trips, but — that was in the halcyon days of the festive railroad pass. The Canadian legislator has not got round to the pass evil yet, so the Canadian Press Association will a-journeying go, according to this itinerary: Wednesday, June 23, leave Sarnia; Friday morning, June 25, arrive at Port Arthur; Friday, June 25, at Port Arthur and Fort William; Saturday morning, June 26, leave Port Arthur; Saturday noon, June 26, arrive at Fort Frances; Saturday afternoon, June 26, at Rainy River; Sunday morning, June 27, arrive at Winnipeg; Sunday, June 27, at Winnipeg; Monday morning, June 28, leave Winnipeg, G. T. P.; Thursday, July 1, arrive Edmonton, G. T. P.; Saturday, July 3, leave Edmonton, C. P. R., arrive Vegreville and Lloydminster; Saturday night, July 3, arrive Battleford; Sunday evening, July 4, leave North Battleford; Monday, July 5, arrive Prince Albert; Monday, July 5, at Prince Albert and Saskatoon; Monday evening, July 5, arrive Regina; Tuesday, July 6, at Regina; Wednesday morning, July 7, leave Regina; Wednesday evening, July 7, arrive Brandon; Thursday, July 8, at Brandon; Friday, July 9, arrive Winnipeg; Saturday, July 10, leave Winnipeg.

THE CHALLENGE MACHINERY COMPANY AND WELFARE WORK.— The output of this concern is well known to the trade, but comparatively few of those who handle its product or read its advertisements know of an interesting organization within the factory. Tired of the pauperizing practice of "passing the hat" when an employee became disabled through accident or illness, Manager J. Edgar Lee suggested and fostered the organization of the Challenge Company Mutual Aid Society. The object is to provide funds whereby relief can be furnished in cases of sickness or death. The members are divided into two classes, designated A and B. Class A consists of those earning $7 a week or less, who pay an initiation fee of 25 cents and 15 cents a month as dues, with a disability benefit of $3 a week if illness continues for more than three days and $25 in case of death. Members registered as Class B pay double the dues and receive proportionately larger benefits. The company acts as permanent treasurer, other officers being elected by vote of the association. When the surplus exceeds $250, assessments are passed till the amount is reduced to $200. Recently the aid society gave a banquet and ball in a section of the factory that had been set aside by the company and decorated for the purpose. About four hundred attended this function, which stimulated the aspiration that pervades the more active members of establishing a club with well-equipped gymnasium, library and reading room.

NEW ENGLAND PRINTER'S SILVER ANNIVERSARY.—As a reminder that he had rounded out twenty-five years of a successful business career, Oliver Brooks Wood, of the Commonwealth Press, Worcester, Massachusetts, was tendered a surprise testimonial banquet during April. With Mr. and Mrs. Wood discussing the excellent menu were the heads of the stock and press rooms and business office who were with the house when it started business a quarter of a century ago. Another veteran was the head proofreader, who has completed twenty years in the plant. The menu is a typographical gem, and in keeping with the decorations of the banquet hall, which were arranged by the female employees. The affair was a complete surprise to Mr. Wood, who was so affected he was unable to say much more than express his thanks. Brief remarks by a few of the force and an original poem by another cleared the way for general entertainment for which the committee had made abundant provision. The Commonwealth Press is the lineal descendant of the firm Plaisted & Jameson, two journeymen who embarked in business in 1869. After several changes in owners and locations, Mr. Wood bought an interest in the concern in 1883 and the following year became sole proprietor. Under his management the business grew, compelling additions and improvements till the office is now recognized as one of the most modern of New England offices, and Mr. Wood and the Commonwealth Press are recognized factors in the business life of staid old Worcester.

CHANGES IN PRINTERS' SCALES.— Recently Swedish working printers secured a new scale, which continues in force till 1914. It is on a fifty-four hour week basis, and piece workers are paid standing time. . . . The absorption of Bosnia by the Austro-Hungarian Empire synchronized with the introduction of a new scale for composing-rooms, under which eight and a half hours constitute a day's work and the workers are divided into two classes, one of which receives about $5 and the other $5.50 a week, with pay for certain holidays. The contract has five years to run, and at the conclusion of three years all men are to receive a weekly increase of about 35 or 40 cents. . . . There has been a revision of the "tariff" in Buenos Aires, Argentine — an eight-hour city. Hereafter a conference committee composed of an equal number of employees and employers will dispose of disputes that may arise between the parties, and employers will secure help through the union's office. . . . In Great Britain the working week in the industry ranges from forty-eight to fifty-six hours. A meeting of delegates from organizations having a membership of one hundred thousand has been held for the purpose of devising ways and means to secure a uniform eight-hour day. It is said the workers are practically unanimously in favor of enforcing the demand, as soon as some plan of concerted action is decided on by compositors, lithographers, warehousemen and cutters, electrotypers and stereotypers, machine rulers and bookbinders, whose organizations were represented at the conference. . . . A new scale for the printers of Upper Austria, the Tyrol, Vorarlberg and Salzburg expires at the end of November, 1911. It provides for annual leave with pay of from three days for one year's service to eight days for three or more years, and all legal holidays shall be paid for. The lithographers came out of the squabble with an eight-hour workday, while the printers had to be content with eight and a half hours. . . . The increased cost of living is given by the printers of Rome as a reason why they should have a ten per cent increase in wages, and a reduction of one hour a week. The last demand was withdrawn, and employers proffered an increase of five per cent to all who were receiving $5.75 or less a week. This was not satisfactory and negotiations were being continued at last accounts.

AT THE GLEE CLUB.

Director (in a thundering voice)— "Why on earth don't you come in when I tell you to?"

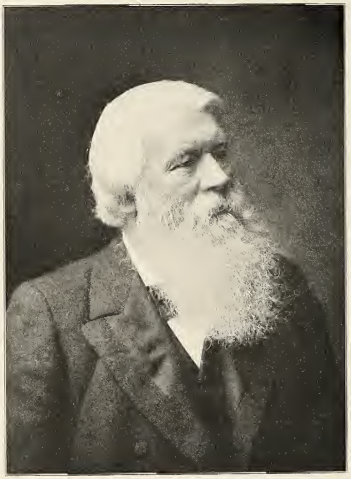
First Bass (meekly)— "How can a fellow get in if he can't find his key?" — *Yale Record.*

INVENTION OF THE CARBON PROCESS.

BY N. S. AMSTUTZ.

THE universally known carbon process, which has become the medium of representation of the world's most famous art subjects and used extensively in the graphic arts, was invented by the English scientist, Sir Joseph Wilson Swan. It was the author's privilege to meet Mr. Swan at a *conversazione* of the Royal Institution in London in 1899, and learn from his own lips that he had invented the carbon process on which some akrograph — that is, automechanical engraver — specimens shown there at that time depended as a starting point on their production. Sir Joseph Wilson Swan, F.R.S., M.A., Honorable Fellow R.P.S., was born at Sunderland, England, on October 31, 1828. He was educated in private schools, going into business at an early age as a chemist.

He has distinguished himself in the electrical field for his inventions relating to incandescent lighting, a fact attested by the large use of Ediswan lamps — a tribute in name to Thomas A. Edison and Sir Joseph Wilson Swan. For his activities in electrical and photographic inventions the Society of Arts of London has been among the latest institutions to accord him public recognition by awarding to him the Albert medal. He is a Fellow of the Royal Society, London, an honorary M.A. and D.Sc. of Durham University, a Chevalier of the Legion of Honor of France, an Honorable Fellow of the Royal Photographic Society of Great Britain and a Knight Bachelor of England.



SIR JOSEPH WILSON SWAN.

The *Photographic Journal*, London, of August, 1907, contains a communication from Sir Joseph in which he says, "I began to make photographs long before I was out of my teens. My first essay was the printing of the outlines and veining of leaves on paper washed with a solution of potassium bichromate, according to the process of Mungo Ponton. It was simplicity itself. Only one chemical was needed and plain paper. If the paper was well sized, so much the better. The only apparatus required was the popular toy of those days (1842), a transparent slate — that is, a wooden frame with a frosted-glass front and a wooden back with a cross-bar to hold the back in position. The leaf or group of leaves (the frond of a fern was a favorite subject) was laid flat upon the glass pane, the dry yellow sensitive sheet upon it, and the frame exposed to the sunshine. A quarter of an hour or so would give a strong brown impression, which only required to be rinsed and, finally, soaked in several changes of water to give it complete permanence and render it quite insensitive to light. It was in that way I made my first photograph. I say that, perhaps, it was this early acquaintance with the photographic susceptibilities of potassium brichromate that led me long afterward to probe further into its photographic properties, and to become identified with several of its useful applications. For the principles underlying Ponton's simple process afterward became abundantly productive, and to-day are embodied in the most important methods of photographic printing and photographic engraving. Fox Talbot — the true father of modern photography — made excellent use of them in his process of photographic engraving, published in 1852 — a process from which, with large modifications, modern photogravure was ultimately evolved.

"They also gave rise to all the early attempts at carbon printing, and, as I have said, probably influenced me in making the attempt to enlarge its capabilities.

"I had dual objectives in my mind; one of these was photographic printing with pigments as the coloring matter of the pictures — the other was utilization of the indurating effect of light upon gelatin in combination with a bichromate for the purpose of obtaining a relief with gradation of height in the relief, exactly corresponding to the gradations of opacity and transparency in the positive or negative employed in making the print from which the relief photograph was produced. These reliefs I used as a step in obtaining molds, the reverse of the reliefs, and from these molds, casts, in colored gelatin, which were, in fact, prints, mechanically produced, closely resembling those produced directly by light."

It is indeed difficult to emphasize adequately the remarkable impetus which the early and advanced work of Sir Joseph Swan has given to the reproductive arts.

Sir Joseph resides at 58 Holland Park, London, W., and, despite his eighty years, is keenly interested in the arts and sciences. We are privileged to reproduce a portrait for the readers of THE INLAND PRINTER, which shows how remarkably this octogenarian scientist has combated time.

SOFTENING OF THE FEET.

Dinah, crying bitterly, was coming down the street with her feet bandaged.

"Why, what on earth's the matter?" she was asked. "How did you hurt your feet, Dinah?"

"Dat good fo' nothin' nigger [sniffle] done hit me on de haid wif a club while I was standin' on de hard stone pavement." — *Everybody's.*

Translated for THE INLAND PRINTER.

STUDYING THE EFFECTS OF COLOR CONTRASTS.

BY OUR SPECIAL CORRESPONDENT.

IT is well from time to time to do some experimenting yourself, says Fritz Hansen, in the *Schweizer Graphischer Central-Anzeiger*, by way of introduction, in advising printers and lithographers to acquire more knowledge respecting colors and their application in graphic work. He accompanies this advice with some interesting experiments, the practice of which ought to be very useful. These experiments are quite simple. One requires no complicated preparations or apparatus, nor any cumbersome or inflammable laboratory fixtures. Some observant attention and a few pieces of colored paper comprise the sole outfit.

Take some pure-gray paper and from it cut a few squares, disks and rings. Lay these upon larger surfaces of different colored paper, after the manner of the diagram herewith. Then carefully consider what color is actually



shown by the smaller figure of gray paper. If we lay the same gray square, disk or ring consecutively upon sheets of yellow, blue, red and green paper, it will appear tinted respectively blue, yellow, green and red — never pure gray. Especially pronounced will be the deviation from the original gray if we cover both the gray and the colored sheet with a thin sheet of white onion-skin paper, this acting as a veil, so to say.

The experiment shows that small gray figures or objects laid upon a full-colored background are perceptibly influenced by the latter, and it will be noted that the influence of the yellow is toward blue, the blue toward yellow, the red toward green and the green in the direction of red.

A knowledge of these peculiar facts will guard one from much worry and needless work. For not only is gray thus influenced by an environment of larger surfaces of different colors, but the various colors are similarly affected, in greater or lesser degree. A further experiment will demonstrate this.

Lay disks (of, say, three to four inches in diameter) cut from violet paper upon larger surfaces of green and red paper. It will be found that the violet disks, though cut from the same sheet, when thus superposed, will show shades that differ very greatly. And if we veil them with the onion-skin paper, as in the experiment with the gray paper, the difference will be still more apparent.

This varying influence of colors upon one another can be utilized to obtain very delightful effects. For instance, one wishes to portray a vividly bright golden sun. How shall we bring out to the fullest extent the brightness of the yellow of the sun? Very simply. We give its environment as bluish a tone as is possible. For, as our experiments teach, a blue background influences the smaller figures upon it in the direction of yellow, and hence the yellow of the sun will appear still more yellow. Inversely, the sun would lose at once in color strength and radiance if we were to embed it in red clouds. Make a test by comparing a yellow disk laid upon a red background with one laid upon a blue background. If we insist upon having a red-tinted sky accompanying a sunset, what shall we do to maintain the color strength of the sun? We must refrain from red or orange colored clouds, and instead see to it that we have them of a bluish-red or a soft bluish-rose. The effect will be grand.

Of course, in practice, we will not employ such coarse mediums as full-color surfaces, but the principle remains the same, however much we modify the colors used. As said before, it is well to experiment, and the printer essaying colorwork will find that the simple method herein suggested will give him quite a fund of useful information as well as assist in cultivating a discriminating taste respecting color combinations.

CANADIAN PULP AND PAPER.

The Canadian customs department has given out in Ottawa the following figures showing certain features of the Dominion's trade in pulp-wood and paper:

During the fiscal year (ended March 31, 1909), the quantity of pulp exported was: To the United States, wood-pulp, chemically prepared, 769,514 hundredweight, and mechanically ground, 3,033,885 hundredweight; to Great Britain, chemically prepared, 13,660 hundredweight, and mechanically ground, 937,598 hundredweight. The export of paper during the same period was: To the United States, wall-paper, rolls, 19,974, valued at $6,440; felt-paper, rolls, 109,863, valued at $101,835; wrapping-paper, 594,695 pounds, valued at $24,264; printing-paper, valued at $791,533; paper of other kinds valued at $34,673. To Great Britain, wall-paper, 512 rolls, valued at $159; felt-paper, 5,060 rolls, valued at $21,896; printing-paper to a value of $922,278, and other paper to a value of $354,-887. During the same period 901,861 cords of pulp-wood were exported to the United States.

The Department of Trade and Commerce has issued a statement showing a considerable decline in the importing of printing-paper from the United States. For the nine months ended December 31, 1908, the value was $145,000; the corresponding nine months of 1907, $231,000; corresponding nine months of 1906, $274,000. The imports of printing-paper from Great Britain range from $135,000 to $165,000 for each nine months, and only a trifling amount was imported from any other country.

In the manner of export the sales of wood for wood-pulp to the United States have increased. In the last nine months of 1908 the value was a little over $3,500,000, compared with a shade above $2,000,000 for the corresponding term of 1906. No other country was a purchaser from Canada. In wood-pulp the sales in the last nine months of 1908 were $2,000,000, the same as in 1908, and $750,000 less than in 1907.— *Editor and Publisher.*

APPETIZING.

On the south side of the square on the front window of a soft-drink place appears this sign:

LUNCH ROOM
SHINE
CORNS TAKEN OUT
SOUP

Oklahoma is great, but verily Perry leads the world! — *Perry (Okla.) Daily News.*

RETIREMENT OF OLD-TIME PRINTER.

In June, 1852, fifty-three printers foregathered and Chicago Typographical Union, No. 16, was organized. Among them was William McEvoy, secretary-treasurer of the union for the past twenty-one years. He now lays down official cares and his voluntary retirement marks the passing of a land-mark in the history of the union, especially as relates to its official life.

William McEvoy was born in Dublin, Ireland, on September 8, 1832. As a boy of thirteen he became a printer's devil, and worked at the trade for about three years in his



WILLIAM MCEVOY.

native city. On September 26, 1848, the McEvoy family left Ireland for America. The family consisted of Mr. and Mrs. William McEvoy, senior, and five children — William, Peter, Jane, Margaret and John, at that time the baby of the family. John A. McEvoy afterward became a printer and was elected a delegate in 1875 to represent No. 16 at the convention of the International Typographical Union, which was held in Boston. He was a clerk in the Probate Court of Cook county for some time, but died a few years ago.

There were not many ocean steamers in 1848, and the McEvoy family engaged passage on a sailing vessel, The Fingal, which took six weeks to make the trip from Dublin to New York. From New York they came to Chicago, reaching this city in the latter part of November, 1848.

When young "Bill" McEvoy arrived in Chicago the population of the city was about sixteen thousand. Resuming the printer's trade, he went to work as an apprentice in the composing-room of the Chicago *Tribune*. He set type by the piece for one shilling (12½ cents) a thousand. Journeymen printers of that day received 20 cents a thousand. In 1848 the *Tribune* office was in a three-story brick building on the southeast corner of La Salle and Lake streets, the last-mentioned being then the principal business thoroughfare of Chicago. The *Tribune* occupied the top story, and the total floor space for the mechanical, editorial and business departments of this embryotic great metropolitan daily was about 25 by 60 feet. The *Tribune* did not own a press in those days, the forms being taken to the pressroom of Zachariah Eastman, who published a weekly paper called *The Citizen*. A flat-bed press, operated by horse power, was the mechanism used. William H. Austin, whose name appears on the list of No. 16's charter members, was foreman of the composing-room, and had under him one man and three boys. The publishers were Wheeler, Stewart & Scripps. Wheeler, the editor, was also a practical printer, and usually set his editorials out of the case.

Mr. McEvoy worked on the *Tribune* about four years. In the latter part of 1852, after the union had been organized, afflicted with the printer's wanderlust, he traveled east to Rochester, New York, crossing the lake to Toronto, Ontario, where he worked about three months. He then went to Buffalo, New York, staying one year and a half, and returned to Chicago in 1854.

From that time on Mr. McEvoy has been connected with the trade life of Chicago, having worked on the old *Times* when James W. Sheehan was editor, on "Long John" Wentworth's *Democrat*, the *Journal*, the *Post*, the *Democratic Press* (later merged in the *Tribune*), the *Inter Ocean*, under the management of J. Young Scammon, the *Mail* (absorbed by the *Journal*) and other papers now in Chicago's spacious journalistic graveyard.

Mr. and Mrs. McEvoy have two sons and two daughters living: Thomas, of the *Tribune;* Margaret, John and Ella.

It is the lot of few men to live a life bound up so closely with the history of any organization as in the case of Mr. McEvoy and Chicago Typographical Union. A charter member at its birth in June, 1852, he served the union as its vice-president in 1866; as financial and corresponding secretary in 1876, 1877, 1878 and 1879; and has been its secretary-treasurer from 1888 to the present time. An active member for fifty-seven years and an officer of the union for twenty-six years, he is a good type of the sturdy men who have quietly and steadfastly built up No. 16 from its small beginning in June, 1852, when it numbered fifty-three members, to its present membership of 3,500. Notwithstanding his age and infirmities, no hungry officeseeker would dare to run against "Old Bill," which tells more than a volume could of his popularity — the fruit of a well-spent, upright life.

PHOTOENGRAVERS AND THE TARIFF.

H. C. Stiles, president of the International Association of Photoengravers, has been sending this self-explanatory letter to the trade and its friends:

"For some months I have been at work on various matters incident to an increase in duty on souvenir post-cards which are now coming into this country from European countries, principally Germany, at the duty of 5 cents per pound, a rate which is so absurdly low that it amounts to no protection whatever. In considering this matter, the Ways and Means Committee of the House of Representatives decided to raise the duty to 10 cents a pound, and the bill passed the House with that rate. When it reached the Finance Committee of the United States Senate they put the rate back to 7 cents a pound.

"Realizing the necessity for prompt and decisive action I called a conference to be held in Washington on Sunday, April 11. This was attended by a number of representatives of photoengraving establishments, printers, two representatives of the Post Card Manufacturers' Association, and others largely concerned in an increase of duty. The matter was thoroughly considered at this meeting and by appointment on the following morning, Monday, April 12,

we had a hearing before General Appraiser Sharretts, representing the Senate Finance Committee. This session lasted several hours on Monday and was followed by further hearings on Tuesday and Wednesday.

"As an outcome of the matter, Mr. Sharretts has recommended to the Senate Finance Committee that the import duty on view-cards be increased to 15 cents per pound and twenty-five per cent ad valorem. It will be noticed that this is a very material increase over the present rate, and if carried in the Senate and adopted in conference with the House of Representatives and finally becomes a law, it will closely approximate protection on the view-card industry and will enable the American engravers to compete with the European establishments in the production of plates for post-card printing.

"You will note that I use the term 'view-cards.' This is because the view-card runs are usually not in excess of five thousand, and, as a matter of fact, most of the runs are not over three thousand cards. Fancy post-cards, such as comics, Christmas cards, etc., are usually produced in such large quantities that the American printers and lithographers are already able to compete with the German houses on this class of work and for that reason we are not interested in asking Congress to give an increase of duty on other than the view-card feature.

"As it is very likely there will be opposition to the very considerable increase in duty as above outlined, I earnestly urge that you will write to the senators representing your State, pointing out to them as concisely and positively as possible the necessity for the adoption of this rate in the new tariff law. As a matter of patriotism alone there should be little difficulty in getting this rate established, as it is certainly humiliating to Americans when purchasing view post-cards to find four-fifths of them bear the legend 'Printed in Germany.'

"If any features of this matter are not clear to you, please write or telegraph me and I will promptly supply you with all information."

PRINTERS' LEAGUE AND DISPUTES WITH UNIONS.

Secretary Gregory, of the Printers' League (New York branch), is elated at the outcome of recent differences with the unions, saying it demonstrates the feasibility of league methods and shows that so far as its influence extends the league is putting the trade on a safe and sane basis.

"Take the recent label controversy," he remarked. "The 'little joker,' as the unions call it, is the bane of many employers where there are allied trades councils. In New York it was becoming a nuisance, the council's regulations being harsh, to say the least. The league took the matter up at the instigation of a member, with the result that it is now agreed that so long as an employer is in good standing with the league he shall not be molested in his use of the label. If anything should occur the league will have to be consulted and given an opportunity to act before the council can withdraw the label. Rightly or wrongly, many of the men are peculiarly sensitive about control of the label, and that they have taken the league into partnership, so to speak, is proof that our people have convinced even the hot heads of their sincerity of purpose and honesty of intention — that the league is living up to its motto — 'Justice for all.' That is no small accomplishment in about two years in the printing trades of New York, where distrust is rife even among employers. As for employees, experience has taught them to be suspicious of every gathering of employers. To break down prejudices in that way and have the so-called 'natural enemies' coöperating on so delicate a matter as the label is a whole lot of progress.

"At present we have a ticklish question on hand with the pressmen," continued Mr. Gregory. "It is a small matter and relates to overtime. Under the old régime the union would have issued an order, which might be all right from its standpoint, and a new precedent would be established on which other orders would be based. Unless an employer wished to go to the trouble of protesting, perhaps locking out his men, he might, under these circumstances, suffer an injustice. The union would necessarily act with an imperfect knowledge of his view. Now, under league reign, the matter is referred to a board consisting of three members from each organization. It will take its time, get to the bottom of things and make a decision on a majority vote. If it is unable to do that the board will elect a disinterested party to consider the case and whose decision will be final. As a matter of fact, we endeavor to avoid the arbitrator, and aim to come to a decision without his aid. I notice the publishers and unions have dispensed with his services, and I don't see why commercial printers and their employees are not the equal of newspaper men.

"There were some who thought the league too radical a departure from old methods of dealing with the labor issue to prove a success. But it is not entirely an experiment. It is modeled on the lines of the highly successful organization existing in Germany, yet modified to meet the exigencies of American commercial life, and has made steady and widefelt progress in its chosen field — the elimination of strikes and lockouts; the building up of amicable relations between the employees and their employers; the formation of a trade court of adjustment and redress; the securing of active and continued coöperation between both classes for their mutual benefit.

"A feature of the league particularly worthy of notice is that its members remain on the roll. Unlike most other organizations which endeavor to break new ground, the original membership remains intact and all unite in a steadfastness of purpose which is most encouraging to the league's officers.

"The inquiries coming to our office are so numerous that there is talk of holding a convention this fall," said Mr. Gregory, taking a new tack. "Who will be represented? That has not been determined, but all sorts of employing printers' organizations will be invited. All may not approve of the league's methods, but the meeting will afford them an opportunity to go over the trade ground nationally as they are doing locally. Perhaps union officials will be asked to come also, so there may be an all-round discussion of the situation. If the league branches in New Jersey, Providence, Boston and Mobile coöperate, it is almost a surety something will be done to have a national pow-wow. I don't know that the league expects to gain any great immediate benefit from this meeting. It knows the trade is not in as good shape as it ought to be; it also knows it has a remedy and is willing to do what it can to bring about better conditions.

"As to business in New York — well, it is good — better than it was a couple of months ago."

DELICATELY PUT.

"The first day out was perfectly lovely," said the young lady just back from abroad. "The water was as smooth as glass, and it was simply gorgeous. But the second day was rough and — er — decidedly disgorgeous." — *Everybody's.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE CHALLENGE-GORDON BOOKLET.

A booklet now being sent out descriptive of the Challenge-Gordon job presses is an excellent piece of advertising literature. Attractively printed in black and orange, and designed to fold once and fit an ordinary envelope, its general appearance is such that it will command attention. The cover is handsomely embossed on cloth-finished stock.

WORK TABLE EXTENSION FOR WIRE STITCHER.

The manufacturers of the Boston Wire Stitcher (see advertisement on another page) have now ready, for the No. 3 size, a work-table extension, which makes available the entire space back of the regular work-table. The American Type Founders Company, selling agent, will forward, to those interested, literature descriptive of these excellent wire stitchers.

VALUABLE PATENT FOR SALE.

O. M. Peterson, 107 West Central avenue, St. Paul, Minnesota, offers for sale the patent rights on a new device which is designed to take the place of wood furniture. It is made of sheet steel, and is adjustable to nonpareil ems, and regulated by a simple attachment. The inventor claims not only the most accurate register, but a substantial reduction in the cost of furniture, and there is a considerable saving in time spent in locking up forms of any size. Full particulars will be given on direct application to Mr. Peterson.

THE OFFSET PRESS.

The growing interest in the possibilities of the offset press is confined to no class. Manufacturers of printing-presses, employing printers, lithographers, pressmen and the users of printed matter are inquiring about the range of its application. The photoengraver is experimenting to adapt his art to the needs of the new medium, and that the three-color process will eventually be applicable to the offset proposition is generally admitted. The delicacy and precision of representation attainable by the offset press is exemplified by the specimen of work submitted by the Potter Printing Press Company, page 184 of the May INLAND PRINTER. The directness and simplicity of the mechanism of the press, the rotary principle allowing a high efficiency of production, the saving in material and minimizing the processes of operation — all these considerations are very fascinating to the printer and it is openly predicted by printers of experience that the general principle of the offset press will be the prevailing one in the future.

INCORPORATION OF B. & A. MACHINE WORKS.

The B. & A. Machine Works, 200-202 South Clinton street, Chicago, has been incorporated, and an extension of the business is in progress. L. A. Bakke is president and Oscar Amundsen secretary and treasurer of the new corporation. The concern was established four years ago with a capital of only $850, for the repairing of printers' and bookbinders' machinery. A year or so ago the business of L. Martenson, a machinist at 140 Monroe street, was absorbed, and the B. & A. establishment has been growing in importance ever since. It now occupies the entire ground floor at the Clinton-street premises. Special machinery is built to order, but the chief line is the repairing of printers' machinery, and the handling of lithographing, bronzing, book-sewing and case-making machines; also stitchers, folders, cutters and creasers, etc. The shop is well equipped and the directors of the enterprise are experienced and capable men.

USEFUL LINOTYPE TOOL.

Mr. Perry E. Kent, of 115 East One Hundred and Sixty-fifth street, New York city, is the inventor of the little tool illustrated herewith. It is designed for the repair of Linotype matrix combinations and is about the only device which can be used for this purpose. It is designed to take a Linotype matrix and by striking the anvil of the device a light tap with a hammer the damaged distributing-teeth



LINOTYPE MATRIX SWAGE.

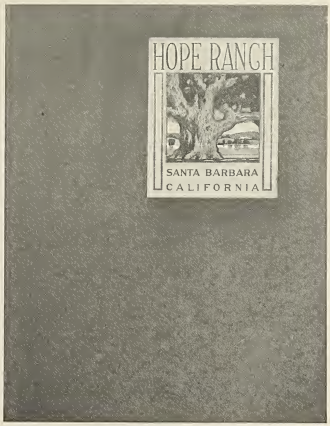
can be swaged into their former shape. It will undoubtedly prove a money-saver for Linotype users, and be the means of making possible the repair of many otherwise useless matrices. Mr. Kent is the inventor of several other useful devices.

DE LUXE ADVERTISING.

The H. J. Ormsbee Engraving Company, Syracuse, New York, recently issued one of the most sumptuous pieces of advertising that we have received. It is in the shape of a portfolio of engravings by different processes, containing numerous examples of half-tone, line and color plates. It is bound in an imported marble paper, each copy being numbered, and the name of the person or firm to whom the book is sent is inscribed on the inside of the cover. The stock used on the inner part of the portfolio — the leaves separating the different kinds of samples — is imported French hand-made paper. Altogether it is a valuable aid to the purchaser of engravings, enabling the printer to show the customer the comparative results of the different methods of handling the various lines of reproduction.

A "CROCKER QUALITY" BOOK.

"The Hope Ranch at Santa Barbara," a book recently from the press of the H. S. Crocker Company, San Francisco, justifies that firm in talking of Crocker quality in printed matter. Printed in black and gray-green on white coated stock, afterward pebbled, the half-tones and text



show up to excellent advantage. It is bound in boards, the cover-design being printed in buff, blue, green and black on a separate sheet and tipped on the gray-green background of the cover. A reproduction of the latter is shown herewith, although it can not begin to do justice to the bright, snappy appearance of the original.

OLD HAMPSHIRE BOND.

A booklet recently sent out by the Hampshire Paper Company contains an excellent showing of high-class bond papers. Being 4¼ by 9 inches in size, it is of suitable proportions for showing examples of letter-heads, etc., printed on this famous brand of stock. The cover, a reproduction



of which is shown herewith, is of a pleasing design with fine color effect in blue and gold on gray stock, tied with a gray-silk cord to match. It is an effective bit of advertising literature.

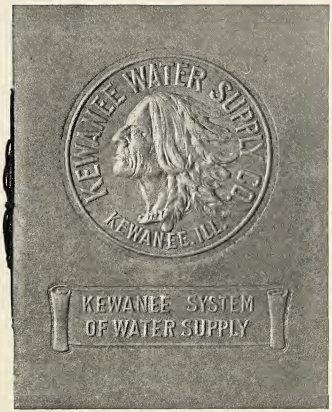
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A NEW KEYSTONE TYPE.

From the Keystone Type Foundry has recently come one of the most artistic and attractive booklets that we have received in some time. It is issued for the purpose of showing the new Harris roman series, named in honor of the late Joel Chandler Harris. As a fitting text, the booklet contains excerpts from the "Uncle Remus and Brer' Rabbit" stories, attractively illustrated, the illustrations being printed in a soft gray tint. Typographically, the booklet is all that could be desired, the various page arrangements being full of suggestions for the printer.

UNUSUAL EMBOSSING EFFECTS.

A catalogue recently issued by the Kewanee Water Supply Company, Kewanee, Illinois, is notable for the extraordinarily fine embossing on its cover. The trade-mark of the company, the chief feature of which is an Indian's head,



is embossed, without any color whatever, on a reddish-brown cover. The reproduction shown herewith will give some idea of the depth of embossing and strength of design. The balance of the catalogue is excellent in design and mechanical execution, and reflects great credit upon the Binner-Wells Company, whose imprint it bears.

STRATHMORE QUALITY.

The Mittineague Paper Company has for a long time set the pace for high-class advertising. Among the makers of the best in high-grade papers, they firmly believe in using the best in their own publicity campaigns. Their latest booklet, showing stocks for announcements and stationery, is a most ornate affair, consisting of twelve leaves and cover of heavy folding cover-stock, the specimens of announcement sheets and envelopes being tipped on the leaves. Numerous shades, tints and qualities of stock are shown. The cover is handsomely embossed, and the mechanical execution of the booklet is above criticism.

AN EXCELLENT SPECIMEN BOOK.

The American Type Founders Company has recently issued a new specimen book, known as "Supplement to the American Line Type Book." It is a book of some 250 pages, 6¼ by 10½ inches, and filled with the latest American type-faces, borders, etc. From the standpoint of the job-printer the book is extremely interesting, owing to the numerous excellent designs shown in illustrating the material. Rarely does the foundry catalogue contain the wealth of originality in design shown in this volume.

A FABLE.

Once Upon a Time there was a Man Who had a Bun. He did not Get this Bun all at Once, but Accumulated It in Sections at Various Bun Factories. At Last He Went into a Place and Began to Add Largely to His Rapidly Growing Bun. A Gentleman entered Wearing in His Buttonhole a Huge Chrysanthemum. He of the Bun, did He Turneyround and see the Chrysanthemum? He Did. He not Only Saw It, but Went to It. With a Salt Shaker in Hand, He Sprinkled Salt on the Chrysanthemum and Proceeded to Eat it from the Lapel, much as a Goat Would a Poster from a Blank Wall. The Gentleman was also Collecting a Bun and Thought it Part of the Program. When the Man Finished Eating, He did Turneyround and said: "Besht Salad Ever Tasted." Moral — Don't think everything is succulent because it looks green.— *New York Times Chapel Program.*

LLDYFFLLANLLRAETHLL.

It has taken a tiny local earthquake to reveal one of the world's most extraordinary words. A very minor seismic shock rattled and tumbled the homes of those that dwell in Lldyffllanllraethll. Lldyffllanllraethll is a town in Wales — where else? The piteous disaster can not blur the amazement with which we face the name of that town and wind our tongue lovingly about its labials; lapping up the consonants, as the great ant-eater of Australia collects on his gummy tongue the little angry red ants that lie in his path. There has been no such name cast up in the face of the public — eight l's, sliding off into y's and ff's with the grace of the late Mr. Swinburne's saccharine sonnets — since the reek dramatist affronted his Athenians with the word that played with the kappas till the line overflowed.— *Collier's.*

THE MOST VERSATILE EDITOR.

The Wolf Lake (Ind.) *Trolley* has suspended publication. The Rev. R. B. Wood was the publisher and he was known over a large part of Indiana as the most versatile of editors. He could write an editorial, gather news items, preach a sermon, deliver a lecture or crank a hand press. It is said he failed to make the *Trolley* pay. Citizens of the village will make an effort to get the paper started and on its feet again.— *Editor and Publisher.*

ADVICE TO THE CHRONIC DEBATER.

Get busy and stay busy. When you drop your work to argue something with your neighbor workman you lose in proficiency and you lose financially if you work by the piece and you will lose your job if you get the foreman's attention in this manner too often. Your fellow workman loses, too, because you butt in on his time, and you make yourself an all around nuisance; so get busy. It pays.— *Reflector.*

PRESENT STATUS OF THE TYPEFOUNDING ART AND BUSINESS.

The typefounders are not now so much in evidence in printing-trade papers as in former years. They prefer to exhibit their specimens by mail direct and to talk with the printer chiefly by the same method.

OPPOSITION TO THE TYPEFOUNDING INDUSTRY.

Much competition with typefounding has developed, and this being largely on novel lines, to a great extent experimental, particularly as relates to the demonstration of actual economies, greater attention has been given to it in trade-paper discussion, so that the more silent, firmly established typemaking industry may seem to many to be somewhat overshadowed. It can be said authoritatively, however, that the typefounding industry of the United States never had so great an output as at present. Prospects for continued increase of product, based on continued annual expansion, were never so positive. This favorable status, despite opposing industries, may be accounted for by the enormous and constantly accelerating increase of the printing industry and also by the fact now conceded by all who have closely studied the matter that for good grades of printing hand composition or composition with typefounder's type is no more expensive* than machine composition, to say the least, and the product from typefounders' type has a decided superiority.

ACHIEVEMENTS OF AMERICAN TYPEFOUNDING.

On the artistic side typefounding in the United States excels in this period all previous achievements. A comparison of contemporary type-faces with those of fifteen years ago will convince any doubter. Current popular type-faces are the results of scientific study unknown in the previous history of this art. As a consequence we find all typemaking countries in Christendom following American type fashions, and, broadly speaking, producing nothing original in design. We except Germany, where great originality has developed in modifying the Fraktur characters toward the Roman, a movement useful only to Germanic countries in their revolt against the orthodox Fraktur as a text or body letter. We use the term "originality" in relation to dominating achievements. Every typefoundry has some originality, but if it is shown only in minor achievements we can not be so analytical as to include it in that class which produces such dominating achievements in type-design as the De Vinnes, Cheltenhams, Century Expanded and other type families, which decisively determine the style of typography in the period in which they are produced. A typefoundry which bases its claim to "originality" upon two or three series of scripts or a series or two for card printing and which in its major product is imitative — which follows the lead of its competitors — can not in any broad and reasonable view be held to be distinguished by "originality."

ORIGINALITY AND ITS VALUE TO THE PRINTER.

There is in the typemaking industry of the world only one typefounding concern that has not imitated or copied the work of its competitors. For fifteen years it has set the fashions in type for the world. No better means for ascertaining the measure of the advance in typemaking presents itself than a study of the book, "Supplement to the American Line Type Book, 1909," American Type Founders Company, fifty thousand of which are now being

* The Bulletin of the United Typothetæ for April, 1909, gives, as the result of careful investigation in several cities, a "composite" statement of average costs, based on an eight-hour day, showing that of hand composition to be $1.15 per hour; machine composition, $1.63.

distributed. It represents the completed progressive work of three years. All the type borders and ornaments in its 246 pages are original or newly cut extensions of successful original series shown in the greater complete specimen book, "American Line Type Book, 1906," issued by the American Type Founders Company. These two books, which are offered to every employing printer, exhibit the greatest achievements in typemaking, but we intend now to consider only the supplement of 1909.

Printers who select from this supplement are assured of originality. Everything in it emanated from the brains employed by the American Type Founders Company. Printers know that the type families which give superior character to American typography are chiefly the Cheltenhams, Century Expanded and Bold, the De Vinnes and Jensons. These and many other type-faces of the American Type Founders Company have been imitated, but always unsuccessfully. It is not necessary to enumerate the imitative series, but they can easily be exhibited to those who may challenge this fact. The printer who buys the imitations pays fully as much for these products of third or fourth rate brains, and the results the printer obtains by using them show an impoverishment of style which reflects on the ability of the user, and condemns his work in the eyes of intelligent purchasers of printing.

THE DETERMINATION TO LEAD.

This progressive spirit is not satisfied with producing the newer and predominating type-faces, but is constantly active in improving the older, staple faces, the Gothics, Antiques, Romans, Texts or Blacks, etc. Considering the general excellences of the earlier staple faces of the American Type Founders Company, we can justly find no other incentive to this work and the great expenditures it involves than the conscientious determination to be the leader in all things small or great connected with type-founding.

The typographer who will carefully examine the new designs of Gothics and Antiques, Texts and Scripts, Typewriter and Copperplate Romans, will find in all of them new beauty, that harmony of color in all sizes of a series which is now a distinctive quality peculiar to this company, perfect and therefore liberal gradation of sizes, and consistency of design in each group or family. Several series are graded from 6-point as high as 120-point and 144-point, the largest types cast.

In Scripts the improvement is very marked. Perfection in adaptability from the new extremely bold Commercial Script to the new Medial Script, the recently adopted school text-book style, is equaled by perfection in grace, spacing and workmanship.

Where every page presents something new it is impossible to particularize closely. Examination of the supplement can alone disclose the advance, but a few lines are merited by the extremely graceful circular type-faces distinguished by the name of Tiffany (Upright, Slope, Shaded and Script); also Engravers' Shaded and Wedding Text, which, added to numerous other series designed for printing for social occasions, really appear to make competition hopeless, rivaling the best work of the copperplate engraver.

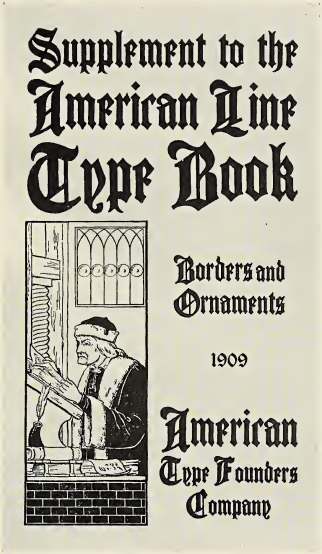
In addition to all these new faces there are in this supplement several pages of ornaments and decorative pieces which combine artistic correctness with more snap than we have ever before seen in cast ornaments. Some of these are quite large. Some are 26 by 8 picas, but large or small, all are cast in type-molds, ever so much better in quality than the electrotyped ornaments commonly sold by type-founders and costing less. At least, here is something new in decorative materials.

NEW FACES.

Two noticeable new type-designs are shown in the supplement for the first time, Clearface Bold, with its Italic, and Century Old Style. These are the commencements of two new type families which will increase the number of dominating type families produced by this great type-foundry.

A FEW STATISTICS.

It may interest printers to know that this fifty thousand edition of the supplement was done entirely in the



printing department of the company at Jersey City in twelve weeks. It includes several forms in colors. The book is an example of everyday excellent printing, done quickly in a printing-office perfectly equipped for high-grade printing. Every machine and appliance and, of course, the type and materials in it, are those sold by the American Type Founders Company, and therefore the very best procurable. The regular "American Line Specimen Book of 1906" is still effective in every page. The two books required 215 tons of paper and would fill twelve freight cars of regulation size.

FALL OF THE MIGHTY.

"Teddy bears at half price," is a shop-window sign that carries its own moral.— *Providence Journal.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order unless insertion is current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7⅜ by 9⅜ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 3¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ALLIED PRINTING HOUSES of important city will guarantee work to reliable parties who will establish Linotype and Monotype. F 161.

CASH FOR YOUR BUSINESS OR REAL ESTATE, NO MATTER WHERE located — If you want to buy, sell or exchange any kind of business or real estate, anywhere, at any price, address FRANK P. CLEVELAND, 1217 Adams Express building, Chicago.

FOR SALE — A complete country newspaper; everything comparatively new, paper doing a nice business, good job printing trade; situated in a south Georgia town of 4,000 population of progressive people; reason for selling — death of the owner; rare opportunity; must be sold at once. For further information, address O. E. CHRISTOPHER, Richmond, Va.

FOR SALE — A good printing and bookbinding business in southern California county seat, 15,000 population; owner compelled to leave account sickness; invoice about $9,000; full information to responsible parties; references required. Address Box 126, Los Angeles, Cal.

FOR SALE — A paying printing, binding and stationery business in a prosperous southwestern city, healthiest climate in the world; only business of its kind within a radius of 400 miles; will sell all or controlling interest. F 151.

FOR SALE — Complete photoengraving plant in perfect condition and doing a good business. R. L. STOKES, 4637 Smith road, Norwood, Ohio.

FOR SALE — Complete printing-plant, invoicing about $15,000, in a large and growing southern city of 120,000 population; has a large and well-established patronage and turns out the best work in the State; is now paying large dividends on the investment and free from all indebtedness; will bear closest investigation; good reason for selling; only bona-fide prospective cash purchaser requested to reply to F 230.

FOR SALE — Modern job-printing plant doing $6,000 a year business with good field for increase; located in growing factory town of about 10,000; good opportunity for hustler; reason for selling — too many irons in the fire; price $1,800, easy terms. F 224.

FOR SALE — On reasonable terms, established weekly newspaper and job-printing business; only Republican paper in county seat of 6,000 county strongly Republican; one of the finest little cities in southern Michigan; excellent agricultural and manufacturing community; city growing; seat of old-established college; circulation 2,000 and growing rapidly; only competition — one daily and one job office; plant finely equipped with best modern machinery, etc.; will sell for $7,500; reason for selling — proprietor has other business; if interested, address F 264.

FOR SALE — One of the best paying newspaper propositions in a rapidly growing county in eastern Colorado; only paper in the county; have all county work; big thing in final proofs, etc.; a snap for some one, but not compelled to sell; power newspaper press and good assortment of type; if you want it, act quick; $2,400 takes it and must have cash; if you can not meet this requirement don't write. F 229.

FOR SALE — Paying weekly newspaper, established 1877 and never been sold; price $2,250 — $2,000 cash, terms on balance; splendid equipment and a bargain; only paper town of 1,400; urge thorough investigation; if you have the money, write THE UNION, St. Charles, Minn.

GREAT BRITAIN — Exceptionally favorable position in the center of the British printerdom and organization in the provinces brings us in daily touch with all printing, newspaper and engraving houses and enables us to take one more first-class sole agency in hand; large store and show-rooms at disposal; firm account or commission; first-class continental connections; exploitation of novelties and patents. CARL JANZER & CO., 4/5 Gough square, Fleet st., London, E. C., England.

LINOTYPE OPERATOR-MACHINIST of 10 years' experience (4 years in charge composition business for trade) would like to install one or more machines in a city where there is good opening for composition for the trade, or would install one or more machines in plant and do work by contract, or would go in partnership with reliable operator who has some means. F 261.

PRINTER-EDITOR, with $500 up, as partner in a weekly paper; must be hustler, sober; well-established paper. BOX I, Blackfoot, Idaho.

Publishing.

MONTHLY PUBLICATION having 18,000 circulation available; $10,000 cash; printer could handle. HARRIS DIBBLE CO., Publishing Properties, 253 Broadway, New York.

COST SYSTEM.

OWNERS OF PRINTING-OFFICES who have no cost system or who are not making money and doing business in excess of $1,000 per month can use our service and get right; we correct prices, stop leaks, install cost system, give our personal services as long as needed. F 259.

FOR LEASE.

FOR LEASE — Complete electrotype foundry in good printing and manufacturing city (Illinois) of 45,000. F 247.

FOR LINOTYPE USERS.

MAYER'S LINOTYPE COPYHOLDER — Increases output 30 to 50 per cent by eliminating loss of time in handling copy; brings copy directly in front of operator. Send for circular. CHARLES K. MAYER, 328 South Second st., Mankato, Minn.

THE NEW IDEA DROSS RING goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only $1.50; over 300 in use. Send for circulars. F. D. HARRIS, McKeesport, Pa.

FOR SALE.

BARGAINS IN REBUILT AND SECONDHAND CUTTING MACHINES, IN GOOD WORKING ORDER.

1 — 38-inch Brown & Carver hand-clamp cutter, 1 — 57-inch Brown & Carver hand-clamp cutter, 1 — 68-inch Brown & Carver automatic cutter with treadle and hand clamp, 1 — 74-inch Brown & Carver hand-clamp cutter with power-gauge movement, 1 — 33-inch Sheridan automatic-clamp cutter, 1 — 46-inch Acme self-clamping cutter with treadle and hand clamp (special steel knife-bar), 1 — 48-inch Sanborn Star cutter, 1 — 56-inch Sanborn Keystone cutter; price and details of each machine will be furnished on application to OSWEGO MACHINE WORKS, Oswego, N. Y.

The Printer Can Not Afford to use a substitute or a weak gold ink on a high-class job.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used. It is not an experiment. Suppose you give it a test?

Write to-day for samples, prices, etc. Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD
Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

FOR SALE.

BIG BARGAIN in Scott perfecting 8-page press; perfect condition. C. T. FAIRFIELD, Rutland, Vt.

BOOKBINDERS' MACHINERY; rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH F. SMYTH, 11-25 S. Jefferson st., Chicago.

CHEAP — 6-column 8-page folder; also Hoe drum cylinder press, 32 by 47. AMERICA PRINTING CO., Dix place, Boston, Mass.

COMPLETE ELECTROTYPE PLANT FOR SALE; all modern equipment; a bargain. F 218.

FOLDING BOX manufacturing plant, equipped with 12 cylinder presses, 5 of them two-color, scoring and gluing machines, electrotype plant, 3 C. & P. job presses, 44-in. Seybold cutters, type, cabinets, imposing stones, chases; everything complete and practically new, and capable of turning out one to two cars of finished goods each day. F 219.

FOR SALE — A No. 6 Optimus press, bed 34 by 47. Particulars by writing THE SIMPLE ACCOUNT SALESBOOK CO., Fremont, Ohio.

FOR SALE — Miller saw-trimmer (standard equipment); saw as good as new; also 1 typecasting machine (Compositype make); also 1 metal casting furnace; will give a bargain on any or all of the above machinery. THE WHITWORTH BROS. CO., Cleveland, Ohio.

FOR SALE — One Michle, 5 years old, excellent condition, takes sheet 25 by 38 inches. Address 1522 Manhattan bldg., Chicago.

FOR SALE — Secondhand photoengraving outfit, including router, saw, trimmer, beveler, proof press, line screens and lenses; will accept 50 cents on a dollar. For particulars, address L. D. HICKS, City National Bank building, El Paso, Texas.

FOR SALE — Seybold 49-inch cutter, Seybold 32 by 42 embosser. HENRY C. ISAACS, 10 Bleecker st., New York.

FOR SALE — 14½ by 22 C. & P. Gordon, vibrator, side steam; also 7 by 11 C. & P.; 13 by 19 Gally, and 23½-in. Sanborn lever paper-cutter. F 215.

FOR SALE — 23-inch lever paper-cutter, 36-inch ruling machine with striker, Sterling round corners, foot-power, punch and perforating attachments; good condition. F 232.

FOR SALE — 24 by 36 Campbell pony and 37 by 52 Century; thoroughly rebuilt and guaranteed. F 216.

FOR SALE — 42-inch Hickok ruling machine, also 28-inch Rosback power perforating machine, and one 28-inch Rosback power punncher; taken for debt and will be sold cheap. QUICK LOAN CO., 72 Weybosset st., Providence, R. I.

FOR SALE — 35 by 47 Whitlock two-revolution press, late style; good as new and guaranteed. F 214.

FOR SALE — 40 by 52 Huber, late style; now is your chance to get a bargain; also a 46 by 62 two-color, with motor and feeder. F 217.

LINOTYPE, Model No. 3, No. 8448, excellent condition, double "e" attachment; 3 magazines, 3 fonts 2-letter matrices, good condition; $2,500 cash, $2,600 time. W. KILPER, 1627 Washington ave., St. Louis, Mo.

MUST SELL AT ONCE — One Harris automatic press, with sheet, bag and envelope attachments; 1 Monotype outfit, consisting of 1 caster, 2 keyboards, 1 German disk-ruling and printing-machine; will be disposed of cheap. BECKER BROS., 800 Penn. av., Pittsburg, Pa.

HELP WANTED.

Artists.

ARTISTS — Expert commercial artists, especially one experienced in use of airbrush and wash on fine mechanical subjects; permanent positions at good salaries. FORT WAYNE ENGRAVING CO., Fort Wayne, Ind.

ARTISTS — First-class mechanical photo retouchers, also artist of ability on covers, title-pages, running-heads, page decoration and lettering. THE CENTRAL PRINTING & ENGRAVING CO., Rochester, N. Y.

WANTED — Commercial artist, with experience in mechanical wash drawings and retouching photographs. BAKER BROS. ENGRAVING CO., Omaha, Neb.

Bookbinders.

BOOKBINDER to take charge of small bindery; experienced all-around man, good finisher and ruler; state wages and give references in first letter. SIMONSON, WHITCOMB & HURLEY CO., Albert Lea, Minn.

WANTED — First-class working bindery foreman in one of the best plants in the Southwest; permanent position for right party. F 256.

Embossers.

FIRST-CLASS label embosser wanted; good prospects. F 221.

Engravers.

A THOROUGHLY COMPETENT MAN is wanted for management of as modernly equipped an engraving and commercial photographing department as ample means can provide. Please make inquiry at once direct to the undersigned. THE CORDAY & GROSS COMPANY, Vulcan building, Cleveland, Ohio.

WANTED — Experienced metal engravers for folding-boxes and label work need only apply; send samples of work; state wages. THE DAYTON PAPER NOVELTY CO., Dayton, Ohio.

WANTED — Engraver with modern ideas, who also has knowledge of zinc and job offset methods; sober and reliable, no boozer or cigarette fiend; present salary guaranteed and interest in business to right man after few months' association, latter paid from profits of business; excellent opportunity for man with ambition; in modern plant, West, doing annual business of $25,000, rapidly increasing; unencumbered; equipment — new Michle, Linotype, 5 jobbers, job folder, stitcher, etc., all direct electric-motor drive; now installing new offset litho press, first in the State; union force of 5 men, 3 apprentices; give references. F 262.

WANTED — Experienced photoengraver for small engraving plant; one competent to superintend and handle general line of work; state experience and salary expected. CORN BELT ENGRAVERS, Bloomington, Ill.

Foremen, Managers and Superintendents.

SUPERINTENDENT, experienced in manifold and loose-leaf printing, and capable estimator; a man who is practical and progressive, knows how to handle a factory force and turn out the work, can secure a good position with an eastern manufacturer; to receive attention state experience, where now employed and salary wanted; confidential. F 231.

WANTED — A competent printer-foreman to take charge of the printing department of a concern employing 8 or 10 men, engaged principally in catalogue and circular work and ad. composition; must be a man of good character and be able to furnish unquestionable references. F 260.

WANTED — Manager to take full charge of small, well-established job-printing business in Pittsburg; good designer and executive. F 237.

Pressmen.

WANTED — A non-union working foreman to take charge of a 12-cylinder modern machine pressroom; wages $30 per week; references required. F 98.

WANTED — Cylinder pressman, experienced on finest grade of vignette, half-tone and colorwork, to run two new No. 1 Michle presses; open shop; steady position and good pay guarantced. F 83.

Salesmen.

SALES MANAGER WANTED — We are manufacturers of printing machinery and have an opening for a sales manager; we wish a man who is thoroughly experienced and has made a success in this line. Give references and former experience. F 254.

WANTED — Experienced printing machinery sales manager of good address for an established manufacturing concern; only men of highest character and ability need apply. Write fully, stating age, experience, references, and salary. F 339

WANTED — Traveling salesman by a printing-ink house for Western and Northern States; state particulars. F 239.

INSTRUCTION.

EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York; established 1906; 4 Mergenthaler Linotypes; technical school solely. Write for booklet.

LINOTYPE SCHOOL — Thorough instruction, keyboard, adjustments, etc. Write for circular. WESTERN NEW YORK LINOTYPE SCHOOL, Arcade, N. Y.

LINOTYPE SCHOOL — 6 weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price $4. Send for circular. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C.; all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

MISCELLANEOUS.

I WILL TELL YOU how to make a new ink reducer and drier combined; best embossing composition; excellent tablet glue; how to print two or more colors from one cut without mutilation; I am using all these in my business, and experimented long to find them out; you can get all ingredients cheap in your town. Full instructions sent for $1 money order. LEWIS C. KING, 421 N. 15th st., Richmond, Ind.

WE ARE EQUIPPED to gild edges of books for the bookbinding trade; also to make book cases; estimates furnished. BRETHREN PUBLISHING HOUSE, Elgin, Ill.

SITUATIONS WANTED.

All-around Men.

IMPOSER and all-around man in book and job office is open for situation. F 181.

Bookbinders.

AN ALL-AROUND BOOKBINDER, capable of taking charge of bindery, wishes to change; good references. F 457.

Engravers.

PHOTOGRAPHER — Half-tone color negatives made direct by new rapid process; single photographic operation for each color; moderate salary. F 250.

Foremen, Managers and Superintendents.

WANTED — Position as superintendent, estimator or traveling salesman; thorough knowledge of all branches of the printing, lithographing, bookbinding and stationery business; accurate percentage system of costs; 10 years' inside and 9 years' traveling experience. F 240.

Operators and Machinists.

OPERATOR-MACHINIST OR MACHINIST, first-class, fast, thorough mechanic, reliable, union; must be day work. F 539.

Photogravure.

PHOTOGRAVURE — An experienced photogravure etcher desires position or association with a responsible party; is also a first-class retoucher of plates and carbon negatives. F 163.

SITUATIONS WANTED.

Pressmen.

CYLINDER PRESSMAN, first-class on half-tone and colorwork, desires to change; steady and reliable. F 246.

PRESSMAN, CYLINDER — Young man, thoroughly competent, high-grade process vignette work; temperate; moderate wages; operate Cross feeder. F 243.

SITUATION WANTED — First-class three and four color and vignette cylinder pressman with city experience; union. F 244.

Proofreaders.

PROOFREADER, 6 years' experience, at present occupied; change of location desired; college educated, non-union; book and periodical work preferred; references. E. S., 2289 E. Eighty-ninth st., Cleveland, Ohio.

Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. F 67.

WANTED TO PURCHASE.

WANTED — Secondhand folding machine. Give description and state price to HANCOCK-HARVEY COMPANY, Lynchburg, Va.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. W. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass Rule and Brass Galleys.

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio, 71 sizes and styles calendar pads for 1910. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers, Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-9

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3740 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory. 11-9

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

Printers' Blocks.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks. 6-9

Printers' Machinery and Materials.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods, Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc. 6-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex., 135 Michigan st., Milwaukee, Wis. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet compositions. 6-9

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-9

Purchasing Agent.

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited. 6-9

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 53 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

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A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 6-9

Typefounders.

AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-9

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

INCREASE YOUR BUSINESS—WE FURNISH THE MONEY! PRINTERS WHO CAN USE MONEY to increase their business can obtain reasonable amounts at 6 per cent interest. No bonus whatever. Address, 267 INLAND PRINTER, Tribune Building, NEW YORK CITY.

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"LINO" "STEREO" "ELECTRO"
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TYPE METAL
"Reg. U.S. Pat. Off." M & E
Merchant & Evans Company
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MAKING GOOD! PRINTERS using our advertising service are getting more work at better prices—building reputation—making money. We furnish color cuts and copy monthly—a strong line of stuff that absolutely makes good. Let us submit proofs.
FRANK ARMSTRONG ADV. CO., Des Moines, Iowa.



CUTS *for* ADVERTISERS
Our CUT CATALOGUE shows thousands of beautiful and appropriate halftone and line cuts for booklets, catalogues, circulars, magazines, papers, etc. Over 100 pp., 6½ x 12½, 50 cts. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from original photographs of sixty-five of the most beautiful women in the world. Electros for sale. 36 cts. Both 76 cts. Stamps taken.
SPATULA PUB. CO., 100 Sudbury Bldg., Boston, Mass.

To Users of the Monotype Machine
Our price for Keyboard Paper, with **ROUND PERFORATIONS**, is still **6 CENTS** per pound. Satisfaction guaranteed.
COLONIAL COMPANY - - Mechanic Falls, Maine

DIXON'S Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.
JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.



Model B, Job Press Counter

DURANT MODEL B JOB PRESS COUNTERS
Can be furnished with simple attachments for perfect operation on all sizes and makes of platen presses. Ask us or your dealer for the details.
The W. N. DURANT COMPANY, Milwaukee, Wis.

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The VAN BIBBER ROLLER CO.
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WE MAKE THE BEST THAT CAN BE MADE
We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.
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YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP

OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively.** They are a credit to the printer and never fail to bring in business. Particulars free.

Write today, on your letterhead: CHAS. L. STILES, Columbus, Ohio



PRINTERS Write on your business letter-head to R. CARLETON ENGRAVING COMPANY, Omaha, Neb., for the LATEST COPYRIGHT—

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Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15 cents by mail, to printers only.

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Auld's Bodygum Added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishing long time. **$1.40** per lb. Trial sample mailed for 25 cents.

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"Roughing" for the Trade We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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"We have used your R. R. B. Padding Glue for over ten years and have found it superior to any other that we have tried."—PUSEY & CO., New York.

It has proved its superiority to hundreds of others in all parts of the United States and Canada. A trial will prove it to you.

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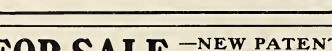
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solves the problem. Half pound, $3.00; pound, $5.00—prepaid. Liberal discounts on larger quantities.

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Simple device to take the place of wood furniture. Made from sheet steel; adjusted to nonpareil ems; regulated by small attachment shown on left end of cut. Practical and durable. No furniture case to replenish every week. No trouble in locking up forms, large or small. Accurate register obtained. For particulars, address—

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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



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155 WASHINGTON STREET, CHICAGO



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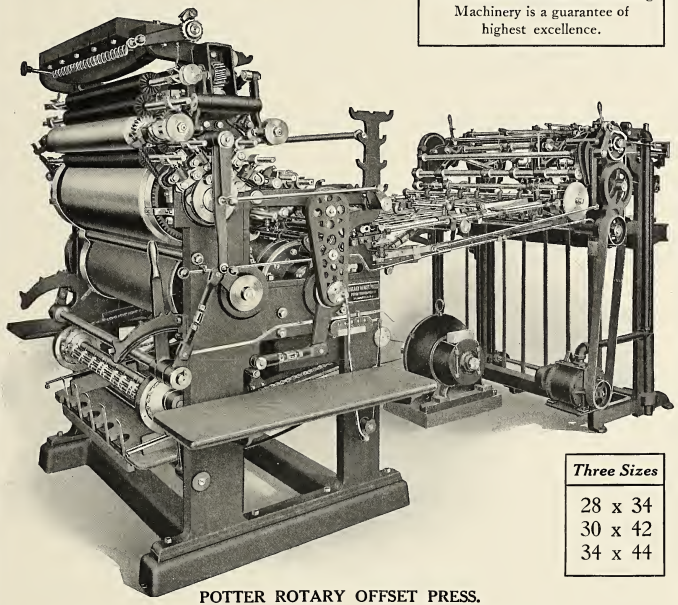
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Color Plates and Printing by
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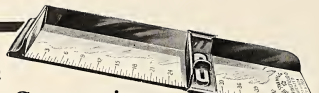
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Simplest, Strongest, Surest,
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Either Hand or Automatic Feed.

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The Star Composing Stick is Perfect, But--

--The Steel WEDGE LOCK Makes It Better

Our May announcement in THE INLAND PRINTER created a big demand for the improved STAR COMPOSING STICK. The original was so perfect that many asked the question, "How could you improve it?" Here is the "why."

By a recent improvement in the locking device (the thumb-screw) of the movable knee, we have added another advantage. THE WEDGE LOCK, being a steel wedge placed between the knee-band and knee, guided by slot, quickly operated with thumb, instantly forces locking device into mesh. A more rapid action and far more convenient. With this improvement the Compositor will have the most perfect composing stick manufactured. This adjustable stick, graduated, can not slip; is instantly set, and is not affected by any amount of "squeeze." A perfectly reliable, rigid knee, absolutely accurate, convenient and "comfortable." Made of high-grade polished materials, beautifully finished, in popular sizes. You do not find all these good points in others.

It saves "kicks" because no time is lost fussing around trying to set a truly rectangular form. Once set, it can not slip. It is lighter and neater, more convenient to handle, less tiresome than any other stick. Graduated to half-ems, it has no eccentric movement. It can not be wedged out of measure by tight spacing. The grooves will not be worn by continued use.

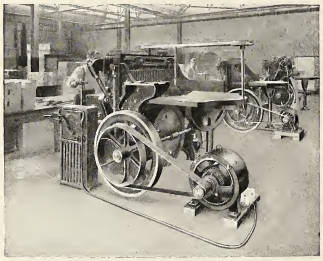
It has the proper allowance for "squeeze" to make lines lift when locked up with machine-set matter. Manufactured in both nickel-plated steel and brass. Send for our new booklet.

FOR SALE BY SUPPLY HOUSES *GENERALLY*

THE STAR TOOL MFG. COMPANY

17 West Washington Street, Springfield, Ohio, U. S. A.

Avoid Costly Shutdowns



Hawthorn Motors Driving Seybold Cutting Machines.

The amount of work turned out in a day determines the efficiency of your plant.

Motors that will keep your machines in operation 24 hours in every day, if necessary, are the kind that keep your plant efficiency and its output at a maximum.

Hawthorn Motors

are rugged, strong and reliable. They are conservatively rated and will carry their full loads 24 hours every day if called upon to do so.

By equipping your machines with **Hawthorn Motors** you are assured of their continuous operation.

Write for our Bulletin No. 2214 on Power Equipment for Printing Offices.

WESTERN ELECTRIC COMPANY

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Write our nearest house

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Saint Louis
Kansas City
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Salt Lake City

Northern Electric and Manufacturing Company, Ltd., Montreal and Winnipeg

GET FACTS AND NOT FISH STORIES

WHEN YOU ARE BUYING BLOCKS. Let us show you and we will leave it to your judgment who you will place your order with.

Printers should know these few Points about the WARNOCK HOOK

Key has **access** through the **jaw** to working parts and travels with it.
Dirt can not get at working parts or gather on racks.
Steel Racks inverted and cast in top of shell.
Swiveled Jaws and beveled on both sides.
Longest travel and quickest movement.
Handiest for speedy make-up of forms.
Cheapest Hook—all things considered.



4 x 8 Register Hook
A GIANT in strength—a midget in size

No pieces to **fall out** of form or **work up.**
Interlocked, when assembled making a solid bed—made of **Aluminum** with **steel racks** riveted in the bottom of each slot—assuring wear and rigidity.



IF YOU WANT HOOKS OR BLOCKS FOR ANY PURPOSE, WRITE US

MANUFACTURED AND FOR SALE BY

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PRIOR'S AUTOMATIC
Photo Scale
SHOWS PROPORTION AT A GLANCE

No figuring—no chance for error. Will show exact proportion of any size photo or drawing—any size plate.
SIMPLE — ACCURATE.
Being transparent, may be placed upon proofs of cuts, etc., and number of square inches determined without figuring. **Price, $2.00.**
Sent postpaid, on receipt of price, by

The Inland Printer Co.
130 Sherman Street . . . . CHICAGO
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The Morse Adjustable Gage Pin

ACCURATE AND RELIABLE



A TWENTIETH CENTURY CONVENIENCE for PRESSMEN

THE EASIEST, QUICKEST AND CHEAPEST ADJUSTABLE GAGE PIN ON THE MARKET

Half Dozen, 60c. One Dozen, $1.15
Mailed postage paid upon receipt of price.

THE MORSE GAGE PIN CO.
SARATOGA SPRINGS, N. Y., U. S. A.
FOR SALE BY ALL DEALERS

MENTGES "IMPROVED" FOLDER

CONSTRUCTED SUBSTANTIALLY

BUILT TO STAND THE TEST — SOLD ON ITS MERITS

Special Features—

Milled Steel Rollers.

Spring Cushion Boxes.

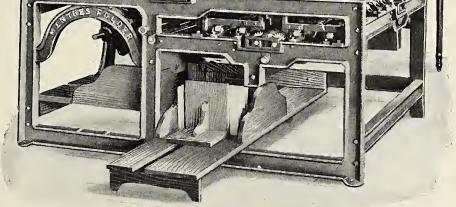
Polished Steel Folding Knives with **saw-tooth edges.**

Gear-driven Paster.

Gripper Straightener.

Back Retarders.

Eccentric Push Packer that slides in a Babbitted Journal.



Special Features—

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Five-ply Maple-faced Iron-enforced Feed-Table, etc.

Entirely **gear-driven.**

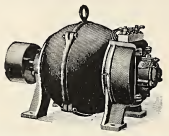
Equipped with **Babbitted Journals** throughout.

Cast-iron **Frame,** Double Cap-screwed together.

Individual Tape Stands.

Information on request. Prices and Terms reasonable.

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ELECTRIC MOTORS
for
DRIVING PRINTING PRESSES
and allied machines

PROGRESSIVE Printers, Engravers and others progress more rapidly when they use Sprague Electric Motors. These motors save power expense, floor space, light, stock and labor. A glance at our Bulletin No. 2294 will convince you of the popularity of our equipments. Let us send you a copy. Nothing is too small or too large for us to equip.

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General Offices: 527 West 34th St., New York City

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Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

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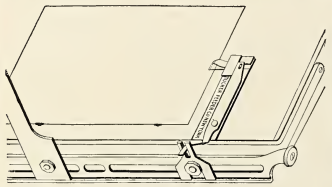
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The Tucker AUTOMATIC REGISTER GAGE for Platen PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

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Successors to Tucker Bros. Co.

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The Best cuts and electrotypes can't show good results without the use of really good Printers' Inks

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are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

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Are you about to start a newspaper or buy one already started? If so, you should have

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BY O. F. BYXBEE

The best work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth and neatly printed. Sent postpaid to any address on receipt of price, 50 cts.

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REQUISITE AND IDEAL PRINTING FRAMES

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were turning out the best Engravings obtainable and that their service was absolutely unsurpassed would you hesitate to place your orders with them.

TRY ONCE AND BE CONVINCED

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Fastest Presses in the World!

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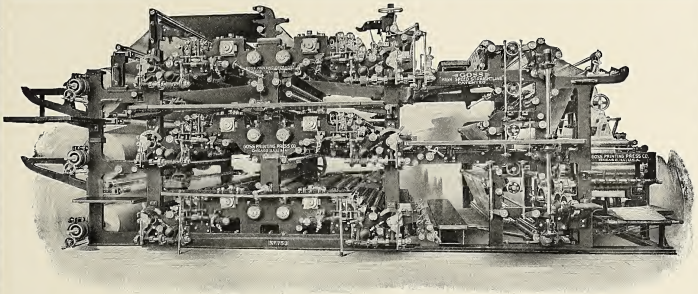
Patented

Go and see them at the *Times-Star*, Cincinnati, Ohio.

Cutting and folding at marvelous speed accomplished by entirely new folding devices lately *patented* and *solely owned* by THE GOSS PRINTING PRESS CO.

These valuable improvements in addition to speed:

Press can be plated without removing rollers.
Patented Ink Fountain, adjusting screws all at end of fountain.
All Roller Sockets automatically locked.
Positively can not cut ribbons upon collecting.
Design and Construction positively prevent breaking of webs.



HIGH-SPEED "GOSS" SEXTUPLE STRAIGHTLINE

Not merely an advertisement, but demonstrated daily by presses in actual operation at the Cincinnati *Times-Star*.

THE ONLY SEXTUPLE PRESSES IN THE WORLD PRINTING A DAILY NEWSPAPER AT THE FOLLOWING MARVELOUS SPEED

72,000 papers per hour of four, six, eight, ten or twelve pages.
54,000 papers per hour of sixteen pages.
36,000 papers per hour of fourteen, eighteen, twenty, twenty-two or twenty-four pages.
18,000 papers per hour of twenty-eight or thirty-two pages.

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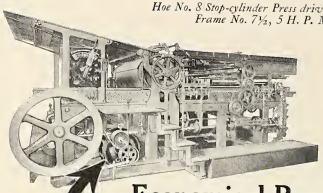
THE GOSS PRINTING PRESS CO.

CHICAGO
Main Office and Factory, 16th St. and Ashland Ave.

NEW YORK CITY
Metropolitan Building, No. 1 Madison Avenue

LONDON — 90 Fleet Street

Hoe No. 8 Stop-cylinder Press driven by Frame No. 7½, 5 H. P. Motor



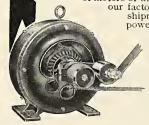
Economical Power

Motors directly connected to the machines are the most economical and the most efficient form of power. You pay for just the power you use. When the machine is idle you do not have a system of shafts and belts eating up your profit. Our policy of specialization has made the

Robbins & Myers "STANDARD" Motors

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far superior to any other small motor on the market. We have a supply of motors of all types, for printing shops, on hand all the time at our factory and at the branch offices, ready for immediate shipment. We have a consulting department for your power problems. Service free. Write us.



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USES ANY MAKE MAT

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COMPOSO. AND FOUNDRY

CASTS SOLID TYPE

A Simplified Foundry Caster

No Molds to Adjust
No Grooving Knives
Molds Water Cooled

LINE - SET - HEIGHT - BODY
Same at all times

PAMPHLET AND SAMPLES ON REQUEST

Universal Automatic Type-Casting Machine Co.
Carroll Ave. and Sheldon St., Chicago

DANISH BOND

has become so well known by commercial men that every printer should carry it in stock. You can not afford to offer a substitute.

THE QUALITY OF PAPER

suggested and used by the local printer is of vital importance. Danish Bond is a fixed standard—a quality meeting the requirements of the most discriminating.

DANISH BOND is a leader among all bond papers—very strong and durable, carried in nine distinctive colors and white. Sample sheet will be supplied by your nearest agent, or write to us direct.

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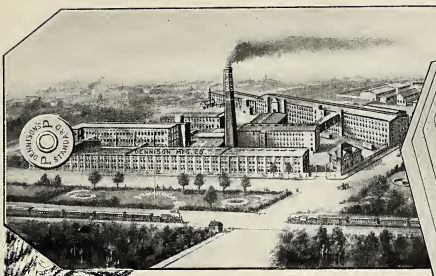
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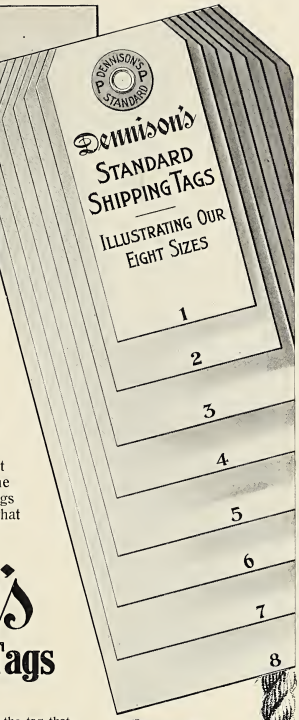


B. D. RISING PAPER COMPANY

HOUSATONIC, BERKSHIRE COUNTY, MASS.

Makers of the well-known Housatonic, Barrington and Danish Bond, Linen and Ledger Papers.





The Tag that is Meant When a Printer Says "Dennison"

If *all* quotations for tags were made on a strictly *highest quality basis*, the majority of printers would unanimously specify "Dennison's."

For the information of those printers who are not "Tag Wise," we illustrate at the right, in actual size, the eight sizes of Dennison's "P Standard" Shipping Tags —the tag by which all other tags are judged—the tag that is meant when you say Dennison.

Dennison's "P Standard" Shipping Tags

Are All Rope-Stock

The strongest rope-stock possible to procure. It makes the tag that has met every condition for over fifty years and *made good* its right to the title "Standard Tag of the World." A Dennison "P Standard" Tag can be put to every test for strength, wear and tear or wet and still hang on.

Quality considered, prices are low. If the quality of other tags *could* be successfully compared with Dennison's "P Standard," then prices could, but, as they cannot, then there can be no comparison of prices. Merchants and manufacturers are becoming "Tag Wise." The biggest shippers *demand* Dennison's Tags. They have confidence in a printer who specifies

The Tag with the Weather-Proof Eyelet

Are *you* interested? We have a lot more to say on tags.

For samples, information and prices address our nearest store; or, if located in any of the cities named below, our representative will call on request.

Dennison's Tags

are made in 7 grades. Each grade the best in the world for its purpose. 8 sizes each. "PC" same as "P Standard," except that stock is colored.

The Weather-proof, Water-proof Patch, reinforced with Brass Eyelet.

Dennison Manufacturing Company

The Tag Makers

BOSTON
26 Franklin St.

CHICAGO
25 Randolph St.
(A New Dennison Store)

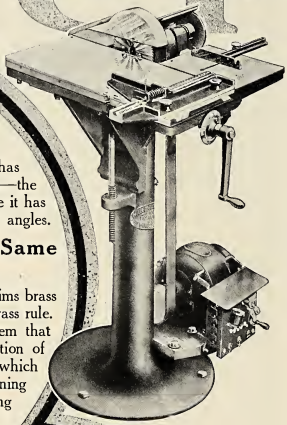
NEW YORK
15 John St.
Uptown Store, Twenty-seventh St.
Bet. 5th Ave and Broadway

PHILADELPHIA
1007 Chestnut St.

ST. LOUIS
413 North 4th St.

Miller

The Miller Universal Saw Trimmer - - $300

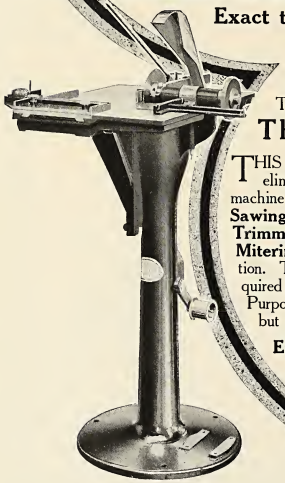


The machine illustrated at the right is the style that has been advertised in this publication for many months—the original Miller Saw Trimmer, called "Universal" because it has universal scope—working vertically, horizontally and at angles.

It Saws and Trims at One and the Same Operation—and its functions are as follows:

Saws and trims cuts, type and linotype slugs. Saws and trims brass rule, reglet, furniture. Bevels cuts. Mitres cuts, slugs and brass rule. Does outside mortising. Splits, saws and trims every item that enters into the printing form. Is equipped for application of Router and Jig Saw attachment and other appliances which enlarge its scope to Routing, Drilling, Surfacing, Planing Type High. Key and Inside Mortising and Jig Sawing on cuts, electros and stereos.

It Delivers Its Entire Product Exact to American Point Measurement



In addition to this universal type, the same machine is made without the vertical working features. This type shown at the left is called

The Miller "Special Purpose"

$150

THIS is identical with the above, except that by eliminating the vertical table movement, the machine's scope is confined to the following functions: **Sawing** Cutting Linotype Slugs, Squaring Cuts, **Trimming** Mitering Cuts, Slugs and Brass Rule, **Mitering** all to point measure and at one operation. These representing the most frequently required and greatest labor-saving items, the "Special Purpose" is preferred in some shops to the costlier but more comprehensive Universal type.

Patented April 9th, 1901. Other patents pending. The Miller Saw-Trimmers are fully covered by U.S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

Either Machine on Thirty Days Trial

Ask Us Today for Complete Information.

Miller Saw-Trimmer Co.

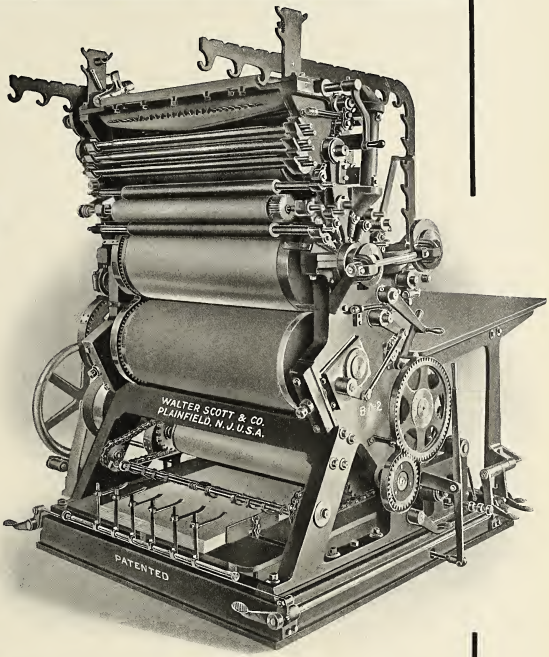
Milwaukee

MILLER SAW-TRIMMER CO. MILWAUKEE

The Press You Have Been Waiting For!

"Built by the People who Know How"

SCOTT
ROTARY
OFFSET
PRESS



MADE IN THREE SIZES

No. 2 — 28 x 38
No. 3 — 32 x 46
No. 4 — 36 x 50

OTHER SIZES BUILT TO ORDER

Patented Features

Correctly proportioned Cylinders for absolute register at high speed.

Finest Ink Distribution with correctly proportioned rollers and cylinders to give greatest distributing effect.

Positive control of sheet from feeding until it is delivered.

New Blanket Reels with individual clamp adjustment to perfectly tighten blanket.

Quick-action Plate Clamps adjustable at both ends.

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Instantaneous Ink and Water Roll Throw-offs.

Perfect Sheet Delivery.

Automatic Trips for Impression and Transfer Cylinders.

Hand or Automatic Feed. Any style or make of feeder can be applied.

Send for New Descriptive Circular, Prices and Full Information

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WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

PLAINFIELD, NEW JERSEY, U.S.A.

CHICAGO OFFICE
MONADNOCK BLOCK

ESTABLISHED 1870



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147-153 FIFTH AVE., CHICAGO
TO THE TRADE ONLY

STEEL DIE EMBOSSING
COPPER PLATE
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BUSINESS CARDS
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HOOLE MACHINE & ENGRAVING WORKS
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"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

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AND
Stereotypes

429-437 LA SALLE ST.
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Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER
Artistic :: Simple :: Durable

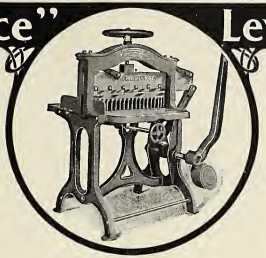
NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

The "Reliance" Lever Paper Cutter

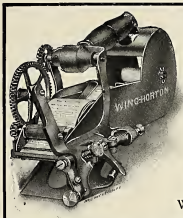


THE "Reliance" is a *well-named* lever cutter because it's *well made.* It's *reliable* in its every part and function. It *works right,* and when a part is broken, through accident, the new part *fits right.* "Reliance Interchangeability" is a big time saver and also a *big reason* why *your* lever cutter should be a "Reliance." Made by

Paul Shniedewend & Co., Chicago

ONE reason for the superiority of the "Reliance" is that *it's the only cutter we make.* It has the benefit of our first and best efforts. All the accepted principles of scientific paper cutting are embodied in it. No cutter on the market, power or otherwise, is better fitted for the work it is intended to do. Write for circular and price-list.

SOLD BY ALL PROGRESSIVE DEALERS



NEW Wing-Horton Mailer

Some of the largest and most progressive publishers in this and foreign countries are adopting the WING-HORTON MAILER.

There is a Reason!

Would it not pay you to investigate?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

James White Paper Co.



TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

THERE IS MORE GENUINE QUALITY

pure luster and permanent body found in the use of our famous

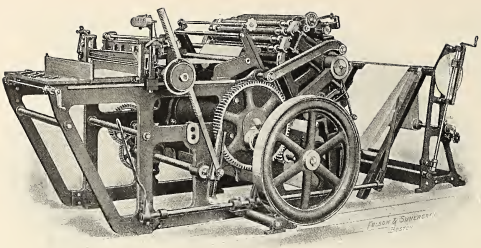
AMBITION BLACK

than in any other printers' black ink manufactured. We sell it at 40 cents per pound—and it is worth more. Every pound is uniform in quality. We want you to try at least a trial order, and its use will convince the most skeptical as to our claims.

Suppose you ask for specimen work

New York Philadelphia **THE JAENECKE PRINTING INK CO.** St. Louis Cincinnati

Main Office and Works—NEWARK, N. J. **CHICAGO Office—351 Dearborn Street**



AUTOMATIC BED and PLATEN PRESSES

FOR FLAT PLATES OR TYPE

Printing from roll paper for **Tissue and Waxed Paper Wrappers, Gummed Labels** and other special products. Delivering sheets cut to any size. With attachments will number, punch, perforate and collate, or rewind rolls. Printing one or two colors.

Rewinder can be attached in place of delivery table shown in cut.

MEISEL PRESS & MFG. CO.
944 to 948 Dorchester Avenue
BOSTON, MASS. . . U. S. A.

Manufacturers of Presses for Printing and Delivering Automatically Large Finished Products. Rotary Presses for Roll or Sheet Products.

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Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING

By N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Colorwork by FREDERICK E. IVES and STEPHEN H. HORGAN

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft

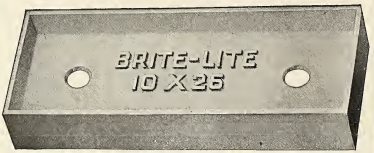
Price, $3.00 prepaid

120-130 Sherman St. CHICAGO — THE INLAND PRINTER COMPANY — 1729 Tribune Bldg. NEW YORK



WILSON BLOCKS

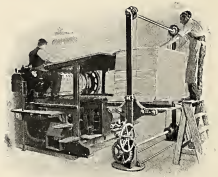
always stand up. They are time-savers. Make up quickly to any size desired. Save make-ready and are practically indestructible. Made durably of iron and steel. Send for Catalogue that explains them fully.



BRITE-LITE FURNITURE

Every practical printer has dreamed of just this thing. Labor-saving furniture that weighs no more than wood (one-third the weight of lead), has the strength of cast iron and accuracy of type (less than .0001 inch variation). Cost about the same as lead furniture per square inch. Send for Circular and Free Samples to-day.

HAMMER PAPER LIFT



Cut shows Lift loaded for a day's run. With this machine practically all waste of stock from handling is avoided. Sheets are not crumpled, to say nothing of a guaranteed increase of 10 per cent from presses. A practical machine for progressive printers looking for increased profits. Make work easier for men. Price very moderate.

MANUFACTURED AND FOR SALE BY

A. F. WANNER & CO.

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By J. H. VANDERPOEL

The HUMAN FIGURE

Drawing and Construction by John H. Vanderpoel

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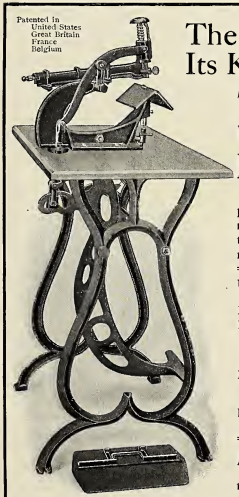
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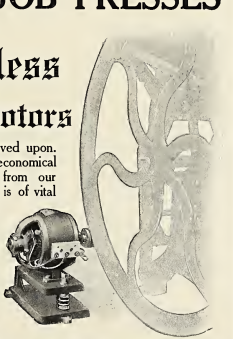
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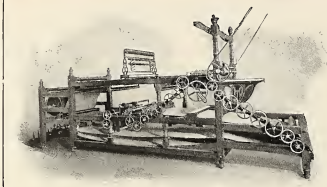


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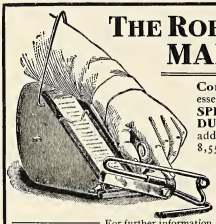
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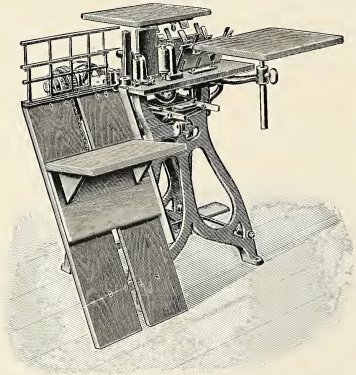
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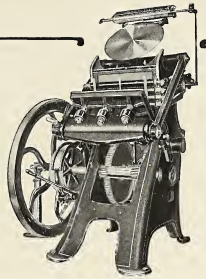
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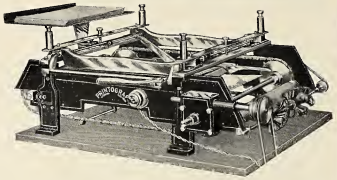
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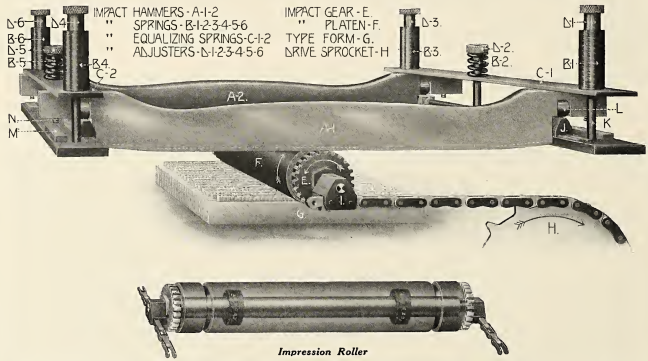
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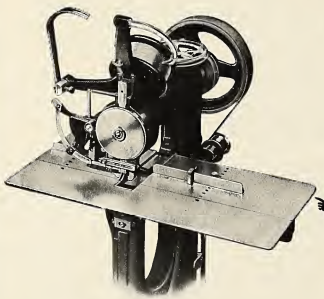
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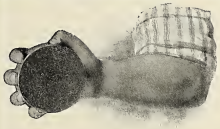
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HAMPTON'S MAGAZINE.

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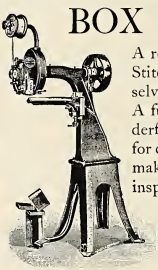
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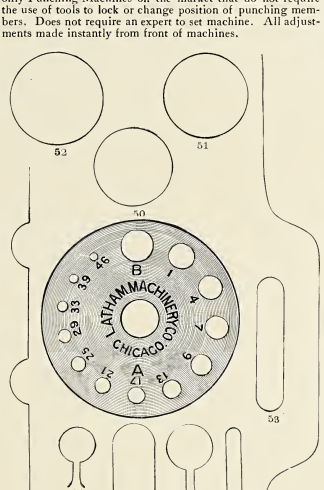
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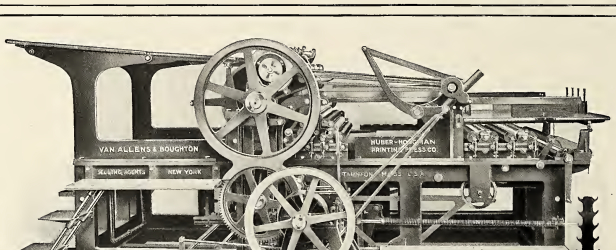
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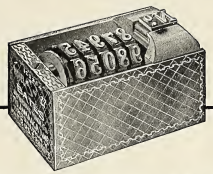
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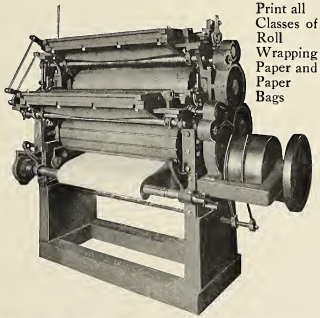
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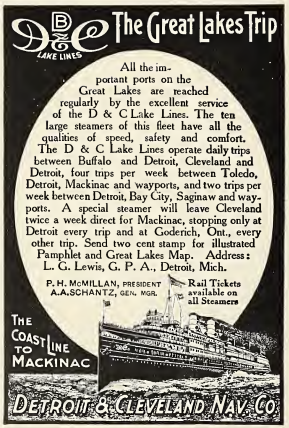
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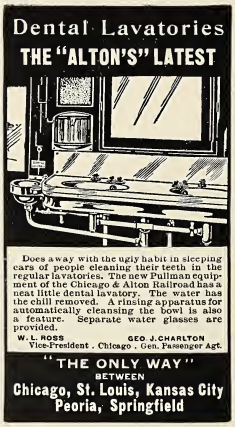
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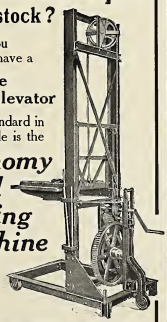
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VOL. 43 No. 4

THE INLAND PRINTER

JULY 1909

JUL 6 1909

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Somehow,
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Some Inks
Something like
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Doubletone Inks
And
Ullmanines.
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Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,— We write to inform you that we have just ordered another printing-press, which should be delivered here in the course of another three weeks. When it is installed we will give you an order for your "Perfection Distributing Roller."

We are now using this roller on five printing-presses and have tested them during the last three or four months. It is a pleasure for us to say to you that this roller has proven to be just what you call it, namely, "Perfection." As Colored Sellers used to say, "It is the lacking ingredient," and now that we have it we are not having any of the troubles that we previously had in the direction of thoroughly distributing the ink on our presses. The mechanism on this roller is *simplicity* itself, and yet the result is absolute. When the press is working, the roller must vibrate, thus the ink is bound to be perfectly distributed, and therefore all streaks and spots in the printing are done away with.

We cheerfully recommend this roller to all printers, believing that if they purchase one, that in two weeks after it is installed they will find it absolutely necessary to have all their presses fitted up with this "Perfection Roller."

Yours truly,
CHAS. W. SHONK CO.

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

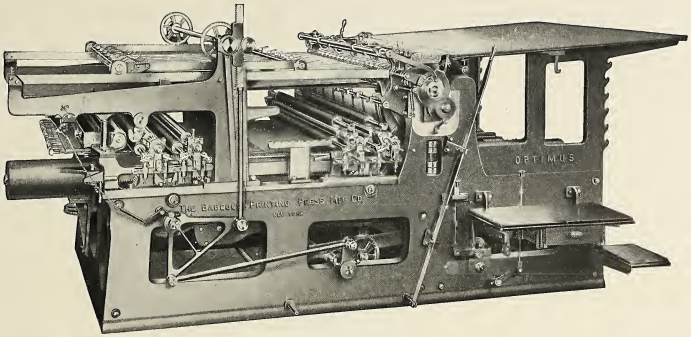
GENTLEMEN,— After a thorough practical test of some months, we wish to say that your rollers, which we have attached to all of our presses, have proved a source of great satisfaction and delight to us.

The uniform result in the work produced by their action in the distribution of the ink and the saving of time on work on which the colors run more or less solid has been such that we would under no circumstances be without them.

Yours very truly,
ACHERT & HENCKEL,
WM. K. ACHERT.

MANUFACTURERS OF

HIGH-GRADE PRINTING INKS



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

The forms will be very heavy, requiring fine manipulation of abundant color, exceedingly powerful impression and the best of register. You tell the customer that you can print his catalogue as it should be done. Really, with the limitations of your old press in mind, you are only hoping that you can.

The old press was even worse than you thought. The customer is disappointed; thinks job almost useless. It is only fair if he leaves it with you. And you have told him in the most effectual way not to come again with that sort of work. When he gives it to someone else it is reasonable to expect his other work to follow.

How different if you had an Optimus, even an old Optimus! It makes the hard work easy; gives satisfaction; keeps the business. For heavy, exacting, fast work it is absolutely matchless. It is the machine for the big shops, and altogether best for the small ones.

Facts beat fancy and prejudice. Ask for the truth about the Optimus.

The Babcock Optimus

SET IN AUTHORS ROMAN.

Losing in Trying to Save

There is more money lost in trying to save than there is money gained by true principles of economy.

The immediate cheapness that causes ultimate loss is the unthinking man's curse.

A little saving on a cut makes a substantial loss in printing.

A little saving in a cut makes it ineffective for the purpose intended—to illustrate and convince.

CUTS THAT SELL THINGS
CUTS THAT CONVINCE
CUTS THAT PRINT WELL
CUTS THAT SAVE TIME
EFFECTIVE ILLUSTRATIONS

—*We Make These.*

They are not cheap until the returns are all in—then they are cheap. For the Best is the Cheapest. ***We make the Best.***

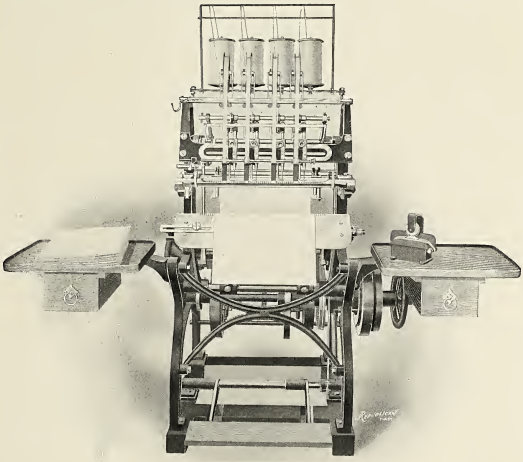
Delivered as Promised.

The Inland-Walton Engraving Co.

130 Sherman Street, Chicago

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical

Takes work from 2¼ x 1½ inches up to 15 x 10½ inches.

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

FOR FULL INFORMATION ADDRESS

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS

56-58 Duane Street, New York **149 Franklin Street, Chicago**

OR

Joseph E. Smyth, Manufacturer, 150 Franklin St., Chicago

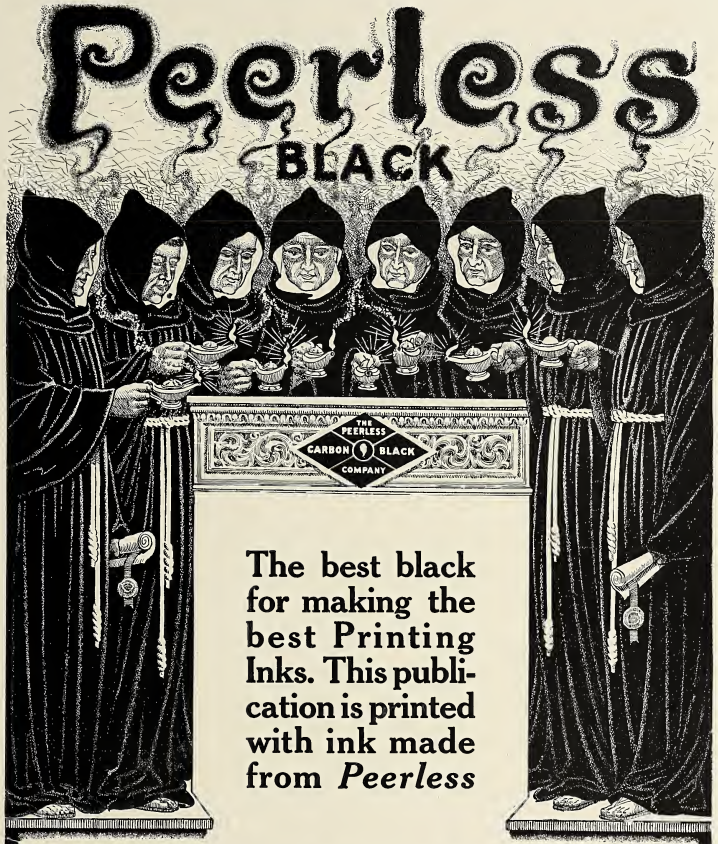


The Queen City Printing Ink Co.

Makers of High-grade Printing Inks

H·D· INK

CINCINNATI
CHICAGO
BOSTON
PHILADELPHIA
KANSAS CITY
MINNEAPOLIS

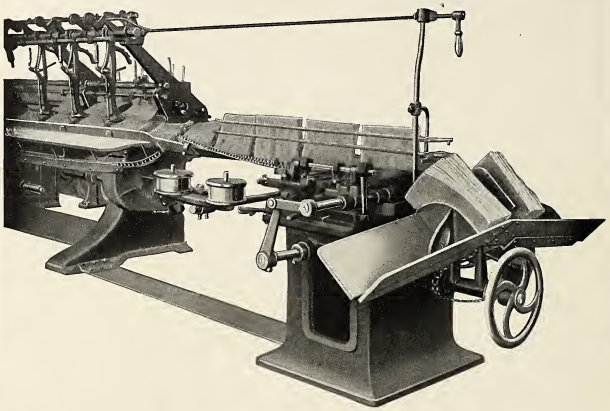


The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.

BINNEY & SMITH CO., *Sole Selling Agents,* 81-83 Fulton St., New York, N. Y.

63 Farringdon Street, London, E. C., England. 90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

HELM N.Y.



GATHERER - COLLATOR - JOGGER - STITCHER

Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

WATCH THIS SPACE
FOR A LABOR-SAVER TO BE
PLACED ON MARKET BY US

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

RIESSNER'S
EUREKA GOLD INK

THE VALUE OF

a good gold ink depends on its working qualities and its efficientcy to show bright gold effects. We have devoted years of patient endeavor to secure a gold ink along these lines. We firmly believe that in

EUREKA GOLD INK

the problem has been solved. This ink not only prints bright gold, but works like any ordinary ink on all kinds of coated paper. This ink is worth your careful consideration.

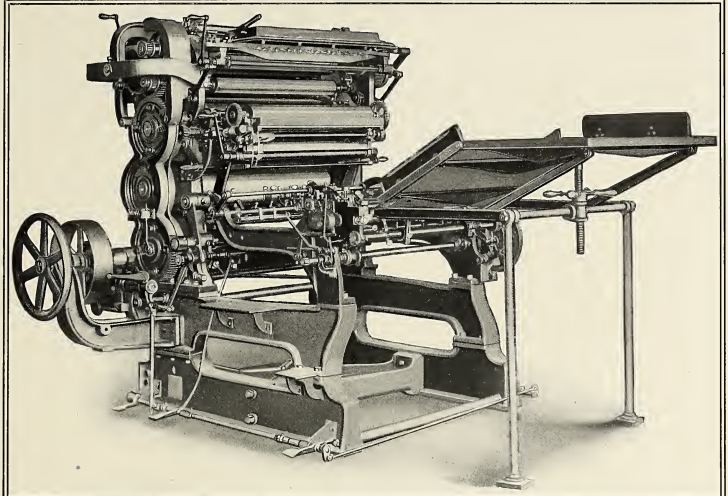
RICH GOLD	$3.00 per pound
PALE GOLD	$3.00 per pound
ALUMINUM	$4.00 per pound

SPECIAL DISCOUNTS IN QUANTITIES

Quarter pound sample tube sent postpaid on receipt of 75 cents

T. RIESSNER

57 GOLD STREET NEW YORK



If a Chinaman can use a Harris press, can't you ?

Don't say the Harris offset press is too big a proposition and let it go at that.

Find out if it really is.

Don't say you would like to have a Harris offset press, and hope to some day.

Do the way your little neighbor has done and get one.

May be you don't realize that we have sold several Harris offset presses to printers in towns of less than twenty-five thousand people (names on application). If these printers in these small towns can use our machine profitably and turn out better work than they ever have before, there is no reason why you can't.

Better look into it. It won't cost you anything but your time. We'll take care of the expense, if there is any, in giving you the information you ought to have.

"I will write" is a poor thought.

"I have written" is a better one.

Have you ?

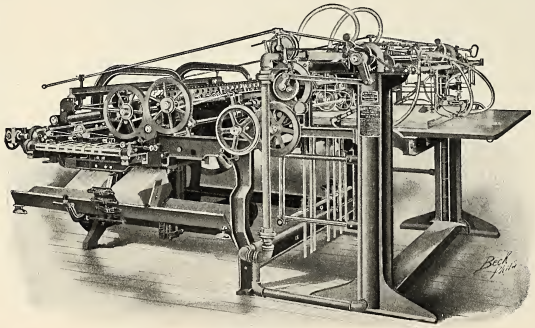
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

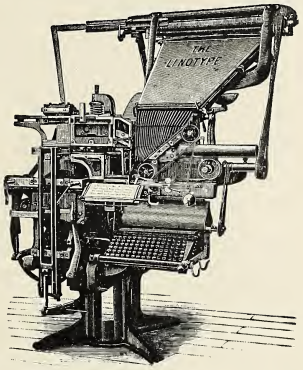
Rebuilt Linotypes

Model 1, *Two-letter* Linotypes

All worn parts replaced by new.

Guaranteed to produce as good a slug as from a new machine.

All machines sold with new matrices and new spacebands.



¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.

¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.

¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } *WRITE US*

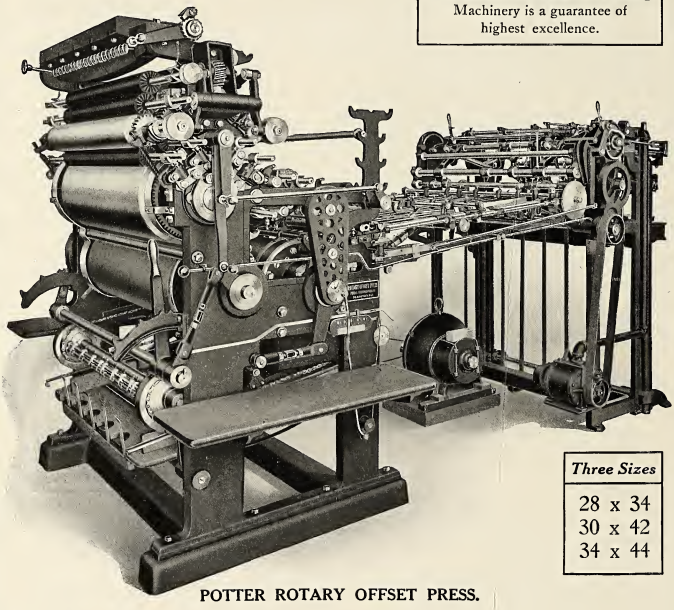
Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

If It's a POTTER
It's *The Best*

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.



Three Sizes
28 x 34
30 x 42
34 x 44

POTTER ROTARY OFFSET PRESS.

Simplest, Strongest, Surest,
Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

POTTER PRINTING PRESS CO.
PLAINFIELD, N. J.

D. H. CHAMPLIN, 342 RAND-MCNALLY BLDG., CHICAGO, *Western Sales Agent.*

Latham Machinery Co.

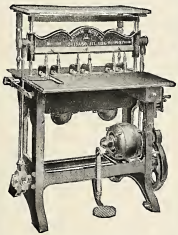
Below see illustrations of some of the many LATHAM MONITOR MACHINES, which stand for Quality, and are used by printers and bookbinders who produce high-class work.



Monitor Wire Stitcher No. 1 20th Century



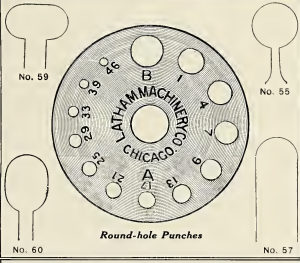
Monitor Power Perforator



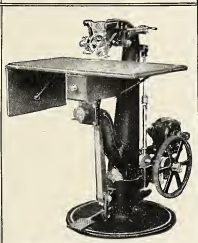
Monitor Multiplex Punch



Monitor Bench Embosser



Round-hole Punches



Monitor Paging and Numbering Machine



Monitor Duplex Punch

Latham Machinery Co.

197-201 S. Canal Street

Chicago, Ill.

BOSTON . . 220 Devonshire Street
NEW YORK . . . . . 8 Reade Street



Monitor Round-corner Punch and Index Machine

An Invitation



A cordial invitation is extended every user of Printers' and Bookbinders' Machinery to visit our *new* New York offices in the Fifth Avenue Building, 23d and Broadway . . . . . July and August are vacation months. . . . Whether it be on play-day pleasure or busy business we extend not only a "welcome to our city," but the earnest assurance that it is our wish and pleasure that you make *our* office *your* headquarters while you are in New York

Sincerely

Dexter Folder Company

Another Invitation



We have just issued a new Catalog, by far the largest and best we have ever attempted . . . . . It shows our complete line of Folders, Feeders, Cutters, and other Bookbinding Machinery This Catalog is too expensive for general distribution, but we are anxious that every user of our line of machinery should have a copy . . . . Three quarters of the edition has been mailed . . If you have not received one, please write us . . We have one left for you . . Ask the nearest office . . . . . .

Dexter Folder Company

New York Chicago Boston San Francisco

Southern Agents: Dodson Printers' Supply Company, Atlanta, Georgia

UP! UP!! UP!!!

That's the way the sales of

Worthmore Bond

(it has the crackle) are going.

Can fulsome praise, alluring adjectives or our own personal opinion put a hot shovel under the Thermometer of Sales and send the mercury airshipping?

Hardly. The splendid qualities of this paper sell it—not talk or introspective approval.

Right out in the world of competition Worthmore Bond is simply walking away from its rivals.

More used last month than the month before—because more people tried it!

(The sample supply is still subject to your draft.)

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY
BOSTON, MASS., AND NEW YORK, N. Y.

UNDOUBTEDLY ALL publishers and printers have noticed the claims of unusual superiority for lead-molded and steel electrotypes. As the largest producers of electrotype plates in the world, with a business created entirely on quality and service, we claim for our electrotypes an exact duplication and a ***printing quality equal to the original,*** and for our nickeltypes an extra wearing quality for long runs and for color printing.

"The proof of the pudding is in the eating" and the publisher and printer that appreciates quality is respectfully invited to test our service. We also make designs, drawings, half-tones, zinc etchings, wood-cuts and wax engravings, but—we do no printing.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, CHICAGO

(OUR PRICES are popular. If you are a buyer of Engravings you should have our ***Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.)



THE

AULT & WIBORG Co.

MANUFACTURERS OF

LETTERPRESS AND LITHOGRAPHIC

PRINTING INKS

CINCINNATI . NEW YORK . CHICAGO . ST. LOUIS

BUFFALO . PHILADELPHIA . MINNEAPOLIS . SAN FRANCISCO

HAVANA . CITY OF MEXICO . BUENOS AIRES

TORONTO . LONDON



THE AULT & WIBORG CO.
DUPLEX SEPIA G. S. 831-14.

Three Sane Reasons

Why the thoughtful and enterprising printer or lithographer should use "THE KOHLER SYSTEM" of control:

PROTECTION—Because when your press is equipped with our push-button controller system, you not only protect your press but you also protect the feeder, pressman or operator.

CONVENIENCE—Because a press can be started or stopped from convenient stations or points about your machine quickly and with positive effect—a great saving of time, as well as an increase in the actual hours and minutes of service, which means an increase of output.

ECONOMY—Because it enables the printer with "THE KOHLER SYSTEM" to compete with the most exacting competitor in quantity of output, reduction of cost in production, the elimination of "wear and tear," as well as safety to his workmen.

The Kohler System

of Multiple Push-Button Automatic Speed Control for the electrical operation of flat-bed printing presses and other machinery is being rapidly recognized and put in service by the up-to-date printers of the country, and if you have not already familiarized yourself with the important and advantageous features of our system, why not investigate it—see from your own standpoint of reasoning whether our claims are well founded or not.

Its installation is simple and inexpensive, and its great advantages are of vital importance to the owner.

Remember, "THE KOHLER SYSTEM" will meet the most exacting demands of every known form of machine which requires *precise, accurate, instant and infallible control.*

Tell us the kind of machinery you use, its make, size and the voltage of your power circuit, and we will send bulletins describing how we operate it.

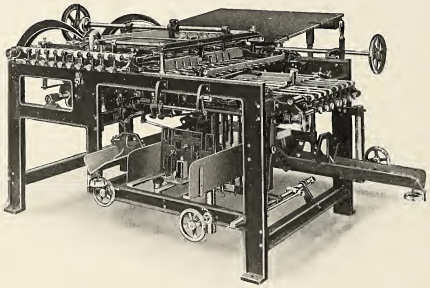


KOHLER BROTHERS

NEW YORK OFFICE	CHICAGO	LONDON OFFICE
1 Madison Avenue	Main Offices, 277 Dearborn Street	56 Ludgate Hill, E.C.

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

ERIE, PA., U. S. A.

New York	Agencies	Chicago
Chas. A. Sturtevant & Co. 38 Park Row	London, W. C., J. Collis & Sons, 42 Regent Square, Gray's Inn Road	Chas. A. Sturtevant & Co. 355 Dearborn Street

The Particular Business Man

can not be too exacting in the selection of his stationery. The local printer can serve his home merchants and professional men in no better manner than to interest them with the acknowledged artistic form of correct stationery.

Steel Die Embossing Work

is pronounced by the best authorities as the acme of *quality* and *distinction*. We have an interesting proposition to offer the local printer to become our representative.

Our System Will Interest You

We will place in the hands of the local printer full information, samples, prices, etc., enabling him to go among his clients and solicit steel-die work. There is a good margin of profit for you. Show your customers the quality and character of our work. Write to-day for further particulars.





TUB-SIZED LOFT-DRIED

No. 630
"Lisbon Extra Strong"

A high water-mark in the art of papermaking.
An excellent correspondence paper.
Finish suitable for printing or lithography.

Taking a Good Impression,
It Makes a Good Impression.

We are exporting large quantities of this paper, and are making renewed efforts to make it better known in home and foreign markets.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

Have You Adopted a Cost System?

Do you *know*, or are you trying to find out what your work *is* costing and *should* cost you? If so we want *you* to know what the *Inland* and the *users* of its product know about the

ANNOYANCE-SAVING, **TIME**-SAVING, **LABOR**-SAVING,
EXPENSE-SAVING, **MONEY**-SAVING FEATURES *of the*

Inland Standard Line Unit Set Type

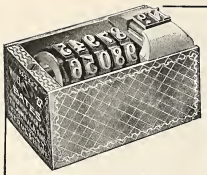
The type that has the **wearing-quality,** **The** type that has the **customer-getting quality,**
The type that has the **style-quality,** **The** type that has the **labor-saving quality,**
The type that has **every letter perfect** in **face,** in **body,** in **set,** in **hight.**

WILL YOU LET US TELL YOU HOW WE CAN **SAVE YOU 10 TO 25%** IN YOUR COMPOSING ROOM AND PRESS ROOM? WRITE US TODAY

12th & Locust, Saint Louis
188 Monroe St., Chicago
160 William St., New York

Inland Type Foundry

Set in Heavy Caslon, Recut Caslon, Recut Caslon Italic. Border No. 683



Nº 12345

FAC SIMILE IMPRESSION

THE SIZE—1½ x 1⅝ IN.

THE NEW IMPROVED BATES—Price $8

ALTHOUGH far superior to any other Typographic Numbering Machine upon the market, this machine will remain at the low price quoted above instead of being advanced in price as have the machines of other makes.

The machine is type-high and designed to be locked in the chase with the form, wholly surrounded by type matter, or used separately to print number only. It is simply constructed, yet built to stand the hardest use you can put to it. Wheel case is made of nickel-bronze, insuring strength and durability as well as making the best bearing surface for the up-and-down moving plunger. The plunger and other working parts are made of steel. The figures engraved on the best quality steel wheels, are practically indestructible. The machine is automatic and numbers from 1 to 99,999 consecutively. Every machine is tested in our factory up to 15,000 impressions per hour.

LET US SEND YOU A MACHINE ON APPROVAL

We don't want you to buy on our mere say so and for that reason we are anxious to send you a machine on 10 days free trial so that you can see for yourself the advantages our machine has over other makes. If after using the machine 10 days you wish to keep it, you may remit the price, $8.00, otherwise simply return it at our expense. Why not write for a machine now while you're thinking of it?

BATES NUMBERING MACHINE COMPANY, 700 JAMAICA AVE., BROOKLYN, N. Y.

IF YOU HAVE A JOB PRESS

It's all you need with which to use our

PERFECT IMITATION TYPEWRITTEN LETTERS

There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago

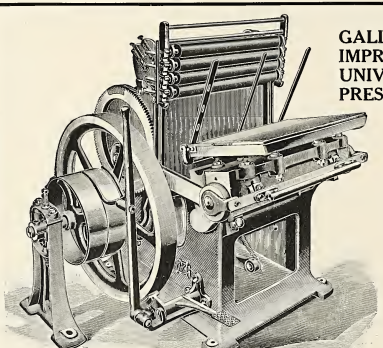
James White Paper Co.



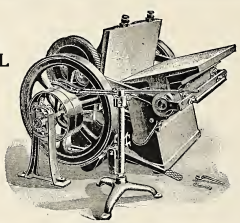
TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase No. 2 - - 23½ x 31 inside chase
No. 1½ - 22½ x 30½ " " No. 3 - - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase,	- - 10 x 15	Embosser No. 1, inside chase,	- 21¾ x 22
Half Medium, "	- - 13 x 19	Embosser No. 2, "	- - 24 x 26
Half Super Royal "	- - 14 x 22	Stamper No. 3, "	- - 24 x 26
Super Royal No. 4, "	- - 17 x 25		

4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
Stamping Press

Sold by all reputable dealers in the world

Send for Catalogue or ask nearest Dealer

THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U. S. A.
SOLE MANUFACTURERS

PROGRESSIVE HALF-TONE BLACK

THE BLACK INK
OF QUALITY
Without an Equal

Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

BRANCHES

CHICAGO **OMAHA** **KANSAS CITY**

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

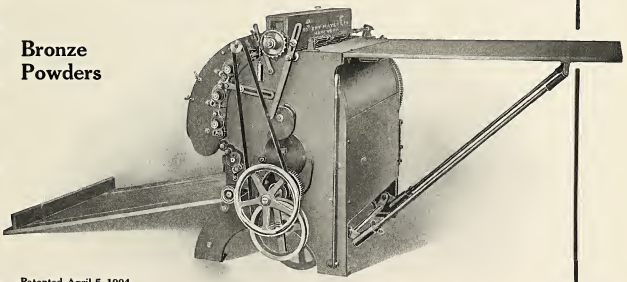
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



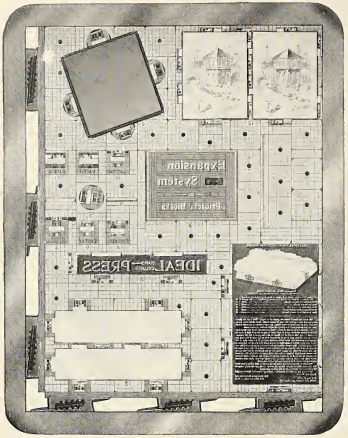
Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N.J.
Chicago Office — Monon Bldg., 324 Dearborn St.
San Francisco



SOLD BY DEALERS EVERYWHERE

Chicago Salesroom and Warehouse
194-196 Fifth Avenue

Cost : : System Tests

Equip one press with the Expansion System and keep tab on the results. Here are some of the details it will show: A saving of 20 to 25 per cent on electros, a material saving in make-up time, a reduction in the waiting time of the press, register work done in a fraction of the time required by old methods. Besides this, the Expansion System brings out the best there is in a plate, and insures absolute register.

The Expansion System means decreased cost and increased efficiency.

Send for "Printing from Plates Perfected," a booklet of details.

Manufactured by

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

MENTGES "IMPROVED" FOLDER

¶ Combines Simplicity, Accuracy, Durability, Neatness and Speed with Folder Building Experience, making it the **Most Successful Medium Priced Newspaper and Periodical Folder** on the Market

Special Features—

Milled Steel Rollers.

Spring Cushion Boxes.

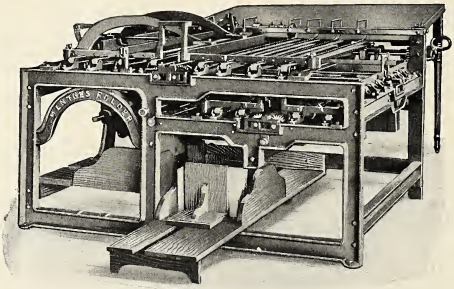
Polished Steel Folding Knives with **saw-tooth edges.**

Gear-driven Paster.

Gripper Straightener.

Back Retarders.

Eccentric Push Packer that slides in a Babbitted Journal.



Special Features—

Polished Steel Supplement Table.

Five-ply Maple-faced Iron-enforced Feed-Table, etc.

Entirely **gear-driven.**

Equipped with **Babbitted Journals** throughout.

Cast-iron **Frame,** Double Cap—screwed together.

Individual Tape Stands.

Information on request. Prices and Terms reasonable.

MENTGES FOLDER COMPANY . . . SIDNEY, OHIO

C. B. Cottrell & Sons Co.
SHEET-FEED ROTARY

The Eight-Hour Press

The flat-bed press has reached its limit of speed. Competition is keeping the level of prices too low for legitimate profit. The eight-hour day has added heavily to the cost of output. Editions are increasing in average run.

The printer must have presses that will—

1. *Heavily reduce the cost of press work.*
2. *Get out increased product in less time.*
3. *Make his output in an eight-hour day not only equal, but exceed, that of his former nine-hour day.*
4. *Take any desired size of form up to the full limit of press.*
5. *Absolutely ensure the finest quality of work on halftone or color work.*
6. *Have every good feature of two-revolution flat-bed presses but with double their speed.*

As usual, C. B. Cottrell & Sons Co. have successfully solved this problem.

[*See next page*

THE REVOLUTION IN PRESS-ROOM METHODS IS ON

C. B. Cottrel

SHEET-FEE

CONVERTIBLE SING

Descriptive Details

PLATE CYLINDER

Spirally grooved, taking any size of plates, placed in any position, perfectly fastened, adjusted, registered; easily accessible for changing plates, etc.; steel cylinder bearers on both plate and impression cylinders, ensuring perfect impression and long wear.

INKING

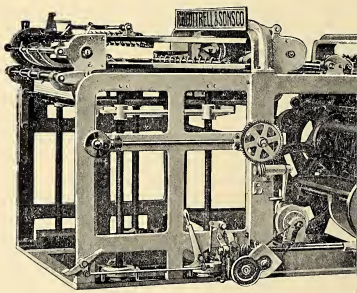
Four form rollers, supplied with the unequaled Cottrell combination of ink supply and ink distribution so successfully used on their magazine rotary presses, ensuring perfect results at any speed.

MAKE-READY

The whole inking and distributing apparatus mounted on a frame, easily rolled away, leaving plenty of space for getting at the impression cylinder for making ready, etc. Two can easily work at this cylinder, shortening the time the Press is held, and increasing the output.

DELIVERY

Convertible, either printed side up, or printed side down, a single sheet at a time—no collecting cylinder to cause smut and offset; stock piled on truck for rolling away without lifting by hand—preserves the stock from marring, smutting through handling, or damage—reduces the percentage of spoiled stock due to handling.



39 x 54 Sheet or Smaller

3,000 Per Hou

C. B. COTTRE

41 PARK ROW
NEW YORK

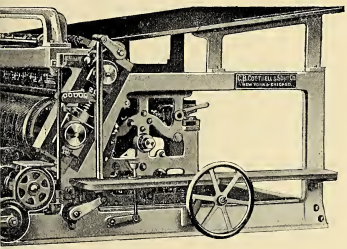
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WESTE

COTTRELLS "DELIVER THE GOODS"

l & Sons Co.

LD ROTARY

LE-SHEET DELIVERY



44 x 64 Sheet or Smaller

r—Finest Quality

L & SONS CO.

ks:
Y, R. I.

279 DEARBORN STREET
CHICAGO

Descriptive Details

SPEED

Limited only by feeding capacity and nature of work on the Press.

IMPRESSION

Absolutely rigid under any printing strain, any character of work, any size form up to full sheet.

REGISTER

All difficulties due to registering a revolving cylinder with a reciprocating bed, are eliminated. Two cylinders running alike in rolling contact make register absolute without doubt or difficulty.

QUALITY OF OUTPUT

The highest known to the art. All possibilities of error due to rapid reversing of a heavy bed and form are done away with, leaving a smooth, rapid running machine, without jerk or jar or strain—eliminating wear on plates because the faces of the two cylinders run in perfect unison. In proof of this, note the quality of the immense runs on COTTRELL MAGAZINE ROTARY PRESSES, with no appreciable difference between the first and last sheets.

THE REVOLUTION IN PRESS-ROOM METHODS IS ON

COTTRELLS "DELIVER THE GOODS"

C. B. Cottrell & Sons Co.

SHEET-FEED ROTARY

CONVERTIBLE SINGLE-SHEET DELIVERY

Descriptive Details

PLATE CYLINDER

Spirally grooved, taking any size of plates, placed in any position, perfectly fastened, adjusted, registered; easily accessible for changing plates, etc.; steel cylinder bearers on both plate and impression cylinders, ensuring perfect impression and long wear.

INKING

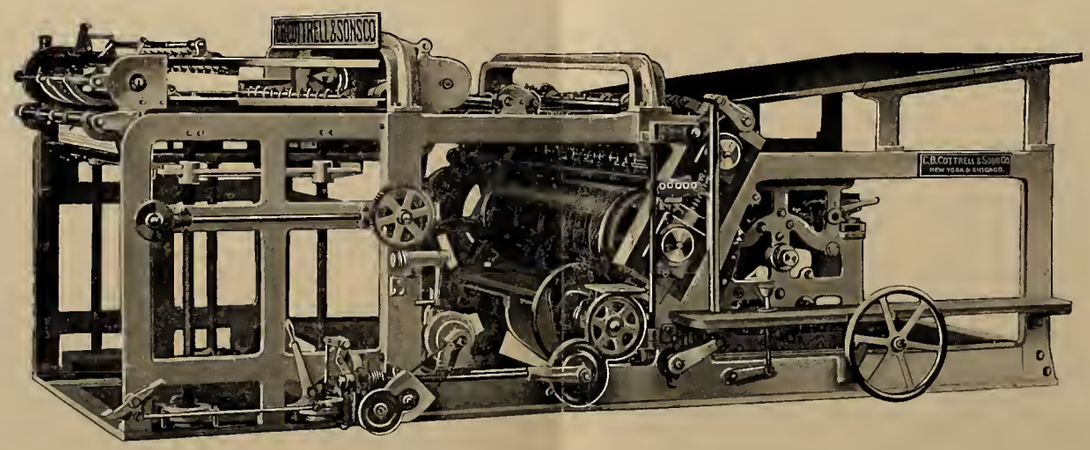
Four form rollers, supplied with the unequaled Cottrell combination of ink supply and ink distribution so successfully used on their magazine rotary presses, ensuring perfect results at any speed.

MAKE-READY

The whole inking and distributing apparatus mounted on a frame, easily rolled away, leaving plenty of space for getting at the impression cylinder for making ready, etc. Two can easily work at this cylinder, shortening the time the Press is held, and increasing the output.

DELIVERY

Convertible, either printed side up, or printed side down, a single sheet at a time—no collecting cylinder to cause smut and offset; stock piled on truck for rolling away without lifting by hand—preserves the stock from marring, smutting through handling, or damage—reduces the percentage of spoiled stock due to handling.



39 x 54 Sheet or Smaller

44 x 64 Sheet or Smaller

3,000 Per Hour—Finest Quality

C. B. COTTRELL & SONS CO.

41 PARK ROW
NEW YORK

Works:
WESTERLY, R. I.

279 DEARBORN STREET
CHICAGO

Descriptive Details

SPEED

Limited only by feeding capacity and nature of work on the Press.

IMPRESSION

Absolutely rigid under any printing strain, any character of work, any size form up to full sheet.

REGISTER

All difficulties due to registering a revolving cylinder with a reciprocating bed, are eliminated. Two cylinders running alike in rolling contact make register absolute without doubt or difficulty.

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C. B. Cottrell & Sons Co.
SHEET-FEED ROTARY

The Eight-Hour Press

Won't that big customer of yours stand for the increased price made necessary by reduction of working time to eight hours?

Here is the way out:

You figured his contract on a basis of NINE hours at 1,500 per hour, or 13,500 per day (outside figures).

Put his work on a Cottrell Sheet Feed Rotary, and get 3,000 impressions per hour, or 24,000 per day of EIGHT hours.

See?

Even if you reduce it to 20,000 per day it leaves a big margin for extra profit, and still saves that customer.

P. S. If a running speed of 1,500 per hour gives a profit of 20% to the pressroom, what would be the percentage of profit if the running speed were doubled, without increasing over-head expenses, as is easily possible by adopting the Cottrell Sheet Feed Rotary?

See previous page]

THAT NEW "RUST-PROOF" FINISH YOU HAVE HEARD SO MUCH ABOUT

In point of actual service, long years of test, this Stick stands at the head of its class.



THE "D. & H." RUST-PROOF STANDARD JOB STICK

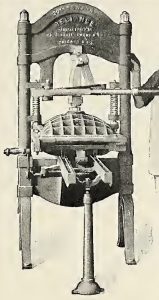
has the braced knee, which adds strength and rigidity, and is of unequaled accurateness and construction. The sliding knee is quickly adjusted to "regular" or "odd" measure. In addition to these important features, we put the Stick through a secret process, preventing absolutely the RUST of any parts. This treatment also hardens the parts and gives the Stick a VELVET and most comfortable finishing touch.

Finished in Polished Steel, Rust-Proof, and Nickled Plate at regular prices. Order "D. & H." Standard and get the best.

LENGTH	1½ IN.	2 IN.	2½ IN.	2¾ IN.	PLATING	RUST-PROOF
6-inch . . .	$1.65	$1.75	$1.85	$1.95	$0.25	$0.25
8-inch . . .	1.90	2.00	2.10	2.20	.30	.25
10-inch . . .	2.15	2.25	2.35	2.45	.35	.25
12-inch . . .	ARE	2.50	2.60	2.70	.40	.25
16-inch . . .	NOT	3.00	3.10	3.20	.50	.25
20-inch . . .	MADE	3.75	3.85	3.95	.60	.25

Write for illustrated circulars. Remember we manufacture numerous other Sticks and Printers' Supplies.

The Draper & Hall Company
MIDDLETOWN, CONN.



STAYS PUT

The toggle joint in the average proof press is a great source of trouble. One careless bump of the lever and out it comes. Then it takes a couple of men to put it back. The only sure way to avoid this annoyance is to use

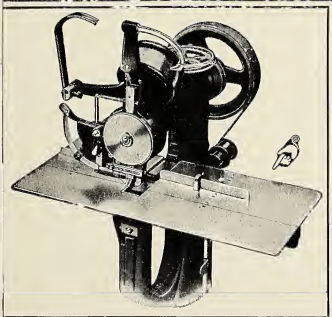
Reliance
The Reliable Proof Press

which has a specially designed toggle that "stays put." It can't fall out, and it gives a leverage that enables one man to prove the largest cuts without assistance. The "Reliance" has so many other meritorious features that a majority of the best engraving houses use no other press.

Write the manufacturers for further REASONS and prices.

Paul Shniedewend & Co. 126 W. Jackson Blvd. CHICAGO - - U. S. A.
KLIMSCH & CO. - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - - LONDON, E. C., ENGLAND

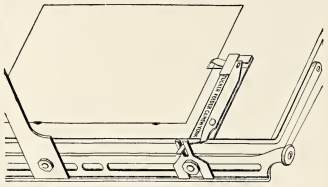
BOSTON WIRE STITCHER
THE WORK TABLE EXTENSION



FOR use on the No. 3 Boston Stitcher, making available for gauging the entire space back of the regular table. For calendar and novelty work this will be found invaluable. Tapped and fitted with bolts for easy attachment to the regular work table. In stock and for sale by all houses

AMERICAN TYPE FOUNDERS COMPANY

The Tucker AUTOMATIC REGISTER GAGE for Platen PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

PRICE - - - - - $5.00

FOR SALE BY ALL DEALERS AND

TUCKER FEEDER COMPANY

Successors to Tucker Bros. Co.

1 Madison Avenue - - - - - - NEW YORK

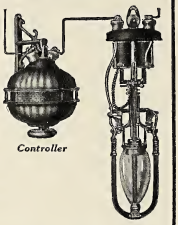
Photo-Engraver Blue-Printer Photographer

QUALITY TIME PROFIT

QUALITY means more business.

TIME-SAVING means a larger output.

QUALITY and TIME-SAVING at lower cost of production mean PROFIT.



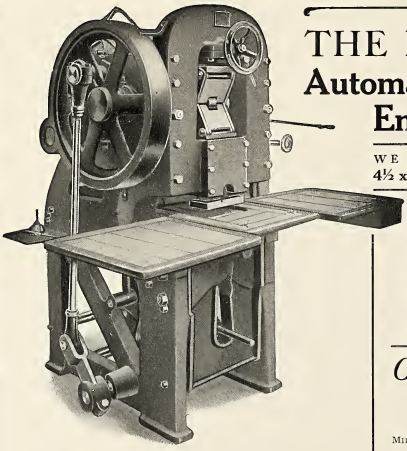
Controller

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

The Adams-Bagnall Electric Co.

CLEVELAND, OHIO



Size, 4½ x 9

THE NEW CARVER

Automatic Stamping and Embossing Press

WE MAKE THE FOLLOWING SIZES

4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches

USERS of our presses, who are in a position to *know by comparison*, say that our machines are less likely to get out of order; require the least repairing; yield more in a given time at a less cost, and produce a class and variety of work *excelled by none*.

An investigation will prove it.

C. R. Carver Company

N. E. Cor. 15th and Lehigh Ave.

PHILADELPHIA, PA.

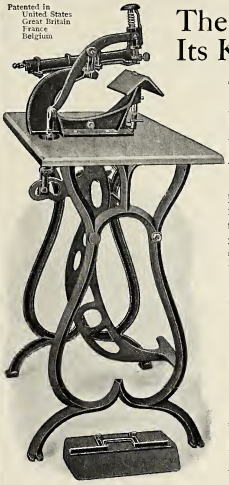
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MILLER & RICHARD, - - - - - - Toronto and Winnipeg.

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Patented in
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The Best of Its Kind

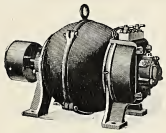
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Has served its purpose in prominent printing establishments for many years.

Uses Fine and Coarse Staples.
Binds to ¼-inch.
Has Automatic Clinching and Anti-clogging Devices.
Equipped with both Flat and Saddle-back Tables.
Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
CAMDEN, N. J.

ELECTRIC MOTORS



DO YOU

want to save expense and increase your output? If so, write for our handsome 74-page Bulletin No. 2294 on Electric Equipments for Printing Presses and Allied Machines.

SPRAGUE ELECTRIC COMPANY
527-531 West Thirty-fourth Street, NEW YORK CITY
Branch Offices in Principal Cities

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street — 111 Washington Street
BROOKLYN, N. Y.



"HOOLE" Check End-Name Printing Machine

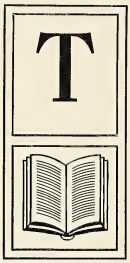
A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

You are Cordially Invited to call and inspect our newly installed modern and up-to-date Engraving and Electrotyping plant, fully equipped with all the latest improved machinery, operated under the most advantageous conditions manifested in our product which is the Best.



Experience Knowledge



THIRTY days of actual working experience with a Cross Continuous Feeder will give more genuine practical knowledge than months of theorising or guessing. . . . . .

Wherever automatic feeding may be used with profit, either on presses or folders, we are anxious to make a demonstration, with the burden of proof upon us. Let us work with you. . . . . .

DEXTER FOLDER COMPANY

Sales Offices: New York Chicago Boston San Francisco

Southern Agents: Dodson Printers' Supply Company, Atlanta, Georgia

ESTABLISHED 1830

To the Trade: We beg to announce a new

Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

First to use Micrometer in Knife work (1890).
First to absolutely refuse to join the Trust (1893).
First to use special steels for paper work (1894).
First to use a special package (1901).
First to print and sell by a "printed in figures" Price-list (1904).
First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

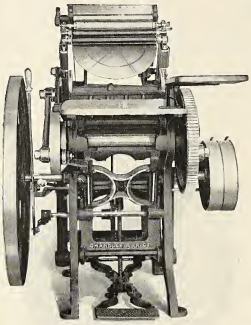
Loring Coes & Co. INC.

DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

Over 35,000 Chandler & Price Gordons Sold



This is remarkable, but listen: Of the more than 35,000 Presses sold and delivered by this Company, not one has ever been returned to the factory as defective in material or workmanship.

We have sold more than 22,000 Presses since the beginning of this century — less than nine years.

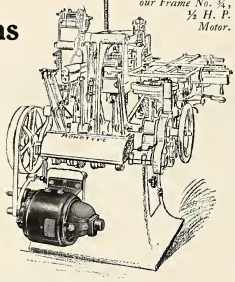
As printers' requirements become more exacting, Chandler & Price Presses become more in demand. As economy becomes more necessary, the sales of Chandler & Price Presses increase; as the necessity to get work out quickly increases, the popularity of Chandler & Price Presses increases.

No radical changes in essential principles have been made in the Chandler & Price Jobber, but a refinement in manufacturing has gone on with development in manufacturing processes.

The CHANDLER & PRICE COMPANY

Makers — CLEVELAND, OHIO — U. S. A.

Power Problems



Lanston Monotype casting machine driven by our Frame No. 3¼, ½ H. P. Motor.

Our Engineering Department has solved many power problems similar to yours. It can solve yours. Write us for free advice. Our policy of specialization has made the : :

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/50 to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops on hand all the time at our factory and at the branch offices ready for immediate shipment. Write us your needs. If we haven't the right motor in stock we will make it for you.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Avenue, Springfield, Ohio.

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Says the

Mergenthaler Linotype Co.

Is the

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Write any office of the Mergenthaler Linotype Co.

or Manufacturers

Universal Automatic Type-Casting Machine Co.

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WE PRAISE THE QUALITY OF OUR

AMBITION BLACK

because our customers praise it. They who use it can testify as expert witnesses. The Printer who is in the market for a SOLID, pure lustre BLACK, will not find a duplicate in quality at

40 CENTS PER POUND

We ask forty cents, not as a bait, but to demonstrate our ability to serve you with a genuine grade—an Ink of uniform quality, and at a trial price within your reach. A trial order will prove our claims. Telephone us, or write for specimen work. It's to your interest to know more about it.

NEW YORK PHILADELPHIA **THE JAENECKE PRINTING INK CO.** ST. LOUIS

Main Office and Works—NEWARK, N. J. **CHICAGO OFFICE—351 Dearborn Street**



Don't Get Mad and Kick the Cat

LEARN TO MAKE YOUR OWN PLATES

Our plan is simple, easy to learn, quick and inexpensive. CHALK PLATES are now being used by the small and large newspaper plants. Why not illustrate your paper with CHALK PLATES?

Our outfits (two sizes) can be used for ordinary Stereotyping and Rubber-Stamp making, as well as Chalk-Plate work. If you now have a Stereotyping outfit, $2 will place you in position to use our CHALK CUT system.

Let us tell you full particulars. Get our prices, terms, etc.

HOKE ENGRAVING PLATE CO.

62-64 Ludgate Hill, LONDON, E. C., ENG. — ST. LOUIS, MO.

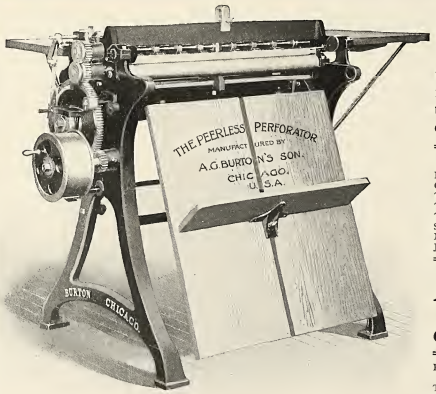
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Electrotypes
Nickeltypes
AND
Stereotypes

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CHICAGO, ILLINOIS

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THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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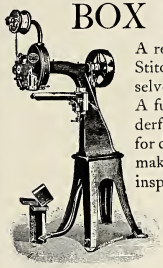
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A revelation in Box Wire Stitchers. None but themselves can be their parallel. A full line of these wonderful stitchers now ready for delivery. All paper box makers specially invited to inspect them. ¶ We are headquarters for all sizes of stitching wire of the best quality by the case or ton.

Printed matter on application

The J. L. Morrison Co.

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CHICAGO LONDON TORONTO LEIPZIG, GERMANY

Commercial Advertising

can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Have you seen the latest absorbing novelty? The most exquisite pattern, "Directoire" Blotting.

THE ALBEMARLE PAPER MANUFACTURING CO.

Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & CO., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.

Inks that are used in every country where printing is done.

Kast & Ehinger

Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

OF EVERY DESCRIPTION

DRY COLORS, VARNISHES, etc.

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
355-7-9 S. Clark Street
Poole Bros. Building

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

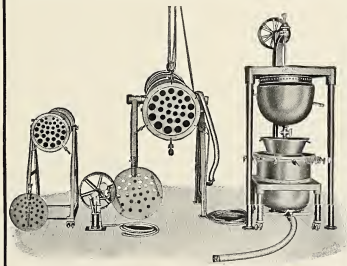
Originators of Solvine

Bi-Tones that work clean to the last sheet

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND

Our Ad. in the May numbers of the Printing Monthlies read as follows:

"The really Progressive Printer in considering the purchase of a new cylinder press sums it up thus wise: I need a press that's always there; that gives quick results for the time spent in making ready; that's handy to work around; that's dependable in every way; whose use will show at the end of the year a balance on the right side of the ledger—and he buys a WHITLOCK. Isn't it time for you to get in line?"

Soon after this appeared we received the following letter:

AMERICAN PUBLISHING CO.
FINE PRINTING
14-18 EAST MITCHELL STREET

Atlanta, Ga., May 10, 1909.

The Whitlock Printing Press Mfg. Co.:

***Gentlemen,*—Truth is mighty and it's mighty scarce. We note that you are adding to the stock of truth by stating, in the trade papers, that the Whitlock Press is a profit-producer. We know this statement to be true, because our Whitlock delivers the goods. We commend you for the veracity displayed in your advertisement.**

Yours truly, AMERICAN PUBLISHING CO.
(Signed) FRANK J. COHEN, Manager.

We beg to thank Mr. Cohen for his kindly commendation, and publish his letter not so much from a spirit of vanity and self praise as from a desire to show the printing fraternity the way to help fatten their much-too-lean business profits.

Buy a Whitlock

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

AUSTRALASIAN AGENTS
PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

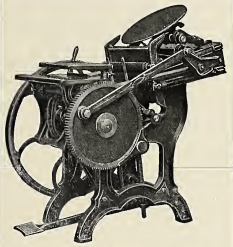
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

When You Buy a Press or Cutter

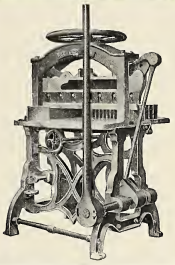
don't stop to ponder over the price, but find out the qualities first.
It's the value you get that makes the price satisfactory.



PEERLESS JOB PRINTING PRESS
SIX SIZES

OUR ILLUSTRATED BOOKLET
tells an interesting story of how these machines are made and what they will do. Ask for it.

For Sale by the Principal Dealers in the United States.



PEERLESS-GEM LEVER PAPER CUTTER
FOUR SIZES

PEERLESS PRINTING PRESS CO.

The Cranston Works, 70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.

Electrotypes & Nickeltypes

represent but a small fraction of the sum involved in any job of which they are a part, yet a great deal depends upon their quality. You want plates that print as well as the patterns, made by a process that will not injure the originals, delivered to you ready for the press without "tinkering."

Our plates are the results of good material, made by men who know how, under the supervision of a member of our firm anxious to preserve our reputation for quality.

Acme Electrotype Co.

341-351 Dearborn St., Chicago

Reducol Compound

Enables you to make ink work under different climatic conditions and temperatures; prevents picking and assists in rendering slip-sheeting practically unnecessary.

Transparent Paste Body Dryer

Enables you to back up printed sheets immediately.

Electrical Destroyer

Annihilates Electricity in Paper.

Magic Type and Roller Wash

Will remove any dried-up ink from rollers and forms when no benzine or turpentine will touch it.

Richter's Superior Metal Cleaner

Will clean and flux Linotype, Monotype, Stereotype and Electrotype Metals.

MANUFACTURED BY

INDIANA CHEMICAL COMPANY

INDIANAPOLIS, IND.



One has a feeling of pleasure intermingled with satisfaction when handling a job done on

Old Stratford Book Paper

It is an absolutely all-rag book paper; soft and flexible, exactly alike on both sides. Delightful to feel and handle, a beautiful and distinctive texture with printing surfaces that give the results wanted.

It is a paper made up to publisher's requirements; it helps him build beautiful and permanent books. It helps the job printer to produce jobs he likes to put in his show-case, for they bring business to him as well as his customers.

White; Rough Antique, Smooth Antique, Medium Plate and High Plate finishes; Wove and Laid, 80 lbs., 25 x 38. Rough Antique, Wove and Laid, 60 lbs.; Toned, Smooth Antique, Laid, 80 lbs., Deckle Edge.

Shown in the "STRATHMORE QUALITY" Book. Even if you don't want such a paper now, it will do you good to look at the samples just to see what a fine paper is.

The "STRATHMORE QUALITY" Book is for responsible employing printers and large advertisers. You ought to have one.

MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills

MITTINEAGUE, MASSACHUSETTS, U. S. A.

THE VERTICAL STROKE ATTACHMENT

possible on the New OSWEGO and BROWN & CARVER Cutters permits the Cutting of Tab and Index Cards, special shapes, and also the Pinking of Cloth Samples, etc., for a wide range of work within the capacity of the machine.

Another new feature on OSWEGO-MADE Cutters is the new fixed Back Gauge Attachment, which permits the accurate duplicating of any widths at any time, such as loose-leaf ledger or card-index work.

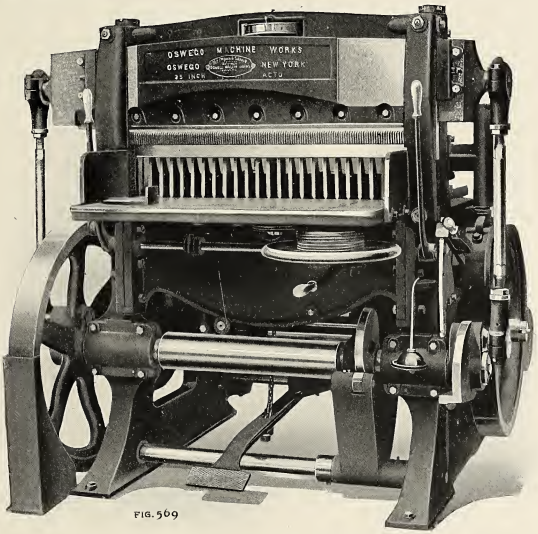


FIG. 569

There is a nominal charge only for these machines, built to order with the vertical stroke in addition to the regular shear stroke, and the extra value of having practically a universal cutting machine commends itself to users of the latest OSWEGO and BROWN & CARVER Cutters.

Full description with illustrations will be supplied with pleasure on request.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

The only factory making Cutting Machines exclusively. The only factory making a complete line of Cutting Machines. NINETY sizes and styles from the little 300-lb. 16-inch OSWEGO Bench Cutter up to the largest 9-ton 84-inch BROWN & CARVER Automatic Clamp Cutter are generally in stock for instant shipment.

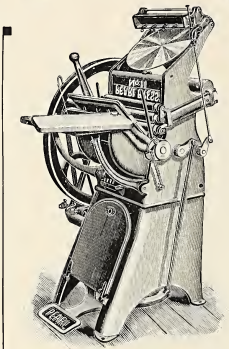
MAIN OFFICE AND WORKS

OSWEGO . . . NEW YORK

NEW YORK BRANCH, 150 Nassau Street
W. S. TIMMIS, MANAGER
Showrooms, 203 Wooster Street

CHICAGO BRANCH, 347 Dearborn Street
J. M. IVES, MANAGER

6 Strong Points of the Pearl Press



No. 11—7x11 Pearl Press

SPEED—Unlimited. Feed easily at 3,000 per hour. This speed can be considerably exceeded on short runs.

STRENGTH—Amply strong for all classes of commercial work to the capacity of its chase.

EASY OF OPERATION—Being perfectly balanced and free from superfluous iron the Pearl requires the minimum of power for operation. A boy can "kick" it all day without fatigue.

DURABILITY—Will last a lifetime. There can be no lost motion to cause bad register or slurring.

NOISELESS—Even at the highest speeds it is free from noise or jar.

COST—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press because of its small first cost, great producing capacity and immunity from breakages.

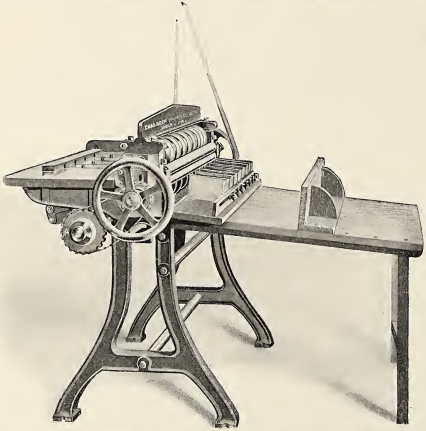
The average annual cost of repairs on the Pearl is 21 cents.

It is made in several sizes. Send for booklet and ask about our free trial proposition.

GOLDING MFG. CO. : : : Franklin, Mass.

For Sale by All Principal Printers' Supply Dealers

ROTARY CARD CUTTERS



For cutting high-grade cards in quantities at a minimum cost.

Index Cards
Record Cards
Visiting Cards
Business Cards

Cut so uniform that a pack of cards has the appearance of a solid block. The product from each set of knives collated by adjustable receiving boxes.

Machines from 36 to 144 inches wide.

For cutting small lots of cards, we build Hand Shears and Card Choppers specially designed for accurate work.

Chas. Beck Paper Company, *Limited*

PHILADELPHIA, PENNSYLVANIA

FALCON

WE have to announce to the trade that the AMERICAN FALCON PRINTING PRESS COMPANY have sold out their business to the AUTO FALCON & WAITE DIE PRESS COMPANY, *Limited.*

The Head Office of the Company in the United States is established in the Rand-McNally Building, 160 Adams Street, Chicago, where all communications should be addressed. The AUTO FALCON & WAITE DIE PRESS COMPANY, *Limited*, will collect all trade accounts and pay all trade liabilities of the American Falcon Printing Press Company.

Waite Die Presses and Automatic and Express Falcons Can Be Seen Running in Our Show-rooms.

WAITE

HAMILTON'S MODERNIZED PRINTING-OFFICE FURNITURE

ITS RECORD AS AN ECONOMIZER

The name Butterick is a household term throughout America. If our printer friends do not know about this concern, let them ask their wives.

This immense establishment is devoted exclusively to doing their own work of printing patterns and pattern magazines, including the *Delineator*, *Designer*, *New Era*, etc. The immense composing-room contains nearly 12,000 feet of floor space, and is filled with Hamilton's Modernized Printing-office Furniture throughout.

More than 60 Cabinets of the Masterman type are arranged in a single group, all equipped with foot-rails. There are modern Stone Frames and Letter-board Cabinets, and many other pieces of economical Composing-room Furniture.

Here is what the Butterick Co. says about the results obtained by installing this new equipment:

New York, June 23, 1908.

THE HAMILTON MFG. CO.:

Gentlemen,--The sixty Cabinet Frames that we bought from you some time ago have given us full satisfaction. We believe that there has been a saving in space to us of about 25 per cent over the old frames which we discarded at the time of putting in your frames.

The Cabinets look almost as good as they did when first installed. We can say the same about the Imposing Stones and other Furniture that we have bought from you from time to time.

Should we be in the market for anything in your line in the future, you may be sure that we will call on you.

Yours. *THE BUTTERICK PUB. CO., Ltd.*
Per H. Horton.



There is nothing unusual in the results obtained in the Butterick establishment. As good or better results can be obtained in any composing-room not equipped with modern furniture.

We can show how to do MORE business in SMALLER quarters. And it isn't space alone that can be saved. With modern, compact furniture, the equipment *is at the workman's hand.* Interference between workmen does not occur. Millions of useless steps are avoided in the course of a year. Lost motion means lost profits. Why not save 10 to 25 per cent of your labor cost by installing modernized furniture in your composing-room? You will be repaid the entire cost of installment in less than one year.

If you are interested in this very large question of printing-office economy, fill out the coupon on this page and let our representative show you what can be done with your office. Remember it is *up to us* to *show* you.

THE COUPON can be sent to us or to any dealer handling Hamilton Wood Goods.

SEND FOR A COPY OF "COMPOSING-ROOM ECONOMY." It will show you what has been accomplished in thirty other representative offices.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would re-arrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy?" .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



The WORONOCO BOOKS show, among many other interesting things, how well adapted FAIRFIELD COVER is for a great variety of purposes, and others are suggested.

FAIRFIELD COVER is not an ordinary stock, no more than the WORONOCO BOOKS are ordinary books. The Fairfield finish is enough in itself to make the paper distinctive; besides, it is a finish you don't get tired of; the more you see and use it the better you like it. It is the same way with the line as a whole. One reason is, because it can be used in so many different ways.

The WORONOCO BOOKS are to be distributed by express from the mill only, and to get a set you have to be on our list. If you are a responsible employing printer, publisher, independent designer or advertising agent and want to keep up with the procession, you better write to find out if you are on the list. We have received letters from a number of good people whom we did not know were in existence.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

To Printers of Fine Business Stationery

If you want to secure new customers who *appreciate* fine printing and use *quantities* of it, we can help you.

Here is an advertisement, running in current magazines read by important business men, that is bringing us hundreds of requests for the Portfolio illustrated.

These requests come from purchasing agents and heads of large businesses because they *appreciate* fine stationery, because they *want* it, because they use *quantities* of it, and *must* have it at a usable price.

Read the advertisement *yourself* and see what *you* think of it.



To Business Men

If your business requires the writing of *quantities* of *important* letters—letters that must *look* their importance—*you need*

Impressive Stationery at a Usable Price

So write at once for this *free* Portfolio of handsome Specimen Letterheads on Construction Bond. Then you will know *how* to secure the *necessary impressiveness* in your stationery at a price that makes it usable in *quantities*.

Construction Bond is sold *direct* to responsible printers and lithographers, *never* thru jobbers, and *only* in amounts of 500 pounds or more. *That's* the way we hold down the price and give you the *best value* for your money. Send for the Portfolio and names of printers and lithographers who supply Construction Bond. The Portfolio is *free* if you use your *business* letterhead and write *today*.

W. E. WROE & CO.
313 Michigan Boulevard, Chicago

There is nothing there to interest the man who wants *cheap* letterheads. But the information offered is *vitally important* to the *large* consumers of stationery. *That's* why *they* write to us.

We refer every one of them to a near-by printer who *can* supply the "*best value*" in business stationery *because* he supplies Construction Bond. *You* can if you *want* to.

If you want to secure new customers who *appreciate* fine printing and use *quantities* of it, if you want to have a *reputation* for giving your customers their *money's worth*, write us for our plan of selling bond and writing papers *direct* to you in case lots. *Write right now.*

W. E. Wroe & Co., *313 Michigan Boulevard, Chicago*

A Printer's Type

What a wonderful thing is a printer's type! Assembled with other letters into words and sentences, it brings to us through centuries long past, the vital thoughts from the mind of genius. It brings from lips long crumbled into dust the stirring call to duty, the message of hope, of charity, of love and of forgiveness. As life goes on the power of the letter grows. Vast machines take it with its fellows, marshaling into ranks and lines, and its impress is whirled to vast distances — awakening and making true the hopes and dreams of men. We who place the letters day by day will pass, and they will fix our memory according as we are worthy or unworthy. This little leaden particle is the recorder of the world. It is the herald of the world to come.

A. H. McQuilkin

FJT

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
120 Sherman street, Chicago.

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THE INLAND PRINTER

VOL. XLIII. No. 4 JULY 1909

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 4. **JULY, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.35 per year. Canada, $3.60 per year.

THE ELEMENTS THAT GIVE PERMANENT VALUE TO PRINTING, AS EXEMPLIFIED IN THE TYPOGRAPHIC STUDIES OF BRUCE ROGERS.

BY HENRY LEWIS BULLEN.

THE contemporary typographer, taken generally, is a most excellent mechanic; his better work, indeed, is glittering — too much so. So far as glitter is concerned he is the too-willing victim, it is fair to say, of his paper and his pictures. Acknowledging his superior craft and apparatus, we, nevertheless, find only ephemeral satisfaction in his work. We turn to periods of less expert printer-mechanics, using the crudest of apparatus, for printed works to live with, and year by year, if we grow in understanding, our appreciation of these *younger* printers of earlier times increases. There are deeper things in typography than sharp impressions, hard packing, perfect miters, glossy paper and accurate register; these are good and necessary, but soulless. The essential elements of permanent value in printing are clarity, color and proportion, qualities so subtle that few divine them, and none without study; hence the rarity of masterworks in any one period.

The contemporary typographer is more skilful than his predecessors, but his studies are narrowed to products of the immediate year. We realize that most of our readers are, perforce, more interested in commercial printing than in any other kind, nevertheless he errs who models his work solely after the fashion of the hour. Within fifteen years typography has improved greatly. No matter how modern a printer may be, he will repudiate *all* the larger commercial printing of the period preceding 1895, once so well esteemed. What or who caused us to discover its puerility? One William Morris, with a head full of poetry and hands full of craftsmanship, fell in love with printing. Unapprenticed, self-tutored, he began to print. He went back four centuries for masters. He restored beauty to typography, and proved himself the heir of many of the early masters in typography. Accepting a patrimony common to all students, he added to the perpetual estate of things beautiful. He printed a few books, but these actually revolutionized the every-day *commercial* printing of the world. It is in a measure creditable to us that his followers are counted by thousands in America, though most of them are ignorant of Morris and his work. More specifically Morris' work discovered a small but increasing army of lovers of good printing of every sort, though it remained for Joseph Warren Phinney to demonstrate the adaptability of Morris' typography to commercial or job printing, and to extend the usefulness of Morris' fonts and material. Morris' work is by no means faultless. In so far as Morris' printing is merely imitated its influence will diminish. In so far as the work Morris did induces typographers to apply to the same classical sources of inspiration that Morris found, the influence of Morris' work will increase. Already in a few instances Morris' printing has been surpassed.



BRUCE ROGERS' MARK.

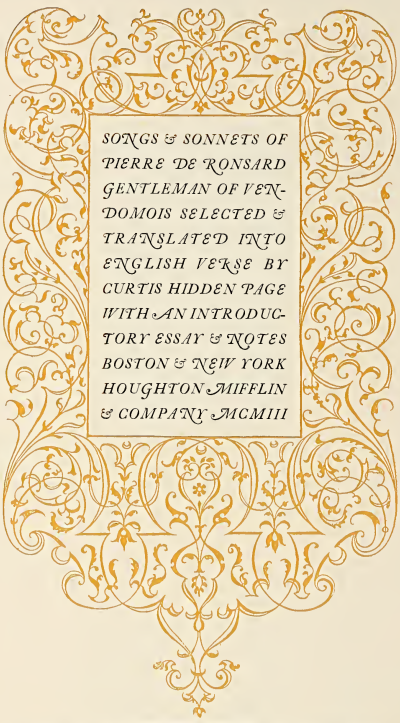
The moral of our discourse may as well be stated here. It is addressed particularly to the young aspiring printers. There is, as the Inland

Printer Technical School, and admirable schools in Boston and Indianapolis, and the I. T. U. Course of Instruction in Printing have amply proven, an increasing number of those who desire to study the subtle qualities of printing, as well as to excel mechanically. To them we recommend the study of the printing of the accepted early masters.

The first printers were successors of two perfected arts used in making books, lettering and illuminating; and their work was based on a sure foundation when they followed the masters of those arts. As time went on the printers entered on new paths, as they found themselves able to make and use smaller characters, and in those new paths many of them were influenced by the contemporaneous great revival of all the arts known as the Renaissance, a revival brought about in great measure by the interchange of ideas and of aspirations made possible by the introduction of printing.

Typographic students may learn much, we believe, from a relation of the methods of Bruce Rogers, a printer whose fame is established permanently, we have no doubt, among lovers of classical printing.

Bruce Rogers was born in Lafayette, Indiana, in 1870. With no unusual advantages, but with a strong predilection for literature and drawing, he entered Purdue University in that city and took the art course. Among his classmates and friends in the university were John T. McCutcheon, George Ade and Booth Tarkington, who have attained international reputations. After graduating he was employed on line illustrations by the Indianapolis *News*, most of it on chalk-plates. This work was followed by service in the general offices of a railroad in southern Kansas, where he stayed long enough to acquire a useful knowledge of business methods. Inclination deciding, he went back to Indianapolis in the employ of the Indiana Engraving Company, doing line and brush work and retouching. In Indianapolis he collaborated with J. M. Bowles in the designing and production of their first book, a *catalogue raisonné* of the Walters' collection in Baltimore. In 1895 he went East under engagement with L. Prang & Co., then prominent in chromolithography, and in 1896 was employed by Houghton-Mifflin Company, Riverside Press, Cambridge, to determine or design the typographic style of the advertisements and, later, of the books published by that company.



BRUCE ROGERS TITLE-PAGE.
On opposite page are the models of the years 1555 and 1574, used for this title.

The work of Bruce Rogers at the Riverside Press sustained the high standard of bookmaking already established there. In 1900 he was enabled by the liberal enterprise of the Houghton-Mifflin Company to commence a series of carefully printed books in limited editions under the name of Riverside Press editions. Forty-seven works have been issued, most of which are now rare and sought by book collectors.

We have observed that some young printers are

deterred from serious study by an assumption that they do not possess the ability necessary to enter the sparsely tenanted higher walks of typography. This is a serious error, for success in printing is usually the result of patient application and experi-



Model of A. D. 1555, for the border of the Ronsard title, shown on opposite page.

ment rather than of uncommon brilliancy. The first requisite, of course, is the preliminary education, literary and artistic, which enables one to discriminate in a degree between the true and the meretricious in design, color and proportion. This may be self-acquired, or obtained in the numerous

A LA REINE MERE.
AV ROE DE POLONE.
A MONSEIN€R DUK D'ALANSON.
A MONSEIN€R LE GRAND PRIEVR.
A MONSEIN€R DE NEVERS.
& AVTRES.

Model of 1574 for the types of the Ronsard title, shown on opposite page.

evening art courses which develop those artistic perceptions which are rather latent than lacking in most of us.

We accept Bruce Rogers as a master, else it would profit us nothing to examine his works; but he himself only claims to be a student, and regards all his work so far as studies toward his ideals. It is this patient progressiveness, we think, that distinguishes him, and this quality may be used by all of us. If any of Mr. Rogers' qualities are heaven-born, it is his unerring good taste; but nevertheless, he tests his work step by step and rejects the unsatisfactory until he is certain that the accepted is good; here again we can all follow him, though few may attain the same degree of mastership.

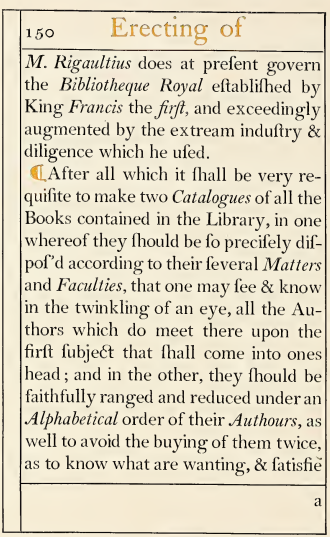
We require to learn how to study. Looked at from the outside the problem may seem vast and confused; as we enter, all gradually becomes comprehensible, and we advance according to the measure of our abilities and earnestness. No one, therefore, should be deterred by perplexities more imaginary than real. To will to do is more than half the work.

Let us now follow Mr. Rogers, so far as we understand his method. He is guided as to format by the relative literary importance of the subject:* for the forever-influencing "Montaigne," a folio, with specially designed large, dignified types, beautifully proportioned; for "Paul et Virginie," a small quarto, reviving the style of the Didots, predominating in the early nineteenth century, using what we call the Modern Roman, a style never since so charming as in its beginnings; for the "Songs and Sonnets of Aldrich," a slender, dainty 16mo. As closely as may be, the style of the typography of each work is contemporaneous with its original printing or with the period to which it relates; consequently, the styles are as various as the works. A defect of many private presses is the monotonous repetition of types and format, combined with lack of literary value and freshness in the subjects chosen.

When the typographic style requires the use of decorations or the subject demands illustration, these are modeled after the best suitable work of the chosen period. The designs are not original, but they are not copies. The method may be explained by a comparison of the title-page of "Songs and Sonnets of Pierre de Ronsard" (on the opposite page) with the models for the border and the types shown on this page. Observe that while the proportions of the border made in 1555 are changed and the lines cleared up to overcome the defects of poor printing in the original, the

*Apart from the typographical beauties of this series, the works selected have great literary interest, several appearing in English for the first time. They also cover all periods. A few titles, with dates, will suffice to indicate the enticing nature of the contents of the Riverside Press editions: "Sonnets and Madrigals of Michelangelo" (1475-1564), "Of Friendship," by Thoreau (1817-1852), "The Last Fight of the Revenge at Sea," by Sir Walter Raleigh (1552-1588), "Montaigne's Essays," in three volumes (1533-1592), "Instructions Concerning Erecting a Library," by Gabriel Naudé (1627), "Compensation," by Emerson (1803-1882), "Documents Relating to the Purchase and Exploration of Louisiana" (1804), "Life of Dante," by Boccaccio (1313-1375), "Sailors' Narratives of Voyages Along the New England Coast" (1524-1624), "The Life and Works of Geofroy Tory, Printer" (1480-1550).

detail is faithfully but not slavishly followed. Nothing valuable in the original is lost, while something is gained in the interpretation, and this gain is the progressive step — the kind of origi-


150 Erecting of

M. Rigaultius does at prefent govern the *Bibliotheque Royal* eſtabliſhed by King *Francis* the *firſt*, and exceedingly augmented by the extream induſtry & diligence which he uſed.

¶ After all which it ſhall be very requiſite to make two *Catalogues* of all the Books contained in the Library, in one whereof they ſhould be ſo precifely diſpoſ'd according to their ſeveral *Matters* and *Faculties*, that one may ſee & know in the twinkling of an eye, all the Authors which do meet there upon the firſt ſubject that ſhall come into ones head; and in the other, they ſhould be faithfully ranged and reduced under an *Alphabetical* order of their *Authours*, as well to avoid the buying of them twice, as to know what are wanting, & ſatisfie

a

Example of the Brimmer font, a page from "Instructions Concerning Erecting a Library," printed by Bruce Rogers, in 1903.

nality that carries forward all arts, for art is an ancient, forever developing.

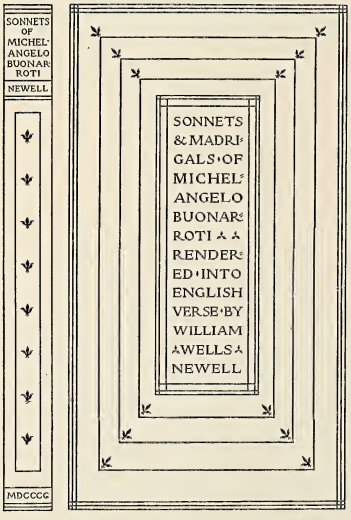
Mr. Rogers does his own drawing. When it is necessary to reproduce without change, each decorative piece is traced over the original so that the intent of the first artist may be printed without photographic reproduction of all the defects caused by inferior presswork of the original printer.

The model for the type part of the Ronsard title is a title-page, without decoration, of the year 1574, a part of which is reproduced roughly on the preceding page. The types used are Caslon Old-style Italics, with a few swash letters specially cut and cast for Mr. Rogers.

Throughout all the Rogers work the same method is followed. It is simple; it is the true method; we can all follow it, and, if we do, proceeding slowly and studiously, we can not fail to improve our work, in proportion with our abilities.

The early printers are our best models, simply because they based their work on good models. They possessed no mental advantages that the averagely educated young printers of this period do not have; they had numerous obstacles with which to contend that do not exist to-day. The wonder is that with all the wealth of ideas and examples they bequeathed to all succeeding times, we do not greatly excel them. The young student may ask, "Where may these examples be found?" The originals may be seen in the great libraries, but the better examples are reproduced in many volumes. If any interest is expressed in this article, we will print a list of works containing examples useful to conscientious students.

The composition on the Riverside Press editions is, of course, by hand entirely. Mr. Rogers has his own small printing-office at the rear of the great printing-factory of Houghton-Mifflin Company, on the banks of the Charles river. Some of the books are printed on hand presses on dampened paper in the good old style which sufficed for three and a half centuries, during which the masterpieces of typography were produced, teaching

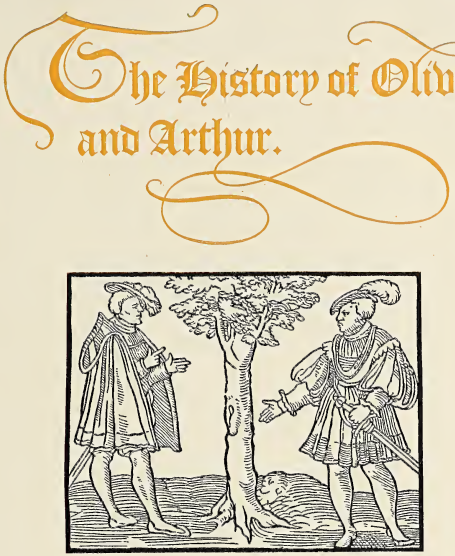


Cover-design by Bruce Rogers, slightly reduced. The original in gold leaf on cloth. The back the same, with publisher's device in place of lettering. This was the first of the Riverside Press editions.

us, let us repeat, that it is the man and not the apparatus that vitalizes these cold types. In no other art do details affect the whole design so much as in printing. To print works that will live, every line must be scanned and perfected. We may be sure that nothing is hurried in this quiet little hand shop, overshadowed by the factory noisy with machines and motors and processes producing so much that will mainly be forgotten when Riverside Press Editions are passing from one life-ownership to another, cherished inmates of the library. This wonderful, necessary machinery: it has its limitations; it covers a vast widening field, but its work can not satisfy as does that of deft hands guided by studious heads.

Bruce Rogers has mainly used the types and materials at hand in the Cambridge plant. He can draw, and he can and does use the graver to advantage. He experiments in inks (as the early printers had to) to obtain permanent blacks and correct colors suitable to the papers. Handmade papers are not made in America, but ancient houses in Holland, France and England continue to supply as much as is needed. A glance at the title-page of "The History of Oliver and Arthur" shows how easily decorative features that are based on the work of early German printers have been added to types in everyday use. The picture is etched in zinc, and the woodcut effect is preserved by not reducing the drawing. There may be a field for illustrators who will cultivate a line that will overcome the objectionable sharpness of the line etching when reduced according to custom. The cover of the first book of this series, "Sonnets and Madrigals of Michelangelo," shown on preceding page, is another illustration of the effective use of simple lines and lettering producible easily in a printing-office of average equipment. The young printer will do well to learn to draw in simple, correct fashion, or architecturally. Instruction is needed even to draw a straight line correctly. The examples just referred to illustrate the value of this easily acquired accomplishment.

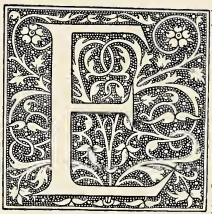
The Brimmer, shown on the opposite page, was the first font identified with the Riverside



A BRUCE ROGERS TITLE-PAGE.

The work is a quarto; size of page, 10½ by 7½ inches; printed in the black-letter style of the sixteenth century, in black and red, on hand-made paper, with types known commercially as the Cloister Black series. The reproduction is full size, but necessarily inferior to the original, through curtailment of margins and differences in paper and color.

CAII PLYNII SECUNDI NATURALIS HISTORIAE LIBER XIIII. IN QUO FRUCTIFERAE ARBORES TRADUNTUR. PROOEMIUM.



XTERNAE ARBORES INDOCILesque nasci alibi quam ubi cœpere: & quæ in alienas non commeant terras: hactenus fere sunt. Licetque jam de communibus loqui: quarum omnium peculiaris parens videri potest italia. Noscentes tantum meminerint naturas earum a nobis interim dici: non culturas. Quanquam & colendi maxima in natura portio est. Illud satis mirari non queo: interisse quarundam memoriam: atque etiam nominum quæ autores prodidere: notitiam. Quis enim non communicato orbe terrarum majestate romani imperii profecisse vitam putet commercio rerum? Ac societate festæ pacis? omniaque: etiam quæ occulta ante fuerant: in promiscuo usu facta? At hercule non reperiuntur qui norint multa ab antiquis prodita: tanto priscorum

MONTAIGNE TYPES, DESIGNED BY BRUCE ROGERS.

First used in "Montaigne's Essays," printed in three volumes during 1902-1904. This font is modeled after the famous Roman of Nicolas Jenson, 1470. The initial is a reproduction from a series designed by Geofroy Tory, in 1526. The initial commencing this article is also a Geofroy Tory initial.

Press Editions. It was in fact rescued from the melting-pot, a font from a source unremembered, about to be discarded, which was examined letter by letter, until a small font was saved that would print well on damp paper. Mr. Phinney later recut both roman and italic with sympathetic fidelity for Mr. Rogers' use. As its admirable qualities were developed it seemed advisable to give it a name, hence Brimmer, a name not found in type-specimen books. From time to time little things have also been cut and cast—types and ornaments.

In 1901 the punches for the Montaigne types, shown on this page, were cut under the direction of Bruce Rogers. Taken from the same source as Morris' Golden types (known commercially as Jenson Old Style), the Montaigne is superior, and is more closely modeled on the famous roman of Jenson. Montaigne types have one oddity, the smallness of the dot of the i. It bothers us by its seeming indecision. In this, however, Mr. Rogers closely follows Jenson.

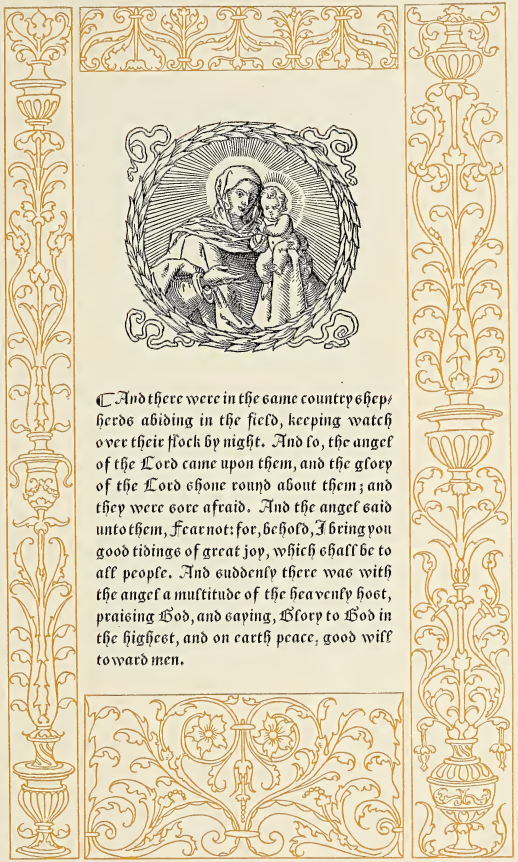
For "Parlement of Foules" (Chaucer, 1340-1400), published in 1904, a recut of an ancient French black letter was found. This was used again with fine effect in 1906, in a handsome folio, "The Song of Roland," a French poem of the eleventh century. We show this letter on the next page in the "Christmas Greeting," printed for the late Prof. Charles Eliot Norton by Mr. Rogers.

For "The Life and Works of Geofroy Tory, Printer" (1480-1550), just published, a work that should be in the library of every printer who can afford the price, a font was improvised rather ingeniously from caps of twelve-point and lower-case of fourteen-point Caslon Old Style. As this book is of special historic interest to printers we will defer consideration of it and its types to another time.

This review of the work of Bruce Rogers, it will be observed, is from a practical rather than a *dilletante* viewpoint. The workmanship of these books is almost flawless. On the mechanical side

each work is a model. With pleasure we note the adherance to well-established rules and the almost total absence of oddities, especially when we reflect on the more queer than quaint productions of certain much-advertised private presses, in which a few fantastic "stunts" are made to cover too much villainously bad workmanship. All really good typography is conservative. The printer is to be praised for what we observe he refrains from doing, almost as much as for what he does. The temptation toward over-elaboration is persistent.

It is impossible within our space to give an adequate conception of the beauties of the Riverside Press editions. Reduced facsimiles mislead, hence we can not exhibit any specimens of the larger volumes. Perforce, our examples, being actual size, must be from the smaller books, and even these are divested of their proper margins, papers and colors. Yet examples of these forty-seven works, together with smaller printing of Bruce Rogers, would be highly instructive. We venture the suggestion that selections from all might be printed and arranged in perhaps portfolio form and sold at a moderate price, so that students of typography everywhere might study them. The careful study of such a collection would surely improve the every-day work of the student, elevate his taste and cause him to shun the mean and meaningless in typography. The Inland Printer would gladly aid in selling such a publication. Without examples before the reader it is tiresome to dilate on typographical points; with examples before the reader little need be said. Perhaps the most beautiful book in the collection is "The Song of Roland," an ample folio, 11½ by 17½ inches, printed with black letter, decidedly fresh to the eye, and, like the epic itself, of ancient



"A Christmas Greeting," printed by Bruce Rogers, in 1904. Original on heavy hand-made deckle paper, 9 by 5½ inches, four pages. Decorations adapted by Mr. Rogers. The same types are used in "The Song of Roland" — an ancient French black letter.



"Music Program," printed by Bruce Rogers, in 1908, with materials previously used in his books. The long S in "Music" is an f with cross-strokes off.

French origin. This book is in four colors, and strikingly illuminated by hand. The illustrations are copied in color as well as design from medallions in the thirteenth-century stained-glass window of Charlemagne in the Cathedral of Chartres, which actually depicts the medieval story of Roland. Mr. Rogers visited Chartres to make sketches and color notes. The book was printed on hand presses. The colors (except black) of each form were printed at one impression, with separate inkings. The chief initial is in gold leaf. One who would fail to love this book might better be a bricklayer than a printer.

The bindings are charmingly appropriate to the subjects and typographic styles. The margins, whether broad or narrow, are always well proportioned. Mr. Rogers' taste and judgment seem to be well-nigh infallible. In short, we doubt if from any one press so many books as beautiful as these have ever before been issued.

"But, what have I to do with books?" we hear the job-printer say. We have said that Morris' books revolutionized our commercial typography. Display composition of the present time is in the main coherent, where, before Morris' time, it was made up of disconnected lines. Tawdry ornamental types were used in all kinds of work, while to-day the merely ornamental types are despised. The worthily printed book is as to a piece of jobwork as a temple is to a cottage; and where beautiful and dignified temples abound the cottages must reflect beauty and dignity. The true importance of the masterpiece is not in itself but in its influence.

Bruce Rogers is a printer of books, the higher branch of our art, but he not infrequently prints small commercial work (even cards of admission and the like), and he puts character and beauty into these just as effectively as in the larger work. We have selected as examples of the smaller work a music program and a Christmas greeting. They

PROGRAMME

I

QUARTET FOR TWO VIOLINS, VIOLA, AND VIOLONCELLO: G-MINOR, OPUS 27 GRIEG

A *Un poco Andante—Allegro molto ed agitato*
B *Romance—Andantino*
C *Intermezzo—Allegro molto marcato*
D *Finale—Lento, Presto al Saltarello*

II

PIANO SOLO

BALLADE: A-FLAT CHOPIN

MR. HEINRICH GEBHARD

III

VIOLIN SOLO

A ROMANCE, OPUS 20 LALO
B MOTO PERPETUO, OPUS 34 RIES

PROFESSOR WILLY HESS

IV

QUINTET FOR PIANO, TWO VIOLINS, VIOLA, AND VIOLONCELLO: A-MAJOR OPUS 81 DVOŘAK

A *Allegro ma non troppo*
B *Dumka—Andante con moto*
C *Scherzo—Molto vivace*
D *Finale—Allegro*

are chaste, lovely and entirely suitable and simple. But of these we particularly admire the "Program" itself, set in Caslon Old Style roman and italic. In it the more subtle qualities of typography, clarity, proportion and color, are finely illustrated. Probably, if a one-point lead was changed in it, or a thin space added or taken away from an indention it would be marred. We venture the assertion that to be able to successfully copy this simple composition, with all the materials at hand, would establish the competency of a compositor. We think it likely that a majority of compositors would fail to bring out its beauty again if casually instructed to duplicate it. When the printer is able to comprehend the beauty of this simple composition he is well on the way to love his art and excel in it. Without that love none can excel.

Finally, the young printer who has acquired a love of good literature (and that is mainly the old literature) will derive the greater pleasure in his work. Possibly the appreciation of the contents of books is essential to success in worthily printing them.

A TIMELY AND WORTHY PROJECT.

"Preventive surgery or cutting off a coupon to save a limb," is what a woman wrote when subscribing to the Museum of Safety and Sanitation. The museum is a clearing-house where "employers may go to learn how to avoid killing or maiming those who work in their shops, factories, mines, fields, railways, buildings and ships." It is also a lecture-bureau and moving-picture show that directs attention to the slaughter of men, women and children in industrial life and the best means of prevention known here and abroad.

Dr. W. H. Tolman, director of the museum, says the object of the movement is not commercial but humanitarian, and explains its principal purpose in this item:

"'Oh, hell, I don't want your safety device; it's cheaper to hire another girl than to spend any money in putting that safety device on the presses!' exclaimed an industrialist, with a large number of presses and punches to operate. The practical employer knows that it is not cheaper to maim than to protect his operatives. He is often willing to install a safety device, but does not know where to go to see one that is practical and inexpensive, because it must not be complicated, and it must not interfere with the output. At this point comes in the Museum of Safety and Sanitation, where employers may go to learn how to avoid killing or maiming."

Philip T. Dodge, of the Linotype Company, is acting president of the museum, and Charles Kirchhoff, T. Commerford Martin, Frederick R. Hutton and Richard Watson Gilder are vice-presidents. The list of charter members shows other names equally well known. There are several classes of members, and the fees range from $5 for annual to $100 for life members. The office of the museum is at 29 West Thirty-ninth street, New York city.

EVERY schoolboy and schoolgirl who has arrived at the age of reflection ought to know something about the history of the art of printing.— *Mann.*

4-4

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. VIII.— BY CHARLES E. DAWSON.*

ELECTRO-DEPOSITION.

THE rate of deposit depends upon various conditions, such as the density of the bath and temperature, but the more rapid the deposit, the more porous it will be, while the more slowly it is deposited, the denser it will be. Advantage may be taken of this fact by depositing the face of the plate very slowly, in order to obtain a hard face, and then hastening the deposit to make up the thickness required. It will take about a week, running day and night, to grow or deposit a plate of the usual thickness of good quality.

In dealing with currents of low voltage and large volume, it is of the utmost importance that all contacts are of ample area and held firmly together, as very little resistance will cut down the flow of current wonderfully. In order to obtain as broad contacts for the ends of the rods as possible, it is well to have solid copper ends brazed into them and these ends flattened so as to rest solidly on the distributing bars. The arrangement of the bars is shown in Fig. 12. The battery rods rest directly on the distributing bars, and so

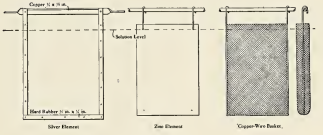


FIG. 12.

reduce the loss of current to the lowest amount. Where accumulators or storage batteries are used, the leads should be of very large area, and should be brought to the baths overhead and clamped solidly to the ends of the distributor bars. A switchboard should be arranged so that the batteries can be charged in series and discharged in parallel by the movement of the switch. The feeders should be made of hard-rolled copper and should be about two inches wide by half an inch thick.

Where the rods are coupled in series parallel, they will have to be connected with each other by means of bridge-pieces. These pieces and the ends of the rods should have corresponding holes drilled through them, through which bolts can be

* All rights reserved.

passed and held securely in place by nuts. These bolts and nuts must be made of bronze.

PRIMARY BATTERIES.

When primary batteries are to be used, the most suitable will be the kind called "Smee's," invented by the celebrated electrician of that name. This battery consists of silver elements for the positive and amalgamated zinc elements for the negative, excited in a bath of diluted sulphuric acid. It is a very simple and reliable battery and easy to keep in order. As shown in Fig. 7, the battery trough is arranged immediately at the side of the depositing trough, so that



HALF-TONE FROM JAPANESE WOOD ENGRAVING.

the battery rods may rest directly on the feeders, the positive silvers on the anode rod, B, and the negative zincs on the cathode rod, A. The best way to mount the silvers, which are thin sheets of pure silver treated with a surface deposit of platinum, is to rivet a frame of hard rubber, Fig. 12, around them and to attach by solder the top of the silver to a stout piece of copper, which being twisted through an angle of ninety degrees, at the ends forms a good broad conducting surface to rest on the anode feeder. The zinc elements are simply thick pieces of sheet zinc having a couple of holes drilled at each end, through which stout copper-wire hooks pass, which, in turn, embrace the supporting rod resting on the cathode distributor. All contacts should be examined every day and polished.

AMALGAMATION.

The zincs are amalgamated with mercury in the sink provided for that purpose, Fig. 5, by dipping them in the battery solution for a few moments and then pouring a little mercury on the surface, working this all over them by means of a stiff brush, treating both sides the same. Every day the zincs should be brushed and the rods and hooks cleaned. The plates should also be turned end for end, in order to insure an equal wasting of their substance. When they get dangerously thin, or fall to pieces, the scraps can be used up entirely by means of the wire-basket shown in the illustration, Fig. 12. They are simply collected and placed in the basket, which is hung on the rod in exactly the same manner as the zincs are. The very last atom of zinc will then be converted into useful current. It will be necessary to take out the pieces from time to time and scrub them, so as to insure good contact with the basket. As the zinc is dissolved the mercury will fall to the bottom of the battery trough and so be available for use again. When not in use the zincs should be placed upright in the mercury tank, while the silvers should be hung up on a rack. The greatest care should be exercised to avoid getting mercury on the silvers.

BATTERY TROUGH.

The battery trough should be of stoneware and provided with a faucet, so that the spent acid can be drawn off without trouble and a fresh quantity supplied without even taking out the elements. This is a convenience and saves many accidents. A stoneware trough should be kept for mixing the acid, as this sets up much heat, and fresh acid should not be put in the battery trough until quite cold.

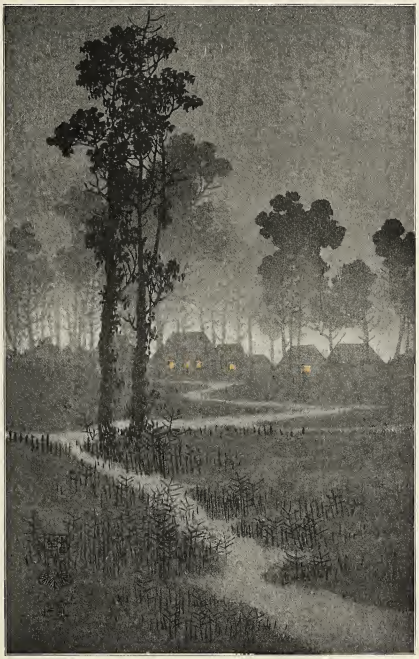
(To be continued.)

Written for The Inland Printer.

PLANNING A PRINTING OFFICE.

BY P. PENN.

PRINTERS who are about to build or to move into new premises make occasion to take more or less extended tours of inspection to glean ideas from other printers, so that they may adapt them to their own use. While this is good as far as it goes, too often an idea that works well with one printer is not suited to another, and there is nothing so barren of results as a misfit plan. Remember, reader, once a plan is determined on and the material is in place it is too late to change. When the printer returns from his tour of inspection he may have plans more or less definitely formed, and one of the causes of bad planning is the occasional obsession and fixation of one idea and irritation and resentment toward any suggested modification of it. To keep the mind open to suggestion, to take into consultation as many of the men associated in the business as employees or otherwise as possible, and, after weighing all the evidence and possibilities, determine what is to be done, is the surest way to satisfactory results.



HALF-TONE FROM JAPANESE WOOD ENGRAVING.

Every office is its own problem. In order to work the problem out, make a map of the floor plan. Take a large sheet of quadrille-ruled paper and let each of the squares represent a square foot of the floor space. Mark the places for the partitions, if any, the windows, doors, elevators, light-shaft, which can be easily done to scale established by the squares.

Next make a list of all the frames, banks, desks, platen presses, cylinder presses, etc., that are to have place on the floor. Make a careful measurement of the dimensions of each. Then take cards and cut them to the dimensions measured for each article, using the basis of the scale established by the squares of the quadrille-ruled paper. The name of each article represented by the card dummy may be written on it, or colored cards may be used, the same color for the cylinder presses, another color for the platens, another for the frames, etc. You are now in a position to play a sort of game of checkers with your various aides in your shop in laying out the plant in the most convenient way to transact your business with the least amount of unnecessary footwork. Every unnecessary step in the printing-office costs you money. So arrange your plant that the work shall proceed in one way, and go through its progressive stages in an orderly way. Good light is an asset in a printing-office. An adequate receiving and shipping room. Provision for sorting and baling all waste-paper. All things arranged in an orderly way beget order in manufacturing of printing — and "order is heaven's first law."

Written for THE INLAND PRINTER.

MECHANICAL METHOD AND COST SYSTEMS.

BY CHARLIE HAYES.

AFTER the employing printer has found out his cost of production or the average cost in his community, it is true that he has secured valuable information, but however extensive this information may become, it can never satisfy inquiry. Systems of any description are advantageous if lived up to, but they must have nutrition; they require stimulating; and the stimulant most beneficial to the cost systems recently adopted and in operation in many printing-offices throughout our country is mechanical methods. When we place "Cost Systems" and "Mechanical Methods" side by side and compare the relative strength of each, which of them do we find the most profitable factor in the production of a piece of printed matter? Cost system does not prevent men from utilizing fifteen hours on a ten-hour job, nor does it prevent a proof from going to a customer with numerous errors in it; nor does it prevent workmen from looking to one another for instructions; nor does it prevent a form going to press with errors that have to be corrected on the press, and a multitude of other illustrations too numerous to mention, all of which mechanical methods have the power of preventing.



HALF-TONE FROM JAPANESE WOOD ENGRAVING.

It is thus we see that mechanical methods are the most powerful factor of the two. Mechanical methods can live without cost system and thrive, but cost systems can not live without mechanical methods; yet, on the other hand, when sharp mechanical methods are combined with rigid system, and backed with mechanical brains, system then becomes a prime factor in the printing industry.

When we reach the mechanical departments of our modern printing establishments, and note the various processes through which a piece of printed matter has to pass on its way to completion, and take into consideration the fact that time comprises the bulk of the product on which profit and loss can be based, and there is a certainty that the allotted time estimated to complete the job was amply sufficient, yet the time consumed is greatly in excess, where does the fault lie? Which is to blame? System or mechanical methods? Some men are too willing to assume that things are going right, and spend sleepless nights in fear that something "might" be wrong; but the fellow who rather supposes that things are going "wrong" until they are proved to be "right" is the better off in the long run. That there is need for excluding the possibility of going wrong is plainly manifested. The mechanical departments produce the profit and not the business office with all of its elaborate "systems."

Written for The Inland Printer.

VALUE OF THE NEWS ELEMENT IN ADVERTISING.

BY S. ROLAND HALL.

ONE large department store calls its copy-writers "reporters." This name for the writers of advertising copy emphasizes an important truth often overlooked, that is, that a great deal of advertising should be news — business news, of course, but no less interesting and no less effective than much of the matter appearing in the so-called reading columns of newspapers and magazines.

Copy-writers are being continually urged to take lessons from the work of the good salesman. The salesman in the store is ever ready with interesting particulars of the goods he offers for sale. If it is a suit that he is trying to sell, he leaves nothing unsaid about the style, the finish, the wearing qualities that is likely to interest and impress the prospective buyer.

Catch the good salesman away from the store, with no suit to help him out with his canvass, and even then he doesn't content himself with telling an inquirer that the store "carries positively the most magnificent line of clothing ever offered in the city of Buffalo." He will intuitively find what kind of suit the inquirer has in mind and will then describe as realistically as he can what his store has that will meet the need.

Why is it so difficult for the writers of advertising copy to do the apparently simple thing of describing the interesting features in a newsy way?

Why does it seem to be the common impulse, even with men that in the store or on the road are good salesmen, to do stunts or to fly the track in their efforts at the clever things that Mr. Walt McDougal thinks are so important — whenever they begin to put their salesmanship on paper?

This will always remain one of the mysteries of advertising.



HALF-TONE FROM JAPANESE WOOD ENGRAVING.

The copy-writer will be helped if he will keep in mind that he is to play the part of a reporter as well as that of a salesman.

An acquaintance of mine some time ago got an ice-cream concern interested in better advertising. The proprietor had been advertising his cream as "the best in town." Moses, if he made ice-cream, probably made the same claim. The claim was entirely devoid of news value and impressiveness.

This acquaintance began to nose around. He was a walking interrogation-point. He wasn't long in discovering that for years this firm had regularly kept up a standard of butter-fat in its

cream that was about one-fourth higher (and richer) than other ice-creams — a strong point. Then he found that no ordinary water was used around the factory, that it all came from a fine, private artesian well that went away down under the rocks. He discovered that the maker of the cream put up special flavors such as cherry and hickory-nut for Sunday dessert—facts that not one woman in a hundred of that town was familiar with. And what an interesting series of little advertisements he was able to get out. He actually told the people of that city a number of things that they were as much interested in knowing as they were in reading straight news. What is more interesting to a housekeeper than a good suggestion for Sunday dessert?

White Rock water was used by the Southern Society of New York at one of its annual dinners. This incident gave the copy-writer a chance to publish an interesting news item that brought the advertisement increased attention. A mail-sack found in Alaska, after having been lost for several years, contained a watch that, when recovered, went on ticking as if it had just come from the jewelers and hadn't lain in snow for several seasons. A reproduction of the clipping, along with some points about the construction of the watch, gives an advertisement that people will read out of pure interest without realizing that they are reading an advertisement.

In spite of the efforts made to stamp out press-agent work, it must be conceded that there is a great deal of business news that is really worthy of a place as news. When advertisers learn that they hurt themselves by including self-praise in the items that they send to editors there will be less complaint about press-agent work. A great many publishers, particularly among the trade and technical papers, welcome items dealing with new plans, new machinery, improved methods of operating. If such items are written in the style that leads the reader to believe that he is reading real news or real instruction, rather than thinly disguised advertisements, the effect will be much stronger.



HALF-TONE FROM JAPANESE WOOD ENGRAVING; RUBBED IMPRESSION.

A plainly dressed woman some time ago walked into one of the banks of Scranton to open a savings account. When she was asked how much she wished to deposit, she calmly presented a $1,000 note. When the teller tactfully inquired how she happened to come to that bank, she said, "I saw the advertisement in the ————," naming one of the local daily papers. An account of the incident was welcomed by the paper, for it was a good advertisement of its own power as a medium, but it was publicity for the bank at the same time.

The "stunter" will not be downed. He receives encouragement from much of the work of the big advertisers, and he is apparently unable to discriminate between mere "attention" and attention that inclines people toward buying the goods.

An eastern concern, makers of printing-inks, have a full-page advertisement in a prominent trade journal, the upper half of which is a half-tone showing a prostrate figure of a man who has evidently been stricken down by two enormous apples, several times bigger than his own body, one of which has pinned him fast to the ground. The effect is produced by ingenious patching of two photographs, although the engraver might have selected an apple orchard instead of a grove of timber, for the setting of the "accident." The text of the advertisement reads:

IMAGINE
(No. 4.)

Sir Isaac Newton sitting under an apple-tree, bearing some of the above apples — the result of Professor Burbank's earnest efforts. Isn't it just possible that the "law of gravitation" would have been impressed even more suddenly on his mind had the above accident occurred? We think so. Now, *it isn't necessary* for us to drop a can or a barrel of ink on the head of the average printer to make him understand its good qualities — all we want is a trial order to demonstrate what we have said about our high-grade inks.



HALF-TONE FROM JAPANESE WOOD ENGRAVING.
The print from the wood engraving is made by rubbing and not by direct impression. Register of colors is perfect.

It is likely that the company whose advertisement is quoted above, makes some special inks that produce unusually good results for certain kinds of work, and that printers generally do not know all about these inks. This being the case, it would seem to be a pity that the advertiser did not see fit to volunteer this really interesting bit of trade news for the benefit of the readers of the journal, instead of filling expensive space in a trade paper with a rambling, inappropriate statement and picture which bears no relation whatever to the goods advertised. While the advertisement doubtless attracted attention because of its prominence and the unusual character of the illustration, it certainly distracted it from the real subject of the advertisement, and even from the author's name. It would be a good investment for this manufacturer to employ a capable advertising "reporter" to nose around for a day or so to find and write up the newsy things about the making and using of fine printing-inks, though it may be admitted that manufacturers prefer to generalize rather than be specific.

THE COST OF A LIE.

For furnishing false information to a reporter for a New York morning newspaper, E. W. Welch, a lawyer, was given the alternative of paying a fine of $150 or of going to jail. The suit involved a claim for damages and incidentally a woman's reputation. City Court Justice La Fetra in his decision said: "I want to say that it is illegal for any one to parcel out 'fakes,' or false stories, to newspapers. For a lawyer to be guilty of any such indiscretion is doubly criminal, for the reason that he not only does an injustice to the newspapers, but he puts the Bar Association in bad repute. Both have troubles enough to contend with without anomalies of the character contained in the papers before me."

Justice La Fetra refused to accept any of the excuses offered by the defendant. The action was taken under an enactment by the New York Legislature, which makes it a misdemeanor to give false information to a newspaper.—*Practical Advertising.*



















BOOK-PLATES BY EMIL PREETORIUS.

From *Deutsche Kunst und Dekoration.*

THE INLAND PRINTER
VOL. XLIII. No. 4 JULY 1909

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLIII. JULY, 1909. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. *Do not detach the lower coupon.*

Foreign Subscriptions.— To Canada, postage prepaid, two dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BERRS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited). De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PEARSON & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co., (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THOUGH proverbially a delinquent in that respect, we rise to remark that a printer's advertising should be the best product of his office, and yet something that could be duplicated for any customer who is willing to pay the price.

IN the more progressive centers there has been sufficient investigation to show that gross mismanagement is the cause of failure in many instances. Nowadays when a manager or a director complains that this or that department or group of employees is causing him to lose money, he is listened to politely, but a large interrogation point looms in the auditor's mental vision.

THOSE disposed to rail at the effectiveness of mere educational work in the effort to have printing done at a profit, must not forget that men do what they think about. They may be slow in doing that, but they never do what they haven't thought about. Do first things first is an admirable rule. And it is patent — regrettable though it be — that the first thing with many printers is to show them what profit is, create a real, moving desire for it, and then demonstrate how it may be obtained.

ENTERPRISE is not confined to those who sit in front offices and smoke and "plan." There are others keen to take advantage of modern methods, and to plan also. In a contemporary we read of a ruler who descended on a western city with a set of moving-picture films showing him at work on a ruling machine. This appears to have the old "recommend" and "smooth line of talk" put among the things that are obsolete, as the correspondent says sententiously, "He got a job." Is it possible that we are entering an era when a photograph of the sick baby or ailing wife will accompany the oral explanation of "Why I didn't show up yesterday?"

AT Detroit the United Typothetæ will hold its twenty-third annual convention, and outward signs do not give promise of anything startling in the way of legislation. Last year Mr. Ellis' proposal to materially change the policy of the organization was being discussed for months before the convention. From official sources at this writing there is no intimation that any question of moment is likely to be disposed of. There has been a reduction in dues during the year, and this and other pecuniary matters may engage attention, but they are not affairs of public interest. The innovation will be the setting aside of time for the secretaries of local Typothetæ who will read papers intended

to provoke discussion that will expose trade conditions in the various cities and develop methods for betterment. The program, which we print elsewhere, is a guarantee that the social features incidental to conventions are not to be overlooked.

THE National Editorial Association goes farthest, and has the best time of all convention-goers in the allied trades. This year the happy country editor has his feast of reason and flow of soul at Seattle, and some of him will go to Alaska. We of the blare and bustle of the city wonder why we ever left the quiet town and humdrum village to let such summer prizes pass us by. "All that glistens is not gold" and several other similar "tags" smite us painfully as we ponder on the delights of "Pay Streak" and the luxury of Alaskan waters in midsummer.

THE union card is supposed to be a certification of the fact that the holder is competent to earn the standard wage. This is true in theory only. With the causes which make this theoretical instead of practical the man who has to pay the bills is not interested. The union proposes to sell him a service, and the service is often defective. The International Typographical Union is working energetically to improve its service by supplementary education. The unit of strength in the union is the skilled workman. Less union politics and more craft pride will bring organized labor into its true place and power.

BRITISH printers surely know what to do with the Prince of Wales, who has been represented to us by a recent writer as being a dull chap, with about the mental equipment to make a good British king, but not sufficiently alert to be acceptable as a prince. However, His Highness presided at a festival of the Printers' Pension and Orphan Asylum Corporation, and made a good speech on the printer and his works. But, he did not stop with a speech; he took up a collection, so to speak, with such success that the corporation's funds benefited to the extent of about $66,000, the prince giving $500 for himself and $250 for King Edward. Of the printer, the Prince said he was the invisible friend of all who wrote or read; his elimination would mean social, political and commercial collapse, for he has been the instrument of truth, liberty and freedom. He spoke of the keen competition that made the printer's life more strenuous than ever before, notwithstanding what civilization and legislation had done to make life more reasonable. He complimented the profession, if you please, on having retained so much of the old apprenticeship system, and lauded those who were instrumental in providing technical schools where apprentices and others could obtain instruction supplementing that acquired in the offices. All of which shows that the Prince of Wales knows who to go to when he wants material for speeches, or that he has been watching the printerman with an eagle eye, and also knows on whom to lavish his spare change when he leads a campaign on behalf of the unfortunates of the craft.

SINCE the retirement of Senator Platt, the way of the express companies have been beset with thorns. Nathan B. Williams, an Arkansas lawyer, has been delving into the law and workings of the Postoffice Department and finds that the express companies are carrying large quantities of profitable mail matter, which accounts for twenty-four-million-dollar express-company "melons" and fifteen-million-dollar postal deficits. In the juggling of rates and classifications that brings about this result, towns, villages and industries are discriminated against in such a manner as to be offensive to good public policy. Mr. Williams also maintains that this is contrary to the provision in the revised statutes which is intended to create a monopoly of mail-carrying for Uncle Sam. Some years ago an individualist — one believing the less we have of government the better — who endeavored to demonstrate that the postoffice was a clumsy and expensive affair, undertook to carry mail between two Eastern points at a reduction on the regular rates. The judiciary cut short his career as a practical reformer, so Mr. Williams has brought his contention before the courts. If he is upheld, it will simply be another illustration of the fondness bureaucrats have for the time-honored practice of stopping petty leaks at the spigot and allowing floods to proceed out of the bunghole.

SENATOR PAYNTER, of Kentucky, thinks the duty on Linotypes too high and would cut it to ten per cent. If his reasoning were applied in its entirety, all that goes into the making of a newspaper would be placed on the free list, a very improbable happening. After speaking of the power of thirteen thousand country newspapers which have their type set in the old-fashioned way, the Senator said: "The Government can not put its functions to a more beneficial use than in lending the necessary aid in the education of the people and in the distribution of knowledge. If Congress would safeguard the independence of the press it should not retain on the statute books laws which prevent newspapers from obtaining the material they need at reasonable prices, for their prosperity and success removes from their path-

ways obstacles which do not conduce to independence." "Which listens well," as the phrase goes, but indicates a fiscal system entirely at variance with the settled policy of the country. We must confess that if such a plea is regarded as justification for putting any raw material on the free list, it should hold for all. Is it possible that because paper is a large matter with big publishers "free paper" finds friends in Congress? If so, it is a tribute to the organization of the last mentioned, for there is not much doubt the humbler editors and publishers wield the greater influence with their public. As yet, however, they have not affiliated in such a manner as to make that influence felt most effectively. If they had done so, we may be sure Senator Paynter would not be standing alone as their champion in the Senate chamber. Like the commercial printer, the country editor and publisher is allowing a great quantity of power and energy to go to waste simply because he doesn't know "where he is at."

THE real cause of the retirement of Census Director North is shrouded in mystery, for a disagreement with the secretary of the department about some detail of management does not explain the removal of a man with Mr. North's influence. While not going the length of reiterating the assertion that the Census Bureau issued reports which seemed to be the product of the Ananias family, yet they were disappointing. Readers will recall the efforts of THE INLAND PRINTER to get some concise information out of the *Bulletin* on the printing industry. Laymen and an expert were unable to give us the desired knowledge. Those in a position to know something about the Bureau smiled at our perplexity. Then came Superintendent North's memorandum giving the prices of paper. So far as a layman could judge, the Newspaper Publishers' Association demonstrated that the Bureau's figures were worse than useless. The census is a very expensive affair, and its reports should not only be reliable but understandable to the layman. We trust that under the new management when schedules are being prepared for the graphic arts, practical men will be consulted in the arrangement of them. It is not enough that the work is assigned a Census Bureau clerk who at one time conducted an establishment of some kind. There have been vast changes in a few years, and while one man may know how to meet the needs of the country publisher, or small city office, or large concern, he may not be — and very likely is not — capable of preparing schedules suitable for all three. Business men are expected to go to the expense and trouble of filling out the blanks, and it is reasonable to expect that the result should be of some real value to them and questions phrased in the current language of the trade.

THE idea that came out of the West — a combination of the allied industries — is taking hold. Daniel Baker, addressing a joint meeting of the board of trade and Typothetæ at Philadelphia, said that notwithstanding all the talk of the criminality of doing jointly what one can do alone, the "community of interest" idea "is the real and right controlling influence of business conditions at the present time." He argued forcefully and correctly that printers, electrotypers, binders, inkmen and the regiment of supply men apparently are buying and selling of one another, but in reality there is only one customer, the public, "which will pay just what we collectively ask it to pay, and that if any one of us loses his share of the profit on the sale all of us suffer. We should be a unit in this, as the public is a unit in getting value for what it pays." It pleases THE INLAND PRINTER, which, keeping its economic ear to the ground, has observed the trend of events and for long has preached effective coöperation, to hear men like Mr. Baker preaching the same doctrine. We notice that he does not take within his purview the most important element in production — labor. On the Pacific coast it is treated as tradition says Solomon treated the smith at the Temple. The reason for this disparity is plain; in one place the unions are powerful and in the other comparatively weak. In such circumstances the omitted factor is bound to be made to feel the heel of the combination. There may be no declared policy, or even desire, to that effect, but it will come as inevitably as that a weighty superstructure bears more heavily on the foundation than a lighter one. What the result will be we do not pretend to say, but we know that repression produces explosions, and the parent of revolt is oppression.

THE retirement — and it seems to be permanent this time — of John Macintyre as secretary of the United Typothetæ removes from official position in the printing field a somewhat picturesque character. Professing to be an apostle of peace, he was thought by many — every employee and some employers — to be the harbinger of trouble. That he could advocate peace and be a fighter — which Mr. Macintyre is — might be understood, but that he should promote pacific measures and support propositions intended to provoke war is not so easily reconcilable. The ordinary explanation of such conduct is that the man is erratic or

not honest with himself, the result of a kink in his intellectual make-up that renders him mentally dishonest. Mr. Macintyre's friends have explained this defect in his public career by saying he was a mere servant and followed rather than framed Typothetæ policies. These apologists do not elevate their hero. Mr. Macintyre has in him some of the qualities of leadership, and, if he allowed them to be subordinated to the whims and wishes of others, thus doing violence to his convictions, his friends put him on a lower plane than do most of his opponents. It is still worse to accept the other explanation that, like many other secretaries of employers' organizations, he promoted disturbances for business reasons, as it put money in his purse. While by no means an ardent admirer of the gentleman, we can not bring ourselves to believe that Mr. Macintyre was so shortsighted as to pursue that policy with employing printers. If he was actuated by such a motive, we may be sure his sin will find him out. No man in the craft was so idolized by his partizans as was Mr. Macintyre during war time; but that has perceptibly lessened since his return to office last autumn. There was mild criticism then, and now his official retirement is given to the world without a word of appreciative comment. Whatever the reason for this silence — supineness, avariciousness, or the mental twist that prevented his being honest with himself — Mr. Macintyre will be remembered as a craft official devoted to destructive rather than constructive work. We wish he had made better use of his opportunities.

THE convention held at Omaha last month marked the coming of age of the International Printing Pressmen's Union. Born of a schism in the International Typographical Union, the pressmen's organization has had a somewhat stormy career. First it was regarded as Ishmaelitish by organized labor, for which it received balm to its outraged feelings by being designated as a model association of its kind by employers' associations. For years it was coddled in that way. The more emotional and the philosophical of the membership resented that, and the feeling of resentment reached flood-tide when the eight-hour question was up for disposition. A combination of circumstances led the erstwhile model organization to take the most drastic action ever taken by a union in the printing trades. We, in common with the great mass in the trade, regarded it as a violation of contract. At that time it looked as though the organization was approaching the throes of disruption. The Typothetæ left the question of breach of contract to the arbitrament of the courts and secured a temporary injunction. From that moment the waning fortunes of the union revived. The court ultimately decided that the contract was improperly entered into and therefore not binding on the pressmen. Since then the pressmen's union has been gaining ground, and advance sheets of the officers' reports show it to be in a prosperous condition. It is still prosecuting an eight-hour campaign, but has it and other troublesome matters so well in hand that there is promise of it beginning a career of constructive work. The conditions under which the present officers were elected made them an object of interest — suspicion would be the proper designation of the attitude of many of the craft. The national arbitration board of the Newspaper Publishers' Association has given them a certificate of fairness, and they have taken an advanced position regarding some features of craft affairs till now they are fairly well understood. Pressmen have become so important a factor in the economy of printing-offices that we hope their union will achieve the most optimistic expectations of its friends.

A CHURCH GRAFT HIT.

Advertising in church programs was given a severe jolt last week when Rev. M. A. Matthews, pastor of the First Presbyterian Church, of Seattle, in a talk on "Tolerated Graft on the Increase," had this to say of it:

"Among the many kinds of graft now tolerated, and which are steadily increasing because of this toleration, is religious, or ecclesiastical, graft.

"When I first came to Seattle I found in the program of this church a number of advertisements of local merchants. I protested against this. No merchant ever sold 5 cents' worth of goods through an advertisement in a church program.

"The church, in accepting the merchant's money for the little two-line advertisement, was simply grafting, by using the church as a means of holding him up for the money paid for the advertisement.

"The average church dinner is also a specimen of ecclesiastical grafting. The church goes to the merchants of the city and begs the ham, bread, cake and sugar, prepares the dinner, and then invites the very merchants who have given the materials to the dinner or luncheon at 50 cents per plate.

"The merchant gets no value for his money; he is simply held up by the church organization. If churches can not publish programs and can not give entertainments and dinners without this sort of grafting, they should forever cease publishing programs and giving dinners." — *Fourth Estate.*

"GEYSER" OR "KAISER?"

The teacher was giving a geography lesson, and the class, having traveled from London to Labrador, and from Thessaly to Timbuctoo, was thoroughly worn out.

"And now," said the teacher, "we come to Germany, that important country governed by the Kaiser. Tommy Jones, what is a Kaiser?"

"Please 'm," yawned Tommy Jones, "a stream of hot water springin' up an' disturbin' the earth!" — *Argonaut.*

Written for The Inland Printer.

THE PRINTER AND HIS CLAIMS.

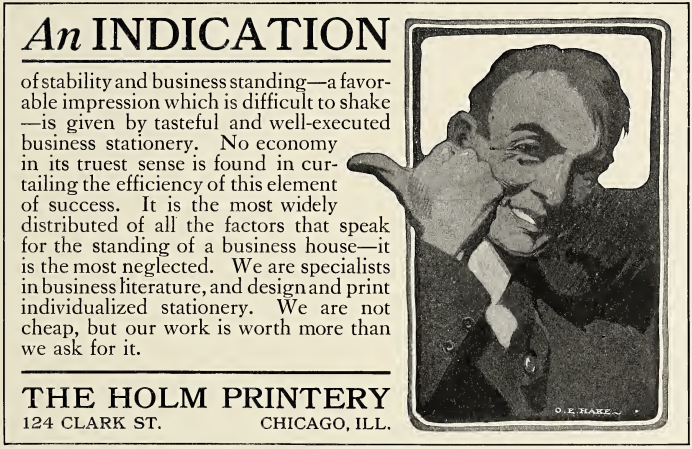
BY A. H. M.

WHAT you say and how you say it, and to whom you say it, are the important considerations in advertising. The claims which a printer makes — the arguments he puts up — in order to get trade, may be roughly divided into two classes. The first class is the educational argument, the advantages of using a liberal amount of printed matter and the still greater advantage of using only that of first-class quality. The second class is the argument that the printer who is addressing the prospective customer is peculiarly well fitted to do first-class work under conditions that are most favorable to the customer.

Printers usually prepare their own advertising matter. But those who are familiar with the value of advertising recognize the superior efficiency of specialists. They employ the experienced writers — men who know how to make a statement having conviction-carrying power, and to dress the statement appropriately. Printers, as a rule, know very little of the subtle qualities of type expression. They know the technique — how to put type together; but their selections of letter, suitable form, just arrangement, are usually taken from a standard of practice in the trade, and the result is a flat monotony.

It is not to be forgotten that if you distribute a thousand carelessly prepared booklets or circulars, costing $20, and you receive only one inquiry or one order, that inquiry has cost you just $20. On the other hand, if you send out the same number of correctly written and printed circulars, which cost, let us say, $40, and you receive twenty inquiries, each of those will have cost you only $2. These figures are extreme, but they vary only with the degree of quality in the writing and printing of the printer's advertising matter.

But this is a slight digression. What we are considering is the printer's claims as verbally expressed. From a number of specimens of printers' advertisements the following are selected, which readers will find it interesting to modify and attempt to improve:



SPECIMEN PRINTER'S ADVERTISEMENT.

WRITE!

But when you write use stationery printed by us — it is *always right* and *all ways* right. We guarantee to do as good work as any print-shop at ninety per cent of its prices. Order that stationery now, before you run out of the old; you will be surprised at the excellence of it. Pratt's Practical Printery.

DO YOU KNOW

there is a bright spot in the career of any Business Man when he comes to realize there is no better medium for

extending his trade than Good Printing and Advertising? We make Business Building Printing a Study. The Schaefer Press.

SHAKESPEARE SAID

"The apparel oft proclaims the man." Every one seems to think he just about hit the nail on the head when he said that. But, in a transaction by mail, what then proclaims the man? Not his good clothes. Not much. It's the quality of his business stationery that cuts the ice then. Send your next order for stationery to Jones Brothers, Printers, Bismarck, North Dakota.

TIMELINESS.

Printing ranks second in value in the world's industries. As a factor in securing results, it ranks first. This makes it important enough to warrant the Blanchard Press becoming your printers. Because, in addition to the quality of our work, we deliver it on time. Make your printing needs our work, and we will show why we have earned the privilege of adopting "On Time and Right" as our business slogan. The Blanchard Press.

THE STUFF PRINTING CONCERN.

Dear People: Cheer up. The Horse Show is on, the Western Washington Fair is about to open, the Primaries will soon be off, Election Day will come a-whoopin', Bill is sure to be IT, Potatoes is fine, so's the weather — Cheer up, You — Quit your Grumbling — Get In and Help Dig.

Seriously, the printing business is one of the best criterions of commercial prospects. We have handled during the past month the largest volume of high-class, bona-fide business printing we have ever booked in a corresponding time in Seattle. (Eight years in Seattle, establishing and operating two of the best known printing-plants in the West.) This means something to us all. At your service for the best. The Stuff Printing Concern, by Harry S. Stuff. N. B.— Don't forget to boost the big show.

DISTINCTIVE PRINTING.

Printing is the ambassador of trade. It is sent out to acquaint your customers with your business. It goes where you can not be; it tells the story you would have told had you been able to go in its stead; it is the means by which you hope to attract attention to your house; to interest the public and secure patronage, if at all possible. In order to achieve these results and secure adequate returns for the money invested, it is vitally essential that your printed literature have distinctive qualities. Ordinary printing is forgetable printing. Distinctive printing impresses itself upon the mind and brings results. Empire Printing Company.

ADVERTISEMENT — DON'T READ IT.

Are you satisfied with your printing? The Printery, which is just around the corner on East Sandusky street, takes especial pleasure in making things of Beauty and of Taste. We make Booklets, By-laws, Letter-heads, Billheads, Envelopes, Cards, Tickets and the regular line of printed matter — but we make it "different." If you like this job, and have any printing you want done, come to our shop — if you don't like THIS job, bring yours here any way. We do two kinds of printing — Good To-day, Better To-morrow. Give us your next job "on suspicion." The A. B. Doerty Printery. Cleanest Print Shop in the State.

ARE YOU SITTING DOWN?

Are you sitting down resignedly and expecting business to improve without contributing anything toward that much-desired result of your own initiative? There's very little comes to us without effort. The way to get business is to go after it, and the best way to go after it is by the intelligent use of printer's ink. When business is dull the need of putting out printed advertising is all the more urgent. Among the various ways of advertising the booklet and folder are the most popular and effective. A well-written booklet, tastefully designed and printed uncommonly well is bound to impress the recipient and win his trade. It should be designed to meet the requirements of your particular business and will be equally effective in one or more colors. Just as good results may be obtained through the medium of a folder — which is susceptible of as much variety of form as the booklet. The blotter as an advertising medium is firmly intrenched in popular favor. A well-prepared advertisement skilfully displayed and well printed, either in black or illuminated in colors, is a never-failing business getter. Printed on the coated side of the stock, it is always printed side up carrying your message. Any one of these forms of advertising is a sure way of building up business, and is a profitable investment. And, above all, don't overlook your stationery — letter-heads, business cards, bill-heads, envelopes and other printed matter you use. You are sized up by the impression they make, and it is obviously essential that they be of a character to make the best impression possible. The Pearl Press.

RED, WHITE AND BLUE.

Hurrah! It pays to enthuse over your goods when you are sending out a catalogue, booklet or other advertising. State facts always, and do not be afraid to enthuse. Your attitude always influences your customer. The Barta Press is enthusiastic over its work. That is the reason why its products always create interest and command attention. Therefore, it pays to buy advertising from them. The Barta Press products enable the manufacturer to properly transmit his enthusiasm to his customer.

Explosions! Explosions inside of a sixteen-inch gun are all right. Explosions about your goods are all right. But remember the explosion in the gun accomplishes nothing unless the gunner first rams a shell home and trains the gun. The Barta Press products help you to send shells filled with truth about your goods and present these truths in just the right way to most effectively accomplish your purpose.

Fireworks! Fireworks include cannon-crackers, but it is the beautiful set pieces and sky pieces which have been carefully studied out to produce a certain effect, that attract the most applause and *longest linger* in the memory of the spectator. Highly elaborated and decorated catalogues and booklets may be termed advertising matter; but the Barta Press style creates confidence in the product exploited, brings a maximum quantity of orders and leaves the most favorable and lasting impression.

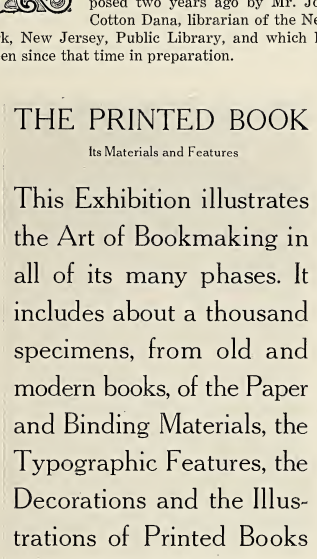
The Fourth! It is oftentimes the fourth piece of advertising which develops the order. The first catches the eye; the second brings the brain into action; the third establishes a desire for the article advertised; the fourth focuses the action of the customer. Advertising developed by the Barta Press has a reputation for bringing the order immediately. It is built to not only catch the eye and the thought of the prospective customer, but to create desire and focus the action — all four in one.

Written for The Inland Printer.

A LIBRARY EXHIBITION OF BOOK BUILDING.

BY S. H. HORGAN.

BEGINNING this month of July, there will appear in sixteen libraries throughout this country a public exhibition of the materials that go into the making of a printed book. It is the realization of a plan proposed two years ago by Mr. John Cotton Dana, librarian of the Newark, New Jersey, Public Library, and which has been since that time in preparation.



One of the posters used in the exhibition.

Mr. Dana's suggestion was that librarians make collections of specimens of the physical features of a book and so arrange them that they could be exhibited and thus educate all those that handle books into a greater appreciation of the careful thought, refined taste and highly trained skill that are essential factors in the building of a book.

Mr. Dana was made chairman of a committee to carry out his plan, the other members of the committee being H. E. Legler, Library Commission, Madison, Wisconsin, and W. P. Cutter, Forbes Library, Northampton, Massachusetts. The work of compiling the exhibit actually fell upon Mr. Dana, who has just completed the task, and who thus speaks of it:

"This exhibition has been made in the hope that it will interest readers in the art of bookmaking — an art which forms an important part of the printing industry, which, in this country, gives employment to an army of writers, editors, artists, printers, pressmen, papermakers and craftsmen of varied kinds and in which is invested such an enormous capital that it would be impossible to compute it.

"It suggests the careful thought, highly trained skill and refined taste which are needed to produce a beautiful book. It suggests also that few books have bestowed upon their making the care and thought that may reasonably be asked, and that better paper and ink, clearer type and presswork and more substantial binding are possible at a moderate price. In a word, the exhibit may open the eyes of some to what is meant by the discriminating when they speak of the beautiful and honestly made book.

"Art enters largely into the making of a book. In the harmony of cover and contents; in the cover decoration; in the adaptation of type to sub-

THE FEATURES OF A PRINTED BOOK
and the materials used in making it

1 Manuscripts	21 Photogravures
2 Book papers	22 Zinc etchings
3 Water marks	23 Half-tones
4 Printing inks	24 Three color half-tones
5 Type faces	25 Block printing
6 Type pages	26 Book plates
7 Title pages	27 Binding materials
8 Printers marks	28 Book cloths
9 Initials	29 Leathers for binding
10 Head and tail pieces	30 Lining papers
11 Dedications	31 Cover papers
12 Prefaces	32 Book wrappers
13 Contents	33 Bindings
14 Indexes	34 Pamphlet covers
15 Wood engravings	35 Printers
16 Copper engravings	36 Printing presses
17 Etchings	37 People reading
18 Mezzotints	38 Display printing
19 Steel engravings	39 Mottoes
20 Lithographs	40 Colophons

List of features shown in the exhibit.

ject matter, to size of page, to width of line and other elements; in the arrangement of title-page, chapter headings and other features; in the choice and use of decorations, headlines, initials and color, and in the selection of illustrations. Art is good taste, expressing itself through the best of craftsmen in the beautiful book.

"To look at books with interest, with care, critically, passing judgment on them as a whole and then on their several parts — this is to practice one's esthetic sense on one of the commonest of all subjects, which happens also to be the most important of all the products of human skill and the best fitted of all those products to serve as an object of art study."

The features of a printed book shown in these exhibitions number forty. They are mounted on cream-tinted boards, 13 by 17½ inches, to the number of from 150 to 200 mounts. For instance, there may be only two mounts devoted to manuscripts, the first subject on the list; three will be given to initial letters and four or more to head and tail pieces, and so the number of mounts devoted to a subject will depend upon the number and interesting character of the pieces available. The separate pieces in each set for this exhibition will number over a thousand. Readers are advised to visit one of these exhibits in the nearest library and note how the commonest objects they handle, even paper, when properly arranged and titled, become instructive and interesting.

A TOURIST'S LAMENT ON "THE WAVE."

"Buddy" Matthews, the oldest tramp printer now on the road, and one of the last of the band that is being chased to the woods by the Mergenthalers, was in Fresno when this city voted "dry" on April 12 last. "Buddy" immediately hit the ties for 'Frisco, and on the outskirts of the town met T. Howard Goshen. The latter was headed for Fresno, not having heard of the disaster in the Raisin City. "Don't do it," said "Buddy," and he shot this at T. Howard:

"I've wandered through old Fresno, Tom, 'taint what it used to be; they're preaching up the raisins now and preaching up the tea; it's just two weeks ago, Tom, that Fresno voted 'dry,' and every day will be raisin by and by. The brewery's on the bum, Tom, the brew man's on the blink, you'd soak your seat in paradise in vain to get a drink; they'd hang a man fer whistlin', Tom, 'A Comin' Thro' the Rye,' and every day will be raisin by and by. The joints are closed up tight, Tom, the slots are on the dump; to get a drink at all, Tom, you take it from the pump; the gaudy white-coat barkeep is landed high and dry, and every day will be raisin by and by. So stay away from Fresno, Tom, and drop a scalding tear, in memory of bygone days — the days of nickel beer; and let the 'Prohis' raise their loud hosannas to the sky, and every day will be raisin day by and by.

"The" — but Goshen had fainted.— *G. C. Oblinger, in Typographical Journal.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

IN these articles we have somewhat desultorily considered various points in language evolution, with no thought of science as such, but with the intention of being historically accurate as far as we ventured in tracing history. The effort has been directed toward establishing certain facts on a more familiar footing than they seem to have had heretofore, especially the one great fact that both practice and theory may often differ legitimately, so that in many cases no person has any right to attempt prescription of one practice or another as the only correct way.

It is particularly notable that all books of verbal criticism are dogmatic, and most of them sadly pedantic, and even the best of them contain occasional bits of absolute nonsense and easily proved historical misstatements. For example, Richard Grant White, whose books circulated widely and undoubtedly contained many truths well worth knowing about word-uses, asserted unqualifiedly that no such verb as loan existed, although in fact the verb is at least three centuries old and very common. Sure ascertainment of real history before venturing on positive assertion must prevent such misstatement, which goes far to discredit all that is said by its author, making it unsafe to accept any of his decisions without verification. Such critics have wrought mischief, in various ways, quite sufficient to offset what little of good they have accomplished. One instance is seen in the spreading acceptance of their ill-founded dictum that "under a person's signature" should be changed to "over his signature," because usually the signature is placed below or after what is signed. In origin and in intent the expression has no connection with the position of the signature. It is rather elliptical for "under the sanction of his signature." The perversion is disastrous in that it leads to frequent use of "over" in reference to articles that are actually placed beneath the signature, as this one is, and it has even been used in speaking of a book, where the name meant would of course be on the title-page.

These remarks are made now only to draw attention to the existence of variety in methods of deciding matters at all open to question, and with the further purpose of emphasizing the desirability of careful consideration before accepting any dictum as ultimately authoritative. Beyond question many changes occur in language, both in the uses and meanings of words, in orthography,

and in other matters of form. But it is worth while to urge attention to the almost universal aversion to innovation, and to remind our readers that almost always the interval is very long between the time of first disturbance of any fixed usage and the positive establishment in its place of a contrary usage. So markedly is this true, and so little is it comprehended by those who have not devoted much thought or study to the matter, that we are persuaded, even in course of writing this article, to forego the first intention of treating some special matters herein, and to consider only the general subject. This conclusion is adopted as most conformable to the practical needs of proofreaders.

Practical proofreading is work that involves many vicissitudes, and ranges from the merest absolute imitation of copy to the exercise of almost, or sometimes positive, editorial functions; and of course real qualification for the work in its editorial aspect is the aim of all ambitious proofreaders. This has no bearing on evolution, but knowledge of evolution has a decided bearing on attainment, for those who best understand it are the kind of persons who make the best attainment, as they are sure to be studious and careful. The whole secret of success at proofreading, aside from educational qualification, lies in careful and continuous application. Even the simplest work demands absolutely unbroken attention; so urgent is this demand, in fact, that no proofreader can meet it positively and infallibly. But it is decidedly necessary to be as nearly perfect in this respect as one may be. Possibly it may be worth while to remind readers that their work is hardly ever mentioned in print except for the purpose of adverse criticism. Praise of proofreading is rarely published. Why? No matter what may be the answer, undoubtedly the most successful proofreaders are those who work so faithfully, and with such good results, that their reputation can not fail of such establishment as will secure continuous profitable employment.

Mention is made above of two items of evolutionary aspect, that may serve further, with a few others, to press a point worthy of consideration for various reasons. Use of loan as a verb is not only common now, but it has always been so, especially in connection with financial operations; therefore its present use can not be said to exemplify real evolution, though little doubt may be felt that its use is rather more frequent now than it formerly was. Some people would assert positively that the word is better than lend in certain cases, especially large financial or pecuniary matters, but they would hardly be able to show any substantial reason, except the mere fact that it is very much used; many other people would insist that it is never as good as lend, and that the latter word should be always used. Our point, which is made as merely exemplified by the particular word, and equally true in numerous other cases of choice between words, is that neither of the words involved is in any way incorrect, though there is (as the writer is sure for his own practice) good ground for choosing one and rejecting the other. What is held by one to be good reason in such matters is often not credited at all by others, and frequently one side is no more really reasonable than the other. The one of these two words that the writer chooses is lend. He would always say that he lends anything he does lend, and never that he loans it, chiefly because there is no need of both words, and partly because even the most carping critic could never find an objection to lend, while many critics have objected to loan. "Over his signature" is on a somewhat different footing. It never was and never can be a proper expression of the original and still real intention of "under his signature," and often is decidedly incorrect even for the perverted sense in which the phrase has been misconstrued by would-be precisians.

Now, the propriety of all these remarks lies in the application of them. They are intended here for practical application. Intelligent proofreaders always want their work to show that they understand it and have made it right. Often they must correct accidental errors made in the writing. In cases similar to those here considered, however, they must use tact as well as knowledge, and so must often leave unmade changes they know to be good.

STONE'S RULES.

Melville E. Stone, of the Associated Press, spoke to the Columbia students in St. Paul's Chapel recently on "The Ethics of Journalism." Mr. Stone laid down three rules of conduct which should be observed in the conduct of the business end of a newspaper. A paper should not print advertising matter as news, he said, and news should be clearly distinguishable from advertising matter. As his second principle Mr. Stone said that advertisers should be correctly informed as to the circulation of a newspaper. And finally there should be no discrimination in the matter of advertising rates.

"But I know of only about a half dozen papers in the United States that observe these rules, self-evident as they seem," said Mr. Stone.— *Printers' Ink.*

MASTERY.

Year after year an old farmer had listened in grim silence to the trains thundering by his land. Finally, one day, his patience at an end, he dropped his plow and shook his fist at the passing express.

"Ye can puff and blow all ye like, gol durn ye," he cried, "but I'm going to ride ye, Saturday!"— *Everybody's Magazine.*

Written for THE INLAND PRINTER.

"OLD BILL" DISCUSSES THE COST PROBLEM.

BY A. J. CLARK.

TO-DAY "Old Bill" the pressman was holding forth with his usual vigor on the profits and pitfalls of the art preservative, to a more or less appreciative half dozen of the various employees, when one of the salesmen happening through to find out why one of his hurry jobs wasn't done, stopped long enough to ask if Bill couldn't spare enough time to tell him how to find the probable cost of a job before it was done. The salesman had just been "jacked up," because sundry jobs of his didn't show any profit.

According to the system of the office, every morning the solicitors get the previous day's job-tickets, which have been checked up with all of the various items of cost, and the selling price given the customer by the solicitor. Often a job carrying a selling price of $10 would show items of cost aggregating $12 or $15 and, in some instances, the cost would be double the selling price. The "Old Man" had been vigorous in his kick and, apparently, with good reason.

"Cost?" says Bill. "There ain't no way to get it until the job is done and tied up. Printin' is like nothin' else under the sun, in that respect.

"Printin' ought to be figured like they figure lighthouses and bridges and tunnels — with allowance for quicksand and things like that, because in our business there is more quicksand than in any other game I know.

"You never can start any kind of a job through a print-shop with any assurance that it will go according to schedule. There are a thousand and one obstacles in the way, and they are the kind that one can't see until he stumbles over them, even though he takes all the precautions that modern methods have taught him.

"You don't have to be long in the business before you see that a job can't possibly go through a shop at different times with the same results; one time a job will be happy all the way through. Cases will be full, the comp. will choose exactly the right type the first time; he won't make any mistakes, the job will be properly justified, the stone-man will, in consequence, have no trouble with the lock-up; a press is open with exactly the right kind of ink on it; the type's good, the paper's all right and there's no trouble. The customer gets the job on time and maybe he's one of those rare birds who'd be happy even if he didn't.

"But start exactly the same kind of a job next week, and have the conditions reversed, which happens in every office, and how does the job work out then?

"This is how she works out:

"The copy is not quite plain, perhaps, and the comp. guesses at some of it. The case he wants is shy some few necessary letters; he hunts for them, five, ten, twenty minutes. Maybe he don't find them and throws in the half-set line and tries some other font. He has spent so much time on the hunt that he is careless in justifying the job; he slaps it up any old way and pulls a proof. There are corrections and another proof. This goes to the customer and he sends back word that if he can't have type like his copy he don't want the job. All right — set the job over again, pull another proof, read it again; stone-man attempts to lock it up. It don't lift; put in copper spaces, screw up quoins till the form springs, send to press, wash up for blue ink — make ready — bad letter — form goes back for correction — another proof — run a while — type pulls out — unlock and lock up again.

"And that's why some jobs don't pay a profit, and it's why two exactly similar jobs will vary a lot in cost to the office. Of course, the right thing to do is to figure both jobs with the handicap, but he knows if he does that his fool competitor will get the work by figuring the other way. There ain't no guy anywhere," said Bill impressively, "who can tell within ten per cent of what any job is going to cost, even in his own shop, and it would be a safe bet that he couldn't come within twenty per cent.

"There are pitfalls and snares waiting always for the figure guy, and if he was as wise as Solomon he couldn't escape all of them. He is afraid to figure high and safe for fear some one else will get the job, so to be safe and sure he always figures low.

"A printer is peculiar in this respect, that $30 coming in always looks twice as big as the same amount going out; he spends his money like a drunken Mexican, and collects like he was asking contribution money for a church.

"A mug blows in and makes a noise like a customer, an' he says, 'how much'll one thousand of these cost?' The printer looks at the job and whispers to himself: 'Composition about $1.50, presswork about 75 cents, stock, 25 cents = $2.50.' He adds the usual forty per cent and says (still to himself): 'That job has to be padded and round-cornered and I ought to get at least $4 for it, but the mug probably has figures from some other shop, so I better make it $3.50.' Then the customer looks like he was about to lose his family and wants to know how much would 500 cost, and 250, and what would it cost if it was done in two colors, and the printer gives him a lot of valuable

time and takes the job for less than it will go through the shop for and, probably, promises to do it in a hurry, so it will interfere with better business that's already under way."

Bill relapsed into a contemplative mood as he continued:

"When a printer wants to buy anything, from a shot of booze to a house and lot, does he send out to get figures? Not on your tintype. He slaps down his money (if he has any) and says, 'Gimme one.' But it seems that somehow printers have a reputation for being crooked, and, when any one wants any printin', he must have evidence that the printer is not robbing him, so he peddles out every little job to every shop he can reach for figures, and if he don't think the feller who figures lowest is competent to do the job right, he gives the good printer the bum printer's figures and gets the low price in the good shop.

"It's very likely that many jobs that bring ten dollars, have fifteen dollars' worth of figurin' done on them before they are given out finally to the sucker who hasn't got any cost system.

"How many fits do you think Siegel, the tailor, down here would throw if you went to him and said, 'Siegel, I'm expectin' to need a pair of clothes pretty soon and wish you'd make me up a dummy, so's I can peddle it around and get figures on it?' Or the shoe man — the one who wants figures on every little stingy job — can you see him if you looked at some of his shoes and then sent an errand boy to every shoe-shop in town to see if you couldn't get a $4 pair of shoes for $3.50?

"Of course, all of this is the fault of the printer himself, who has little sense or he wouldn't be in the business. He is always ready to give close figures on any old job, when he knows to a certainty that he has no absolute way of arriving at an honest estimate.

"It is a common thing for two printers of equal incapacity to vary forty per cent in figuring the same job, so the man who buys printin' has some excuse for doubtin' the honesty of the printer who asks him $70 for what another one asks $40, notwithstanding that the seventy-dollar man may be low.

"There's just two ways to run a print-shop," continued Bill, lighting his stogie, which had begun to unravel, "so it will make money. One of them is like this: Have a system that will show every item of cost that enters into every job-office expense, light, heat, wear and tear on type and machinery, composition, presswork, binding and bad bills. Then you'll come somewhere near a fair estimate when a job is finished. Of course, if you don't have a system you can't tell how much any job costs, even after it's finished.



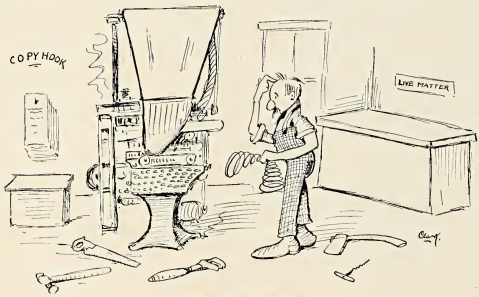
"Then the customer looks like he was about to lose his family."

"Then, when a customer comes in, smoke up to him like this: 'I'll put that job through for you the way you want it, but I can't tell exactly how much it will cost; I can come pretty near; probably it can be done for $100, but it might run to $125; or we might get it out, if conditions are favorable, for $90. Anyhow, I'll put the best talent I have on it, and, after its done, I'll ask the usual fair per cent of profit that it takes to run my business and let you have it for that. You'll get any saving that comes from competent handling, but I must safeguard myself by not making a binding price that may lose me money.'

"That looks fair and *ought* to appeal to any business man; but it *won't*, and no one will trust you to that extent until after you are dead, so we can safely lay that system away until we are in heaven, and try the other one, which is in force in only one city that I know of. There they have an association of master printers who are banded together for only one purpose, and that is, to get a fair price for their product. The game works out like this:

"The association has an auditor, who is at his

desk during all of the eight hours. When a guy blows into any shop looking for figures, he gets them *out of a book*, and they are figures that have been proven high enough by the entire association: so much for bill-heads, so much for cards, so much a thousand ems for each size of type, so much for each time through a ruling machine, so much for so many impressions on each size of press, so much an hour for make-ready, and so on. If the job isn't covered in the price-list, then the printer may make figures *high*, so he is sure of a profit, but first he must call up the auditor and find if any other printer has figured on the same job. If so, then the auditor gives him the other printer's figures, to which he must add ten per cent. This is done so that the feller who made the figures is protected and gets something for his trouble. So it happens that in this town the man looking for figures is almost extinct; and, mostly, they buy printin' like the printer buys his stuff, and that's no dream either. In that town a printer is as good as anybody else, and their customers save a lot of shoes."



"I wonder where *this* come from!"

"I think, Bill," chipped in one of the machine operators, "that you talk largely through your hat. Printing-office proprietors are not as easy as you make them out, and I guess they'll stack up with anybody for brains, and they must make money or they wouldn't be so keen to stay in the business."

"And," says Red, the pink-haired compositor, thinking they had Bill going, "it ought to be as easy to figure printin' as anythin' else. Any good printer can tell pretty close to how long it will take to set any job that is referred to him, and machine composition ought to run about the same all the time."

"Now," comes back Bill, "we have wisdom from its fountain source. Sure, printers have brains. There are Napoleons in the printin' business who, if they directed their energies in some other channel, would make dollars where they make cents now. And they do make money — generally off of half their employees, and they pay it out to the other half who are dubs, and they keep for themselves a rake-off just big enough to escape the sheriff from year to year.

"I says to a Linotyper once," went on Bill, loosening his shirt-collar so he wouldn't choke with indignation, "I says to him, after struggling along for months with slugs that were bad in every conceivable way: 'Why don't you fix your machine so it will make slugs that will print?' and the machinist-operator says: 'I ain't no machinist, and don't claim to be one; I'm an operator.' and there you have one reason why machine composition costs more than it should, and why you can't figure its probable cost.

"A machinist-operator gets a salary for pounding the keys and another for being a machinist, which he generally is not, that is, he don't know how to keep his machine so it will work, so he gets out six galleys to-day, twelve to-morrow and, perhaps, on some other day somebody drops a bed-spring near his machine and he spends the better part of that day trying to find what part of the Linotype it came from. I can see the Old Man if we sent the glad tidings to him some day that a press got out only five hundred an hour, simply because the spacebands wouldn't drop!

"And our worthy friend, Red here, who has mistakenly adopted the art of printin' instead of bein' a lighthouse, has said that any good printer ought to be able to estimate how long it should take to set any given job. He *ought*, but *can* he? No, he can't; positively he can not. Whenever the office force gets an estimate from the composing-room on the time it should take to set a job, they have learned to double that estimate — and then they ain't right. It's the same in every department. I can't tell to save my life how long it will take to make any form of cuts ready. I can't tell if it will take a quarter or a half pound of ink to run a thousand of a certain label form. You simply have to guess, and so the business is largely a guess.

"And now, Jimmy, wash up the pony for red ink and don't be all day about it; we got to print this afternoon."

Written for The Inland Printer.

HISTORY OF PAPER.

NO. IX.— BY LILIAN I. HARRIS.

WALL-PAPER.

THE designing of wall-paper is limited by the process of manufacture to the decoration of a single strip of paper with a series of flat colors. The designer is an all-important factor in the production of successful wall-paper. It is a profession in itself, which requires special education acquired either in a school of design, or, more rarely, by practical experience in the shop.

In the principles of the designs that are used, there is little difference from those governing the decoration of any other surface, excepting that the "repeats" are limited in size. Following then the successive steps in the manufacturing of a new design in wall-paper — the first idea comes from the designer. He produces a sketch in color, drawn to the finished size, being limited to the number of colors he uses by the ultimate selling price of the paper. Besides the color he also determines the texture for the finished paper — whether it is to be plain, or embossed in imitation of various finishes. The first drawing is made in water-colors, and when this has been approved an accurate sketch is made from the original. On this sketch the design is separated into the various colors which make up the whole, for each color must be on a separate roller. The process of printing is very similar to that of a printing-press, there being for each color a cylinder and inking mechanism. When the entire design has been printed the paper is dried by special apparatus and cut into rolls ready for the trade.

The first wall-paper factory in this country was started in 1790, and crude as the work was, the mill prospered steadily. In those days paper was bought in sheets and pasted into strips of the required length. The background was put on by hand with a brush, and the designs were transferred by means of wooden blocks. The number of colors used determined the number of blocks, and one block did the work the entire length of the pasted strip before the second color was put on, the principal being similar to the familiar woodcuts. In 1844 paper in continuous rolls appeared on the market and the first machine for printing the designs was brought to this country, both of which had a decided effect on the trade and aided the manufacturer in producing wall-paper at greatly reduced prices. The machines have since been steadily improved, until those of the present day turn out thousands of rolls daily of the finest finished article, the cost of labor being very slight.

PUTTING ON THE GROUND COLOR.

The roll of sulphite stock, nineteen and a half inches wide, is placed on the grounding machine and the ground color is applied by brushes. As the roll travels on a long, flat surface it encounters a series of eight brushes varying in size and fineness, as well as in rapidity of motion. At first they oscillate slowly, gradually working the ground color into the paper; the next brushes travel faster, and the last move very rapidly. This is done to fill every pore of the paper evenly, and the constant action of the stiff bristles as they move back and forth, fulfil their mission so well that the paper reappears perfectly grounded. The paper is carried by endless chains, in long loops — similar to drying the enameled paper — the full length of the drying-room, a distance of two hundred and fifty feet, and then returns well dried to the color machine, where the pattern is to be put on.



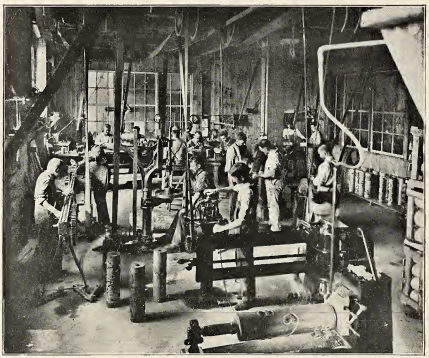
Courtesy of The Art Wall Paper Mills.

DESIGNING AND BLOCK CUTTING.

THE COLOR MACHINE.

This is a revolving cylindrical machine holding from one to sixteen rollers, its function being to print the pattern on the grounded paper. Each roller conveys a color and so forms one part of the pattern, there being as many rollers as there are

colors. For every roller there is a color-box, and a felt cloth which runs into the paint and furnishes the color to the print-roller as it revolves.



Courtesy of The Art Wall Paper Mills.

BLOCK CUTTING. THE FINISHING DEPARTMENT.

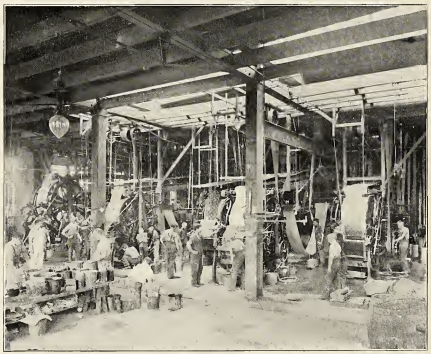
The paper is brought in contact with the surface of the roller bearing the design, which has been colored by contact with the felt cloth. The amount of paint taken by this felt is regulated by what is known as a "doctor," a narrow strip of brass pressing against the cloth and squeezing out the superfluous paint so as to insure a clean print. The paper is carried around and through the machine on a revolving drum and from thence onto the drying-racks, where the heat is applied from below. As the paper reaches the end of the racks it is wound onto a roll, cut into smaller commercial rolls and prepared for shipment. This machine will run off from four hundred to a thousand eight-foot rolls an hour, depending upon the quality of the paper. A cheap grade is run at fast speed, while the better grade is run much slower.

VARNISH MACHINE.

Much of the wall-paper having gold in the pattern is made as described; that is, the bronze is mixed and placed in the paint-boxes of the color machine, but that known as "varnished paper" requires more time in the making and finer treatment, and consequently is more expensive. It is first put through the grounding machine and, after it has dried, it passes through the color machine, receiving a coat of varnish where the gold pattern is to appear. As the varnish takes more time to dry than the paint, the process is so timed that the paint is perfectly dry when the varnish is ready to receive the bronze, and as the paper winds through the bronzing machine the fine powder is sifted onto the surface with feather dusters, adhering only to the varnished portion. Cylindrical brushes in the dusting-box, where it next appears, revolve so rapidly that all loose powder is removed and recovered and the paper makes the tour of the drying-room a third time. At the end of ten or twelve hours it is ready to roll.

THE ROLLERS.

The rollers used for patterns in the color machine are made of well-seasoned maple and are cylindrical in shape, having iron heads to fit the shaft. They vary in circumference from twelve to twenty-four inches, according to the pattern, one repeating the pattern every twelve inches being on a twelve-inch roller. Several Southern firms have selected wood especially for these rollers until it has become a separate industry. The plain maple cylinders vary in price from $1.70 to $4.50 each, and they play a



Courtesy of The Art Wall Paper Mills.

SECTION OF PRINTING DEPARTMENT.

very important part in this industry. After receiving a coat of white paint, the roller is placed in a frame, the pattern being transferred to the white surface by a burnisher. Thin strips of brass are bent and twisted by hand and hammered into the wood, forming a relief pattern about three-eighths of an inch high. When a solid print is desired the interstices of the pattern are filled in with felt and smoothed off on a lathe. Some designs require many rolls, while others need only one, depending upon the number of colors to be used. Very few factories make their own rollers, their patterns being selected from groups submitted to them by firms or individuals who make a business of designing, and send them to jobbers who make the rolls for them. The line is always made and in the pattern-room one year ahead. All factories keep in their employ one or two men who are familiar with the making of rolls in order to mend or make any changes necessary. The twenty-four-inch roll can be turned down to eighteen inch and the eighteen inch to fifteen; the fifteen inch to twelve and are thus used repeatedly. Prices paid for wall-paper designs vary from $50 to $100 and the exclusive right to that pattern goes with the drawing. It can never be sold a second time, even years afterward.

Machine-made rollers, known as "milled rollers," are made of solid brass and are used for backprints or overprints to give various effects, such as imitation burlap or cloth, but they do not raise or alter the surface of the paper.

THE DRYING PROCESS.

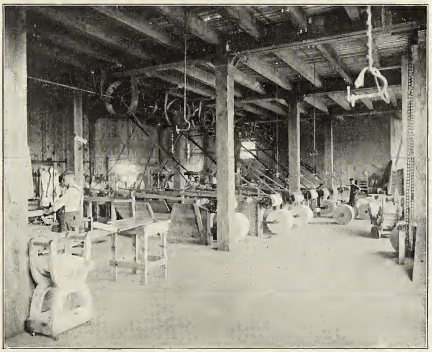
The air in the drying-room passes through a coil-house consisting of thousands of feet of one-inch steam pipes, and several thousand cubic feet of air passes through the coil every ten minutes. The heated air as it goes through is forced up into the drying-room by a nine-foot fan and distributed under the drying-racks. The paper hangs in long loops, and travels the length of the room by means of the endless chain, and the hot ascending air causes it to dry. The supply and temperature of air can be regulated very easily. In summer when no heat is necessary unheated air is forced up, drying the paint and varnish.

FINISHES.

Certain paper is given an embossed, tapestry, or pebble finish and, when compared with the same stock without this finish, it would not be recognized. The finish depends upon the design of the embosser. This is a machine made with two rollers placed one above the other — one of steel and another of soft paper. The steel roller may give the burlap or the watered effect, depending upon the pattern in the roller. No heat is applied, the effect being produced entirely by pressure. These machines run slowly to avoid friction and to insure perfect work, which adds materially to the cost of the paper.

PREPARING THE PAPER FOR THE TRADE.

The large rolls reeled from the racks in the drying-room are sent to the stock-room to be rerolled into smaller bolts for commercial use. The winding machines are long tables over which the paper travels and is automatically marked every sixteen yards. The girl who stands at the farther end of the table watches for the mark and cuts the roll off here with a huge blade attached to the side of the table, tosses that roll behind her and begins another. The number of bolts taken from one machine daily will vary from three to six thousand singles, depending upon the weight of the paper, for the lighter it is the easier it is to roll.



Courtesy of The Art Wall Paper Mills.

CUTTING THE ROLLS.

The embossed and tapestry-finished paper is rolled entirely by hand, and one to three thousand single rolls is a good day's work for one girl.

The rolls are tied in packages of fifty rolls each, according to order. For the mills' own sales the packages have six-inch bands of paper at each end, tied with manila twine wrapped twice around, but many jobbers specify "no bands, and string around once," thus reducing the expense.

The sample books are made at the factory ready for the salesmen, and the general arrangement of the sample-rooms is such as to facilitate business in every way.

THE COLOR DEPARTMENT.

The color-making department, where the six primary colors are made, is as "sloppy" as it is vital to the business. The six primary colors, red, blue, yellow, green, orange and violet, are prepared with special care, so that in themselves, and in whatever combination may be made of them, the resulting color will be one which is not only pure to the eye, but is safe from the action of light and gas. Many colors are influenced by these elements and fade or darken very rapidly. It has been found, however, that anilin dyes, which are used as a basis of primary colors, give as good results as anything. These dyes are mixed thoroughly and placed under pressure in cloths similar to the process of making cottage cheese. The primary colors are taken to the room containing the grounder and color machine, where, on a balcony, the tints and shades are mixed.



Courtesy of The Art Wall Paper Mills.

A SECTION OF THE BEELING DEPARTMENT.

The combination of colors is governed by the same laws which cover the entire field of color, whether it be the combination of the mixing of printing-inks, water-colors or dyes.

SHOCKING EGGS.

Waiter — "Everything in this hotel is cooked by electricity, sir."

Guest — "Well, take this egg away and give it another shock." — *Practical Advertising.*

ONE MUST BE A COLD, NERVY BLUFFER TO BE A LAWYER — NOT A GENTLEMAN.

"You must run many a cold, nervy bluff and can not afford to be numbered in the down-and-out class.

"You can not afford to be too much of a gentleman to the opposing counsel nor too deferential in a courtroom."

These were among the "Do's and Don't's" given by Judge Willard M. McEwen to the graduating class of 1909 of the Chicago Law School at a banquet held in their honor in the Egyptian room of the Auditorium Hotel, Chicago, on the evening of June 7.

"The lawyer occupies a vested position probably higher than in any other profession," the jurist said, "and in this position he has himself first to maintain and should first of all look out for No. 1.

"Why is it that you will be given business against the older practitioner? Because your client thinks he is getting the service at a smaller cost or fee. Take it and be thankful, but maintain your nerve and dignity.

"You must have experience and, perhaps, a little money, and you must run a cold, nervy bluff, for you can not afford to be numbered in the down-and-out class. People believe in you and that you are just a little better than others, and you must play the part. You can not play the part of the country church mouse, but must reach out for what's in sight.

"Juries are often impressed with the counsel, and all juries desire to have some one to lean on, and nearly always select the lawyer with the best attitude. This often determines a case at law. You can not afford to give the impression that you are giving way to either court or counsel on the opposite side. When you do that you lose the faith of the jury. I sometimes think a lawyer should be fifty per cent better than the court.

"Study the style and mannerisms of the profession and ask yourself, 'How do I stand with this juror or with the jury?' Story books have much to do with framing the attitude of the lawyer, but you can never afford to be too much of a gentleman or too deferential in court."

Chancellor J. J. Tobias, of the school, addressed the class briefly, and remarks were made by Frank B. Teed, Rae M. Royce, Roy A. Juul, Ransom E. Walker, William H. Canavan and M. J. Moriarty.

Frank M. Reddy, the toastmaster, responded for the class of 1909, John P. Friedlund for the class of 1910, and Roscoe E. Little for the class of 1911.

W. Scott Hodges presided at the dinner, which was opened with an invocation by Rev. Edward A. Kelley.

Frank B. Teed was elected president of the Chicago Law School Alumni Association, closing the program of the dinner, which was attended by the thirty-two graduates and their friends, 126 persons being seated at the tables.

A VOICE FROM THE DEAD.

Vicar's Wife — "No, the vicar is not in just now. Is there any message you would like me to give him when he returns?"

Old Woman (cheerfully) — "Please, mum, Martha Higgins would like to be buried at two o'clock to-morrow afternoon." — *Punch.*



ILLUSTRATIONS FOR A CATALOGUE

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CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

NATIONAL DAYLIGHT MOVEMENT.

To the Editor: CINCINNATI, OHIO, June 8, 1909.

Referring to your editorial notice on page 379, in the current number of your journal, regarding the "National Daylight Movement," called to your attention by Mr. E. H. Murdock, of this city, it is evident that, from what you write, you misapprehend the entire situation.

You speak of "adopting changes such as would make the dinner hour four o'clock, and cause theaters and other places of amusement to open at six."

My Dear Sir, no such movement is contemplated. The only thing that is, is the *moving of clocks* one or two hours ahead (and it will probably be found better to make it one instead of two hours)!

If you dine at six o'clock (which God forbid!), you would still dine at six, even though the change were one or two hours, and not at four, as you say, and when you would go into the theater it would be eight o'clock, and not six.

When you travel from Chicago to New York, and move your watch ahead one hour, there is no appreciable difference to you that night when "bed-time" for you arrives — neither will there be for you or for any one when the national daylight movement is an accomplished fact, which it is bound to be in the very near future.

You need to get another viewpoint on the situation.

L. A. AULT.

SOCIALISM NOT DESTROYER OF UNIONS.

To the Editor: ST. LOUIS, MO., June 14, 1909.

The clipping you print on page 394 of your June number, from the London correspondent of the Scottish Typographical Union, captioned "Socialism Foe of Unionism," would be interesting if its statements were true. The writer makes the common error of rejecting inexorable industrial and economic evolution. It is a pretty speech to say the worker desires to be independent and to work out his own salvation as a free agent, giving full scope to incentive. And yet no one can deny the existence of coöperative production. Under the comprehensive factory system which has been evolved by combination of capital and the application of labor-displacing machinery the worker is a cog in the great wheel of industry. Coöperative production is a reality. The completion of the work of industrial evolution will give us coöperative distribution in lieu of the present inequitable private distribution. It will avail nothing to rail at the fast-disappearing competition. It was of the last age. We now enter the age of centralization of industry as well as of government. The Government's losing fight against the trusts proves this. The law of evolution is as unyielding as that of gravitation or any other natural decree. Socialism offers no dry-nursing. Capitalism is giving us that now in robbing the cradle to man the spindle and loom.

In regard to Socialism being the foe of unionism, the efforts of certain organizations of employers to disrupt the unions under the present order of society, ardently aided and abetted by government by injunction, makes it unnecessary to send a C. Q. D. to Socialism. Socialism will not destroy trade unions. Capitalism is doing that as fast as it can.

J. J. DIRKS.

ANTHONY GOT THE WHISKY; WHO PAID FOR IT?

To the Editor: READING, PA., May 26, 1909.

In a back number of your up-to-date journal I happened to see the following:

FIGURE IT OUT.

A banker going home from his dinner saw a $10 bill on the curbstone. He picked it up and noted the number and went home to dinner. While at home his wife remarked that the butcher had sent a bill amounting to $10. The only money he had with him was the bill he had found, which he gave to her, and she paid the butcher. The butcher paid it to the farmer for a calf, and the farmer paid it to a merchant, who, in turn, paid it to a washwoman, and she, owing the banker a note of $10, went to the bank and paid the note. The banker recognized the bill as the one he had found and which up to that time, had paid $50 of debt. On careful investigation he discovered that the bill was counterfeit. Now will some friend tell us what has been lost in this transaction and by whom? — *U. T. A. Bulletin.*

This is easy: The banker returns the $10 bill to the washwoman, with the explanation that it is counterfeit; the washwoman returns it to the merchant, with the same explanation; the merchant returns it to the farmer, the farmer to the butcher, the butcher to the banker's wife, and she, in turn, hands it back to her husband, who consigns it to the gutter, whence he secured it. Thus no one loses any money and no indebtedness is paid by the spurious bill.

This brought to mind an event which occurred to the writer some years ago, while in Arizona. In the extreme southern part of that State is a city which is called on the map Nogales, but which ought to be called "Nomorals." The main street of the city is the dividing line between the United States and Mexico. If a person is on one side of the main street he is in United States territory, but on the other side of the street he is in Mexican territory.

At the time of which I write, a United States dollar was worth 90 cents in Mexico, and vice versa, a Mexican dollar was worth ninety cents in the United States. Each dollar was valued at par in its own country. Having given this little preamble in the way of explanation, I will try to relate the incident:

One day I happened to be in a bar-room and wanting a drink, I reached in my pocket to see whether I had the price. I happened to be on the Mexican side of the street, and was fortunate enough to find myself in possession of a Mexican dollar. I called for a drink of whisky and tendered the dollar in payment. I receive my drink and 90 cents in change, but in lieu of small change the bartender gave me a United States dollar. I then crossed over the street with the United States dollar in my possession, and, after a while, feeling the need of another drink, I stepped into a saloon and bought one. In exchange I received a Mexican dollar, equivalent to 90 cents. This operation I repeated at intervals during the day, and when darkness came, I had a skin full of whisky and still had a dollar in my pocket. The question in my mind is: Who loses the money and who pays for the whisky?

Perhaps some of the readers of THE INLAND PRINTER can enlighten me.

ALONZO G. ANTHONY.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

ANNUAL MEETING OF MASTER PRINTERS.— The event of the summer season in London printerdom has been the annual meeting of the Federation of Master Printers and Allied Trades of the United Kingdom. The proceedings commenced with a luncheon, given at the Mansion House, to the members by the Lord Mayor, the following day being devoted to sightseeing by the members. On Sunday a special service was held in St. Paul's Cathedral, the federation settling down to serious business on the Monday following, when the annual general meeting took place at Stationers' Hall, under the presidency of the Lord Mayor, who, in moving the adoption of the report, said the past year had been a most satisfactory one. Many matters of importance had been successfully dealt with. He put in the first place the fact that the conciliation board had been firmly established. It was a matter of regret that it was not quite perfect as far as the employees' side of the question was concerned, but he could not help thinking that with the progress of time every one would feel that it was for the benefit of both sides of their trade. With regard to conciliation boards for all trades, it was highly desirable that all uneasiness and all fear of difficulty arising should be dispelled, and that all should work together for the common good. The Lord Mayor said he was glad to notice that the question of "costing" in the printing trade was having careful consideration, and before long they might look for a valuable report on that subject. He hoped that their book on printers' profits, which had had a good sale, would lead to a better adjustment of their profit arrangement. Mr. Sidney Reid was nominated president of the federation for the ensuing year, and the nomination was agreed to. A portion of the business was discussed in secret session, a somewhat bitter hostility being displayed toward the eight-hour movement which the men are promoting, and a resolution was passed that the federation resist any further reduction of the hours of labor. At the annual dinner of the federation, which was held in De Keyser's Royal Hotel, about three hundred ladies and gentlemen were present. Mr. Edward Unwin presided and was supported by the leading master printers of London and the provinces. The tables were beautifully decorated with roses, baskets of which, together with fans, were presented to the ladies during the evening, as well as a souvenir brooch bearing the arms of the City of London. Mr. G. Haven Putnam, of G. P. Putnam's Sons, New York, was present at the dinner, and made a capital speech in response to the toast of "Our Guests." Mr. Putnam said that a printing concern should have two partners, one to say when a client came in, "the thing shall be done and in the best time possible," and the other — a philosopher with a good deal of dialectal ability — to explain, some months later, why the thing had not been done. The requirements of the customer, he admitted, were not always legitimate requirements. The printers had the task of educating publishers who were not printers, to what was just and legitimate. But they put upon the publishers the impossible task of making clear to that troublesome fraternity, the authors, what was possible. He had to convince the author that he must not demand the impossible of his brother, the printer. He never succeeded, though he might walk a few steps in that direction, and he looked forward to a more peaceful life in the hereafter. Referring to the matter of tenders, Mr. Putnam said too much altruism was not good for printers, and turning to the question of copyright, he remarked that he had been secretary to the Copyright League for twenty-five years, as his father was secretary for forty years before him, and the ideal he sought to carry out was that they had a world-wide literature which should have no impediments of tariff walls or of medieval manufacturing restrictions in the copyright law, where they were out of place and represented a relic of barbarism. At the close of the proceedings that followed the annual dinner, the members of the federation and their friends paid a visit to the office of the *Daily Telegraph* and witnessed the latest developments in newspaper printing. On the last day of the proceedings the members of the federation visited Windsor, where they were shown over the historic castle, and otherwise attempted to enjoy themselves during a day on which, unfortunately, the rain fell incessantly.



DE KEYSER'S ROYAL HOTEL, LONDON.

ANNUAL DINNER OF PRINTERS' PENSION CORPORATION.— Another important function to printers was the eighty-second annual dinner of the Printers' Pension, Almshouse and Orphan Asylum Corporation, a feature of which was that the Prince of Wales took the chair. He was supported by the Duke of Marlborough, the American Ambassador, the Portuguese Minister, the Lord Mayor, and about five hundred guests. The attendance at the dinner this year constituted a record, as also did the year's donations and other contributions to the fund, the total financial result being over $66,000. To this total the King contributed $250 and the Prince of Wales $500. This amount of hard cash is quite a windfall to the corporation, and should greatly help its charitable objects. The Prince of Wales, in the course of a lengthy speech which displayed a remarkable knowledge of the history and technic of printing, paid a graceful compliment to the United States, and reminded his audience that Benjamin Franklin was at one time a working printer in London.

PRINTERS' ATHLETIC ASSOCIATION.— The Printing and Allied Trades Charity Sports Association is in a prosper-

ous condition. The annual report tells us that there is a marked improvement in the physique of those engaged in the printing and kindred trades during the last twelve years. The committee of the Charity Sports largely attribute the success of the association to the magnificent prizes that are offered each year, and which have brought about the colossal athletic meetings now held, making each succeeding year outrival the magnitude of the preceding one. That the smaller firms are so enthusiastic is a promising feature for the future success of the undertaking. Over $5,000 has been distributed among the trade charities. One excellent result has been attained, namely, the successful formation of miniature rifle clubs connected with the trade, and this section now bids fair to become a useful and patriotic adjunct to the athletic section.

L. S. C. JOBBING GUILD.— This organization, which has been instituted under the auspices of the London Society of Compositors, is intended to "make the man a better printer and the printer a better man." The objects are to provide a center where members can meet for the exchange of views on all matters concerning the technical developments of the trade, and to secure facilities for instruction in general and artistic jobwork. Well-known experts will give lectures at frequent intervals, illustrated by lantern, blackboard, and specimens. The subscription is 50 cents per annum, payable quarterly. The executive is to be composed of a president, four vice-presidents, a secretary-treasurer, assistant secretary, and a committee of six. The meetings for the present are to be held quarterly or as often as the executive may decide. The subject of instruction in high-class work, sketching or designing, is to receive the foremost place in the program of the guild. Already several meetings have been held, and the new organization seems likely to prove of great service in the education of our grown-up compositors.

MARATHON PRINTING PRESS.— The popularity of the term "Marathon" as applied to long-distance racing has induced a London firm of engineers to apply that name to the newest thing in printing-presses. The Marathon is a solidly built machine of simple design, that is intended for a speed of 2,500 to 3,500 impressions per hour. It is a cylinder machine, fitted with adjustable ink supply, stop-cylinder motion, flyers, and all the latest improvements, and in the foolscap-folio size prints a 9 by 13 sheet. This press possesses the advantage of taking up but little floor space and is sold at the low price of $225. This price will not, however, benefit any American printer who would like to install a Marathon, as your tariff wall is strong enough to keep out such importations.

THE JUSTICE OF IMPRINTS.

In your issue of March 31 John J. Morgan, of the advertising department of the New York, New Haven & Hartford Railroad, wants to know why printers are allowed to "tag with their imprints" the printed matter you buy from them. In reply I would say that we imprint our goods by the same right that every manufacturer exercises when he puts his name on his goods. Did the "free advertising" on Mr. Morgan's collar, necktie, shirt, coat, pocket-knife, lead-pencil, fountain pen or typewriter ever worry him? Does he consider it "presumptuous" on the part of the car-builders to put their names on the cars his company buys? Where will he find a manufactured article of any worth that does not bear the imprint of the maker?

I think he will find, upon reflection, that the average printer does not get much more than is coming to him.— *W. Pierce Chilton, in Printers' Ink.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THERE were recently discovered in the city library of Lüneburg eight volumes of old Hamburg newspapers, some of which were dated 1618.

THE German Printing Trades Association on May 2 celebrated its fortieth anniversary, assembling for the purpose at Mayence, the cradle of the art.

THE Typograph Company, Limited, of Berlin, manufacturers of the Typograph typesetting machine, has increased its capital stock from 1,000,000 to 2,500,000 marks ($600,000).

THE Elektro-Typograph Company, of Nuremburg, which tried to introduce the typesetting machine invented by Méray-Rózár, has gone into liquidation. Evidently the machine did not prove a practical one.

THE press manufactory of König & Bauer, of Oberzell, near Würzburg, has turned out a press capable of printing a sheet 110 by 150 centimeters (44 by 60 inches) in size, for the Oldenburg printing house at Munich.

HERR J. MEYER, proprietor of the Bibliographic Institute, of Leipsic, recently deceased, devised a fund of 30,000 marks to the city of Hildburghausen, the interest of which is to go to the aid of the local technical school. In his lifetime he had already given 20,000 marks for the same purpose.

A NEW building just finished for the Ohlenroth printing-office in Erfurt is distinguished by having a tablet attached to a wall of the main stairway, on which are inscribed the names of eighteen officers and employees of the house who have been in its service over twenty-five years. The oldest of those listed has a record of fifty-two years' employment with the Ohlenroth office.

ON May 1 the International Photographic Exposition, at Dresden, held its opening ceremonies, at which the King of Saxony was present. The exposition comprises sections devoted to geography and ethnology; trade and amateur photography in competition with the artistic; photography as used in the sciences; schools for photography, chemigraphy, processwork and gravure; machinery, apparatus, chemicals, papers, etc., employed in photography. The extent of the exposition may be inferred from the closely printed catalogue of three hundred pages.

THE Berlin *Börsen-Courier* says of the German paper-making business that it is in a very precarious condition. Well-managed paper mills, whose products have been popular, and which have for years produced good profits, are to-day quite at sea. Despite long-continued restrictions in production, they find it impossible to secure sufficient orders, as there are certain competitors who accept orders at any price, with no thought of what they lose in filling them, nor how much they depress the paper market. For the year of 1909 there are no prospects in sight of improvement, as there are large new factories being built, which can only weaken business still further. A number of paper manufacturers have recently endeavored to come to an agreement on the prices of certain papers, but without avail. Those manufacturers who have labored under deficits for years and who also furnish a questionable product, are the most stubborn opponents of an understanding.

THE Verein für Altschrift (Roman Type Society), started some twenty-five years ago, now has fourteen thousand members. Its self-appointed mission is to advocate

the general use of "Antiqua" (Roman) instead of the "Fraktur" (improperly called German) type-faces. It endeavors to do away with the evil the printers of Germany, Austria, Holland, Denmark, etc., contend with — the necessity of being equipped with two kinds of faces. The society recently sent a numerously signed petition to the various lawmaking bodies of the German States and cities, asking for coöperation in the gradual adoption of the "Antiqua" faces. Count von Zeppelin, of aeronautic fame, has just become an honorary member. The president of the society is Albert Windeck, 25 Limburgerstrasse, Cologne. It may be added that there is a society in Germany having the contrary object, namely, the preservation of the "Fraktur" style, which it reveres as the "national type-face." Bismarck in his day was an enemy of the "Antiqua."

AUSTRIA.

AUSTRIA is imitating the United States in the matter of size in newspapers, as may be noted in the Easter Sunday editions of the following journals, which for the occasion were increased to the stated number of pages: *Neues Wiener Tageblatt*, Vienna, 172, including 123 of advertising; *Neue Freie Presse*, Vienna, 160 (96 advertising); *Fremdenblatt*, Vienna, 106; *Bohemia*, Prague, 100; *Pesti Hirlap*, 112; *Pester Lloyd*, 80.

IN the lately revised wage-scale of the Vienna lithographers, retouchers, process and copperplate printers occurs the provision that should night work extend beyond midnight, the work next morning shall begin as much later as the portion of time which was worked after midnight, and that no deduction shall be made from the next day's pay in such instances. Also that if overtime extends beyond 9 P.M. 20 hellers (4 cents) extra "entrance money" will have to be allowed. This peculiar extra is no doubt due to the fact that the main doors of flats, apartment houses and hotels in Vienna are locked about 10 P.M. by their janitors, and whenever again unlocked during the night the doortender expects a fee, according to custom, of at least 20 hellers. From this same wage-scale we gather that the regular holidays of the trade in Vienna (and for which the worker is to be paid) are New Year's Day, Epiphany, Candlemas, Annunciation, Easter Monday, Ascension, Pentecost Monday, Corpus Christi, Feast of SS. Peter and Paul, Ascension of Holy Mary, Birth of Holy Mary, All Saints, St. Leopold's, Conception of Holy Mary, Christmas and St. Stephens'. On Christmas Eve and on the Saturdays before Easter and Pentecost the workday is to be shortened two hours.

FRANCE.

THE management of the *Petit Parisien* has its own paper mill. This daily has a circulation of one million two hundred thousand, and earns a dividend of seven per cent.

AT a celebration held in the rooms of the Cercle de la Librairie, in Paris, on April 3, four hundred persons connected with the printing and book trades and other graphic industries were presented with diplomas and medals, in honor of their having each served twenty to thirty years for one house.

DURING the strike of the French postoffice employees *L'Illustration*, which has fifteen thousand foreign subscribers, sent the edition of March 19 to them by freight to Brussels, placing it in the mails there, and for the weight of 7,500 kilograms added the goodly sum of $1,500 for postage to the postal exchequer of Belgium.

THE motto of the Republic of France, "Liberty, Equality, Fraternity," was devised in the year 1793, by a printer, Momoro, who later was guillotined. His wife played the part of "The Goddess of Reason" during the feasts of the Revolution. Which goes to show that, in all cases when something great or something small takes place, a printer must always have a hand in it.

A CORRESPONDENT having requested some information about the Ecole Estienne, the graphic trade school at Paris, a few notes may be interesting. This institution is only a primary school and is intended to teach apprentices between the ages of thirteen to seventeen years; therefore, it is not a school for the perfection of adult pupils. The course of instruction is divided into four years. Foreign scholars are admitted, but are charged $200 per year, which comprises a term of ten months of theoretical instruction in the schoolrooms and practical instruction in the mechanical department. The best-equipped mechanical sections are those devoted to bookbinding, lithography and copperplate printing. The entire equipment of the school is of the highest class. In a few months a new section for autotypy will be opened, the cost of which will be $25,000. There is perhaps no graphic school anywhere which can be compared with the Ecole Estienne in point of practical and sanitary equipment. The school operates under State aid, given for the purpose of assisting apprentices to obtain a grasp on all the elements of their trade. Courses in French, arithmetic, history, etc., are also given by special instructors, who have nothing to do with the technical branches.

TURKEY.

SAYS the *Zeitschrift für Deutschland's Buchdrucker:* "A kingdom for a Turkish dictionary! This may well be the wish of many a reader of the day, to whom his newspaper dishes up daily a mixture of Turkish and Arabic language morsels. Selamik, Ulema, Imam, Bey, Scheich, Emir, Agha, Pascha, Effendi, Hodscha, Softa, Scheriat, Fetwa, Jildis, etc., meet us in varied array with each second line, and all this without a single indication of the meaning. What editors can be thinking of when they present such unintelligible work is a mystery. No one expects a literal translation, of course, but surely every reader has a right to a literary presentation that clearly carries the sense. Pity that Pascal David, the philologist of the Strasburg *Post*, is no longer living, to give these editor-mechanics some needed instruction."

SWITZERLAND.

A NEW series of Swiss banknotes is in prospect, and the question now is who will print them, the commission in charge of the matter not yet having arrived at a definite conclusion as to whether the work shall be done in Switzerland, England or the United States. An American firm, which has a special polychrome process à la Orloff, and makes a specialty of notes almost proof against counterfeiting, in addition to a house in Basle and one in Zurich, is being seriously considered.

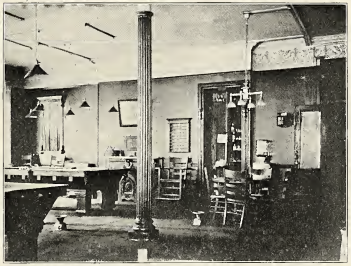
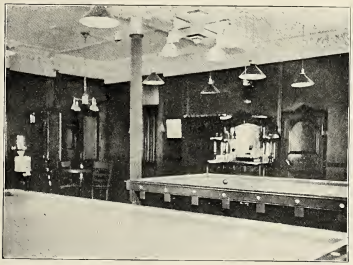
NORWAY.

THE female compositors and other workwomen in printing establishments of Norway have raised a protest against a proposed factory-inspection law, in which overtime and night work are forbidden for women. They do not desire protective legislation of that sort.

THE ONLY WAY.

After all, it isn't clothes or deportment, or money, or doing as you'd be done by that makes a gentleman. You've got to be all right and then forget it.— *Irving Bacheller, in "The Hand-Made Gentleman."*




VIEWS IN THE UNION PRINTERS' CLUB, OF CHICAGO.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

ON THE USE OF DECORATIVE MATERIAL.

One of the hardest propositions for the printer to handle is that of ornamentation — the use of decorative material. To many job compositors it is the rock on which their hopes of successful work are wrecked, and perhaps more printing just misses being satisfactory through an injudicious use of embellishment than in any other way. Especially is this true where decorative effects are employed to "fill up" white space. A bit of white space in a job is looked upon by many compositors as a thing to be avoided, and, although the job may have been planned without thought of embellishment, and the ornaments at hand may be entirely unsuited to the type or the subject, still all white spaces are filled up with ornaments of some kind. Like all other things, white spaces in a type-design must be properly situated and of relatively pleasing sizes, and, while this, of course, necessitates considerable thought and judgment, the printer who has reached the point where he can see a white space in a job without having an irresistable desire to fill it up with "fancy work" has progressed not a little.

Still, however dangerous to pleasing effects may be decoration in the hands of the thoughtless or inexperienced, its proper use can not fail to add much to almost any typographical design and a study of the possibilities of decorative material is most helpful.

With all too many printers artistic printing consists of a free use of ornamentation. There are perhaps very few of us who can not remember the time when we longed for a wealth of ornaments, stock cuts and initial letters, in order that we might do "artistic" printing. Well, perhaps that was a laudable longing, for the plain type effects do become monotonous at times, and the same desire for decorative effects that actuates us in ornamenting our buildings, etc., moves us to ornament our printing. But ornamented printing is not necessarily artistic printing — neither does the lack of ornamentation imply an absence of art. Ornamentation is good only when it adds to and rounds out the text — it is never good where it detracts from or overshadows the reading matter. A job which is correct in other particulars is never spoiled through lack of decoration. On the other hand, we frequently see printing overornamented to a degree that renders it practically valueless.

The ornamentation must be appropriate — not merely a pretty stock cut crowded into the design simply because it is the latest product of a typefoundry. The new ornaments in the average shop are treated much in the same manner that characterizes the treatment of a new series of type — they are run in every job that comes in, regardless of their appropriateness, or lack of it. The question of whether the ornament fills the space seems to be the one of prime importance. A little thought will enable one to select ornamentation appropriate to the subject in hand, and a study, although limited, of decorative designs of various peoples and periods will materially aid the printer in deciding just what to use. The foundries furnish a wealth of decorative material, but without an intelligent application it is worse than useless. As an example, one sees in the catalogues various decorations of an architectural nature — columns, etc. In certain places they are used with excellent effect and produce the most pleasing results, but in cases such as one which recently came to our notice, where a cover-page of a treatise on Gothic architecture was elaborately embellished with architectural decorations which were characteristically Roman, one feels that the entire absence of ornamentaton would be infinitely preferable.



FIG. 1.—An illustration of the fallacy of overornamentation. One fails to see where this style of decoration has anything in common with the subject of dry goods and groceries.

Take Fig. 1 as an illustration of the fallacy of overornamentation. Decorative borders, underscoring of different kinds, together with a variety of roaring lions, all go to make up a design that is just about as far from what a letter-head for a dry-goods house should be as it is possible to imagine. Think of the effect such a letter-head as this must produce upon the recipient. He opens the envel-

ope expecting to get a dignified business letter from a business house and is confronted by what might easily be taken at first glance for an advertisement for an animal show. We have no prejudice against the use of decorative material. We believe in ornamentation — and plenty of it. But as between a piece of commercial stationery decked

A striking example of inappropriate decoration is shown in Fig. 4, a hanger issued by the New York Typographical Union to advertise its fifty-ninth annual reception and ball. The architectural motif, even though it were carefully and consistently worked out, suggests nothing whatever of the printing craft. Contrast it with Fig. 5, a

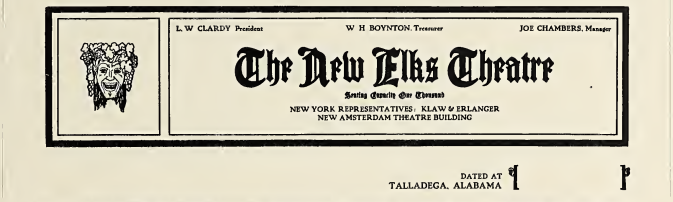


FIG. 2.— In this example the decoration is of such character that it makes the text more effective. The original was in two colors.

out like a poster for a circus and an absolutely plain letterhead, we infinitely prefer the latter. In Fig. 2 the effect is quite the reverse of that produced by the preceding specimen. The cut in the panel at the left is particularly appropriate in connection with a theatrical letter-head, and there is not so much of it that the type is lost.

The use of decorative material is not entirely without its humorous side, as Fig. 3 will show. The compositor or customer who was responsible for the use of this "exceedingly appropriate" cut certainly went the limit in his choice of decoration — but seemingly without much thought

sketch submitted for the same hanger. In this latter example the decoration is thoroughly in keeping with the subject, and the printer seeing this design naturally associates it with the craft. Liberties have been taken with the construction of the composing-stick and also with the proportion of the chase, but this conventionalizing is perfectly permissible in cases of this kind.

It is by no means necessary to have the decoration signify something pertaining to the subject. The bits of miscellaneous conventional decorations procurable from the foundries may be used as ornamentation regardless of

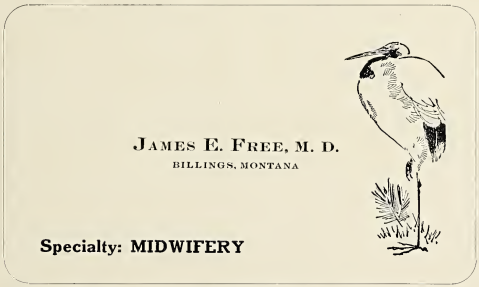


FIG. 3.—Another phase of ornamentation. It certainly does not leave a very good impression of the doctor represented.

as to the effect it would produce. Business and professional cards are distributed for the purpose of advertising, and while some lines of advertising may be furthered through the medium of a joke, it is hard to see wherein the dignified profession of medicine can fail to suffer harm through this medium. The card is well calculated to cause a good laugh, but it doesn't leave a very satisfactory impression of the doctor who gives it out.

association with the subject — provided, of course, that they are not of such nature as to strongly suggest something foreign. Where the printer has a choice, however, in the matter of cut or border, he should carefully consider which is the more appropriate. For instance, a decorative border of grapes and leaves would be entirely harmonious on a cover of a wine catalogue. A border of *fleurs de lis* or one of geometric design might answer the

purpose, but one feels that the use of the grape motif does much to emphasize the fact of its being a wine catalogue.

So far as the decoration for his own printed matter is concerned, the printer need never be at a loss. Numerous conventionalized proof presses, ink balls, etc., afford him first employed to forestall the practices of pirate publishers, it has continued a useful and popular feature. A printers' mark in one or more colors furnishes the most appropriate and pleasing decoration that he can employ for his commercial stationery, etc., and is very effective.

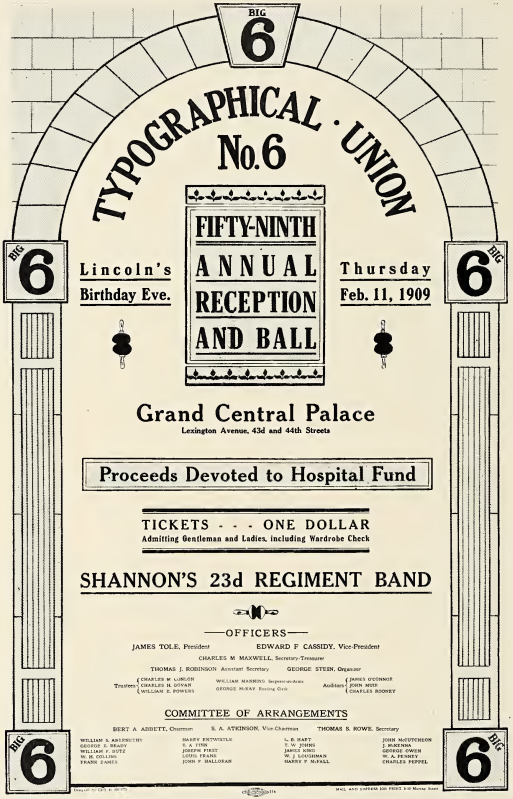


FIG. 4.—A striking example of inappropriate decoration. With all the wealth of ornamentation which the printing craft affords, the designer used a poorly constructed architectural motif.

ample opportunity to decorate his work in an eminently fitting manner. Then, too, there is the printers' mark, or monogram — a thing which every printery should have. Dating back to the early days of the craft, when it was

The compositor will not, of course, overlook the question of tone harmony and shape harmony in connection with the use of decorative material. That the ornaments are not too dark or too light to harmonize with the type-

faces with which they are employed, is of utmost importance, as is also the consideration of whether they are suitable in shape to be associated with the type used. should not be used — neither should they be used solely to fill up a vacant space. If, however, their use is decided upon, the same careful attention that bears upon this deci-



DESIGNED AND EXECUTED BY FRED. H. NEWELL, AT J. M. PATT'S, 24-26 ANN.

FIG. 5.— In this example the decoration is entirely appropriate, very pleasing, and a marked contrast to that used in Fig. 4.

Ornamentation, then, should be most carefully chosen, and the question of whether to use or omit it thoroughly considered. Unless one is satisfied that decorative effects will without doubt add to the appearance of the job, they sion should be given the selection of the ornament, and it should be in keeping with the balance of the job in character, shape and tone. In this way only can ornamentation be successfully used.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

BRUISED MATRICES.—A New York operator sends some damaged matrices and asks for the cause. *Answer.*— The damage may have been caused by a burr on the face of the mold-cap, as it seems improbable that such a deep bruise could be made from anything less than the pressure applied at this point. If you take a fine oil-stone and rub it across the face of the mold, any bruises will be detected. Another thing which may have caused the damage is that the line may have squabbled and so presented some of the matrices at an angle to the mold, resulting in such matrices being bruised. We have known this to occur.

METAL.— F. C. M., Princeton, Indiana, writes: "I wish you would please publish in your next issue of THE INLAND PRINTER an answer to the following and accept my thanks in advance: My metal for Linotype is too soft, many slugs being mashed on face; also stick in mold. I would like to know of something to strengthen metal; would also like to know of something that is good for cleaning metal when melting it." *Answer.*— When metal becomes soft it is because it has lost its antimony, and this ingredient must be restored to make it hard again. The proper proportions can be determined by analysis if the standard formula is known. Where this is impracticable, a sample pig can be sent to the metal merchant and a temper metal ordered to add to the mass to restore it to standard. A small lump of sal ammoniac will cleanse the metal when remelting it. Bring the metal to a high temperature and stir thoroughly. Put in the smelting furnace all pot skimmings and they will be reduced if heated sufficiently and stirred vigorously.

LOCK-UP.—A Nebraska operator writes: "I enclose a sample of my trouble. I am getting a little metal on the face of the mold and it gets on the matrices and clogs the channels. I have been a student of your book for some time, but find no relief in this particular case. The machine is six years old, No. 3 model. Eccentric is set to lock as tight as possible. New disk and new mold. Your book has helped me out of the hole a good many times." *Answer.*— As there are several causes for such trouble, you may discover the reason by an examination. Open vise and with a straight-edge, or a piece of new brass rule held against the mold and extending over its surface, note whether the cap is in alignment with the base of the mold, as it should be. If it is not, and extends outward farther than the base of the mold, you have the cause of the trouble. Another test: Set up a line and send it into the elevator; lock the spaceband shifter and recast a few lines. While the machine is in operation note the extent of compression of the pot-lever spring as the pot locks up to cast. This spring, if it yields much over one-sixteenth of an inch may be the cause of the trouble. Increase the tension of the spring if found weak, or renew it if it is broken. Test mold-disk lock-up as follows: Close vise jaw; draw out starting lever. When mold-disk advances, push back the starting lever; by raising the first elevator the space between the mold and vise jaws may be determined. There should be room for about two pieces of print-paper when the mold is in this position.

DAMAGED MATRICES.—"Slug Eight," Cleveland, Ohio, writes: "I am enclosing several matrices. I call your attention to the lower ears. All matrices show the same trouble; of course, the thin ones more than others. I can not locate the trouble. I thought at first it was caused by the assembler star or in the assembler, but it does not seem to be there. Sometimes the ear is almost cut off. Can you give me the cause and remedy?" *Answer.*— From the nature of the damage to the matrices, it would suggest that the harm was done as they were entering the line-intermediate channel from the assembling elevator. If a line is elevated with much force, the first matrix to the left in the line may be thrown up a few points and the lower ears will be brought into contact with the rails in the line-intermediate channel. If the line is a short one, for example a thirteen-em line, the carriage travels seventeen ems, and if the air chamber permits too much speed, the ears aforesaid will receive the impact of this force against the rails in the line-intermediate channel. As a remedy, keep the duplex rail in the assembling elevator in, or send the lines up with less force. The line-delivery-carriage pump valve may be set so as to diminish the speed of the carriage.

LOW LETTERS.—An Iowa operator writes: "We are sending you under separate cover several slugs which have sunken letters. I marked them with a scratch on the slug so that you can see where they are. We also enclose in this letter a sheet which has been printed, which shows the trouble. We are having considerable trouble of late with the German machine in regard to this. Our lock-ups are perfect and all the adjustments are good and true. The matrices are about six years in use, about sixteen hours a day. The slugs are all right, when we use them for stereotyping, but when we come to print direct from the slugs, we have this trouble of low letters showing up faintly in the print. Would you be so kind and tell us where the fault lies?" *Answer.*— Low letters are usually caused by faulty facewise alignment of the matrices. Facewise alignment is made by the pressure of the pot against the mold, which is thus forced against the faces of the matrices to align them. The pot has a compression-spring between it and the cam-lever which operates it. If this spring is broken or misadjusted it can not act. The lever should compress the spring a sixteenth of an inch when the cam forces the pot against the mold. Too much tin in the metal will also cause shrinkage, which will produce low letters.

BROKEN SPRINGS.—A Minnesota operator writes: "The machine which I am working on is a No. 2 model and is not in very good condition. I could not get more than half a dozen spacebands out of the box before they would be blocked, so last night I took the box off and found that the pawls were very dirty and that one was higher than the other and that only one ear of the spacebands was being released half the time. I cleaned the pawls and dressed them down to equal length and run the spacebands out of the box several times without getting a blockade. The keys are all worn smooth and there is not a letter on the lower-case keys, not even the groove. I tried taking out the fulcrum rods and putting the cap-levers on the lower-case side, but could remove only one rod, the rest being screwed so tightly that I could not get them out. The second-elevator bar spring is missing and the spring

between the cam one and cam two is broken in two places. Are these springs of a special size and must they be procured from the Mergenthaler Company, and, in ordering, what springs must I ask for? Magazines have never been cleaned, and the lad who is operating the other machine (a two-finger operator) has been putting graphite in them and they are very dirty. No tools in the place excepting one old file, a wrench and a couple of screw-drivers." *Answer.*— In ordering springs from the Mergenthaler Company ask for B-238, second-elevator starting spring, and G-67, second-elevator bar spring. These springs should be on the machine and kept in proper condition. They can be secured from the Mergenthaler Company, 521 Wabash avenue, Chicago. Graphite should not be used in the magazine in the manner you described. It only magnifies the troubles and also produces other difficulties, such as causing the keyboard cams to be covered with graphite, and the roller to become smooth.

EJECTOR, ETC.—An Illinois operator asks: "(1) In ejecting the slug in my machine, instead of the ejector being carried forward only as far as the shoe on the gear cam is set to carry it, sometimes the ejector will travel forward until the ejector slide strikes the guide block, and consequently kicks the slug against the front of the stick and mashes the face. This only occurs occasionally. What I want to know is, how can I adjust the ejector so that it will stop as soon as the shoe on the gear cam releases the pawl on the ejector lever? The machine is a Model 2. (2) Do you consider a coal-oil burner better than a gasoline burner for controlling the temperature of the metal? Can you control the heat with the coal-oil burner practically as well as you can with gas? With the gasoline burner there is no way to heat the mouthpiece, especially on a pot made for a gas burner, and I would like to know if the coal-oil burner is a success in this respect. What is the price of this burner? (3) Is the mold-wiper (F-898) front or back, and how is it attached? (4) What would be apt to cause a pot-lever to break in casting? I recently broke one in this way. Everything seemed to be in perfect adjustment, and the nuts on the eye-bolt under the pot were set the same as they were when the machine left the factory — the inside nut against the short section of gas-pipe on the bolt, and the outer nut on the end of the bolt. The only thing I could see wrong was that the spring on this eye-bolt had become compressed some from long usage. Would this lever stand the work if I should have the two pieces joined by brazing? I put on a new spring and slackened the inner nut on the eye-bolt. Was that the proper thing to do?" *Answer.*—(1) To remedy your ejector difficulty, procure a new buffer-spring (F-337) and keep the ejector guide and blade free from oil. If you have changed the adjustment, readjust it so that the end of the blade just clears the edge of the spring-plate in the knife-block. (2) A coal-oil burner will not give as much heat as a gasoline burner, but it is used extensively. It usually gives much more trouble. Both burners must be regulated and kept clean. The coal-oil burner has a mercury governor to automatically regulate the supply of oil; it does the work properly if it is adjusted right. The gasoline burner has no automatic regulator, it being an easy matter to keep it in order. We would recommend the gasoline burner. Both are sold by the Mergenthaler Company. (3) The mold-wiper (F-898) is a front wiper, and is attached to work betwen the top of the knives and the bottom of the right jaw. The wiper complete consists of F-898, F-886 and B-87. The cost is about $1. You can attach these parts. (4) The pot-lever might be broken if the lock-up between the pot and disk was obstructed by metal and if the machine was then forced over by hand, or by an abnormally strong pulling-clutch. Brazing should make it hold. The spring should compress at least one-sixteenth inch when the pot is locked up to cast.

RECENT PATENTS ON COMPOSING MACHINERY.

Justifying Mechanism.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, New York. Filed August 15, 1906. Issued May 11, 1909. No. 921,063.

Slug-casting Machine.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, New York. Filed August 16, 1906. Issued May 11, 1909. No. 921,064.

Matrix-distributing Mechanism.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, New York. Filed August 16, 1906. Issued May 11, 1909. No. 921,065.

Machine for Making Printing-plates.— J. S. Duncan, Chicago, Illinois, assignor to Addressograph Company, Chicago, Illinois. Filed June 15, 1908. Issued May 11, 1909. No. 921,600.

Typesetting and Printing Machine.— F. H. Brown, J. E. Hanrahan and J. L. Sellar, Baltimore, Maryland, assignors to American Planograph Company, New York city. Filed September 30, 1899. Issued May 18, 1909. No. 921,946.

Type Mold.— S. C. Gaunt, Chicago, Illinois, assignor to Barnhart Brothers & Spindler, Chicago, Illinois. Filed December 2, 1907. Issued May 18, 1909. No. 922,129.

Type-bar Machines.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed March 22, 1899; April 9, 1900. Issued May 15, 1909. Nos. 922,512; 922,632.

Linotype-assembling Mechanism.— J. E. Billington and Charles Holliwell, Broadheath, England. Filed April 18, 1908. Issued June 1, 1909. No. 923,131.

Linotype Matrix Swage.— P. E. Kent, New York city. Filed December 21, 1908. Issued June 1, 1909. No. 923,275.

Type-embossing Machine.— W. G. Reynolds, Chicago, Illinois. Filed May 2, 1908. Issued June 8, 1909. No. 923,998.

Assembling Mechanism.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed Feb. 1, 1909. Issued June 8, 1909. No. 924,000.

Junior Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed December 4, 1908. Issued June 8, 1909. No. 924,001.

Vise Jaw.— L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed May 5, 1908. Issued June 8, 1909. No. 924,243.

Monoline Machine.— H. Degener, Berlin, Germany. Filed May 23, 1908. Issued June 8, 1909. No. 924,326.

WHY HE DID NOT STAND UP.

Mr. X. was a prominent member of the B. P. O. E. At the breakfast table the other morning he was relating to his wife an incident that occurred at the lodge the previous night.

The president of the order offered a silk hat to the brother who could stand up and truthfully say that during his married life he had never kissed any woman but his own wife.

"And, would you believe it, Mary? — not a one stood up."

"George," his wife said, "why didn't you stand up?"

"Well," he replied, "I was going to, but I knew I looked like hell in a silk hat." — *The National.*

COST AND METHOD

COST SYSTEMS VS. MANAGEMENT.

BY JOHN D. GRIER.

After reading many articles on the subject of prices printing should be sold at and cost systems, the writer wishes to point out a few things lost sight of in this recent agitation to raise the price of the printer's product. Among these is lack of organizaton — handling men successfully.

The average "boss" (it fits the old adage) when a workman became so incompetent that he could no longer get a situation as a journeyman, either became a foreman or a proprietor of a small shop. My many years' experience has proven this to be only too true, as it is very seldom you work for a man who conducts a print-shop whom you can tell anything. If you advance an idea, the "boss" will "swell up" and give you that cold stare that would freeze a drop of dew on a July morning. He will probably inform you that he is running the place and you are doing the work. "Get busy," do it my way or look for another job.

In an organized print-shop, one should find the work the man can handle, keep him at it, and so get results; but I have very seldom found these conditions existing. You usually find a man working at something he does not like or can not do successfully. Handling men is a subject to which very few of our master printers give any thought, and they usually secure a foreman or superintendent who knows far less. They think a printer, or a so-called printer, can handle anything you hand him, and with very few instructions. Instructions! Well, they can give him very little of that article, as they would not know much about how to go at the work themselves, and try to push it out some way, often poorly constructed, badly spaced and rotten in general.

But this is a day of specialists, and we get the specialist foreman or superintendent, who knows *one* thing — we will say job composition. For example, the man was a first-class compositor, did his work fairly well, put up a good front; and the "boss" picks him out from among the many and gives him the position at the desk. Along come the tickets from the office, very meager instructions thereon, such as come out of the business office of the average print-shop. Among them is a sixty-four page catalogue, which, in time, is set up, without any planning, in many different styles, and I have seen the pages, which could have been easily set up all one size, all constructed different widths and lengths. Fine conglomeration to lock up! And Mr. Stoneman walks up to the desk, asks Mr. Job Printer Foreman, "Sixty-four pages inserted for saddle or flat-stitched book, which?" What will the intelligent answer be?

I want to ask the question here, how and where, in a few years, are we going to get a first-class, all-around printer, who understands every branch of the business, to act as foreman or superintendent? They are at present a scarce article, but in a few years we will not have *one*, as this is a day of specialists.

The average printer to-day knows nothing about press-work or binding, not to mention photoengraving, electrotyping, paper — its different sizes, weights or quality, whether it is suitable for a letter-head, novel or a catalogue full of half-tones. He knows nothing of ink, the kind required in a particular case, if the job goes in colors, what to use suitable to the paper and to produce a desirable effect.

But the foregoing assertions are not a criticism of such bad practices as some others the writer has encountered. The average head of a house handling printing knows very little about the physical condition of his plant, and many shops where I have worked, even though they secured $3 an hour for composition, would be producing at a loss. Why? Because there is no material, and the "boss," if requested to purchase material for the composing-room, will state that, "we turned out the work last year, why not this year?" never giving any thought to the business in hand and the present necessities. I had the pleasure of working in such a shop in a Western city. We had secured an extra rush of work, four large catalogues. The composing-room, then on the first floor, not being adequate to handle the work, they made space on the third floor, setting up frames for six men. This small force was turned loose up-stairs to get out the extra work, and "overtime every night" was the order. No material to work with was the first condition encountered. When sorts were wanted, it was "Go down to the first floor." The time put in on this work would make a wooden Indian blush. One day the vice-president came up and the writer endeavored to explain the condition of affairs, but the same old story was handed back. I finally insisted on having six-point three-em spaces. What did he get? One-half pound for six men to work with! In this same shop I have seen the lead and slug cases turned upside down for three or four hours at a time, twenty-five to thirty men at work, or trying to work, in the composing-room, and all other material likewise lacking. What did it cost this firm an hour for composition?

I have encountered the same conditions in Chicago. This woeful lack of material and poor management, which most print-shops are working under, will never enable the master printer to make money in his composing-room. The pressrooms and binderies are about in the same condition — a mass of antiques which would make a "mossback" turn green with envy.

A short time ago the writer had a conversation with a gentleman who was foreman in a shop in this city, operating a battery of Gordons and six cylinders, having held the position for six months, under the most trying circumstances. One day he sent a requisition to the "boss" for a dozen strips of reglet. After a couple of days it came back unhonored and the head of the house, when the subject was brought up, wanted to know what he wanted to use them for. The foreman backed up and bowed himself out of the job. What more could the man do?

The writer at present is working in a shop where material has not been replaced in ten years. Recently a cylinder pressman put in two hours trying to get a form locked up in a chase which resembled a "barrel hoop," to lay flat on the bed of the press so that it would print without a blur. Life is too short to mention the other deficiencies of this place, but the "boss" complains that he is not making money; yet he gets a fair price for his work, but can not see the necessity of replacing the old material.

The writer admires the movement to raise the price of printing and has often made the statement "that it is impossible to get too much money for a piece of printing," but there are many deficiencies which the "price-booster" and "cost-system man" is overlooking, and, in order to

put our business in the front rank, where the banker will look upon us favorably, he must master these faults, most of which are in the workroom, where the "boss" likes to hold on to the relics of bygone days and endeavors to produce an output which will show a dividend every year. Look over your plant, replace your old worn-out material, buy new, in sufficient quantities, and you will find two jobs being produced where one used to come out, pay-roll decrease, and you'll have money in the bank. This is not an argument of a supply-house salesman, but that of an ordinary tramp printer who has worked in a shop or two.

THE HOME-MARKET IDEA IN CHICAGO.

The Chicago Association of Commerce claims to be the largest organization of business men in the world, which is proof of its intense Chicagoism. The purpose of the association is to promote the commercial interests of the Windy City at home and abroad. Under its auspices there was held recently a "public discussion of the internal trade question — of Chicago for Chicago." Manufacturers told of the small percentage of the goods made in Chicago that were sold in that city; and buyers recited why they did not patronize their fellow citizens. It so happens that a sore spot with Chicago printers is the practice of sending work out of town by some merchant princes. E. F. Hamm, of the Blakely Printing Company, was among the speakers at this meeting and took occasion to voice the wintry discontent of the craft in this wise:

"Market coöperation in my opinion means market reciprocity, and reciprocity among members of this association is, I believe, an all-important question. Ex-President Hall had the following to say on the question: 'The more general the sentiment of reciprocity becomes in a great market like this, the more its trade is bound to increase. It is the volume of trade that makes and maintains a great market, rather than the extent of its dealings in a few commodities, however important it may be. The education of our merchants and manufacturers in the theory and practice of reciprocity and coöperation to their highest degree of practicability is to-day the most important single aim of the association, and, I believe, that no member will either fail to recognize these facts, or will decline to give them his indorsement. It is essential, however, that they should not be forgotten, but be kept in practical every-day use.'

"I therefore feel that too much can not be said upon this subject, and what I have to say is in behalf of Subcommittee No. 45, as well as, I hope, in the interest of the association. Subcommittee No. 45, on which I have the privilege of serving, is composed of printers and binders, an industry which stands sixth in magnitude in the line of manufacturers in the United States, and which, in the point of members, has the largest representation in this association of any manufacturing line. It is an interest which requires an investment of more than $1,000 for each employee.

"The annual report as furnished by the *Tribune* last January gives the volume of business in our line at approximately $30,000,000 a year, and which, we believe, with its full measure of reciprocity from the members of this association can be largely increased. Sixty-six per cent of the amount expended in our product is for labor, practically every dollar of which returns through the various channels of business to Chicago merchants, as those employed by us are not the class that send their surplus to Europe, or leave this country after earning a competence.

"We have found that many of the larger concerns, members of this association, have in the past given very little personal attention to the placing of their printing contracts, leaving it in many cases to subordinates, who have not the best interest of the association and our city at heart, and, therefore, place the work with out-of-town concerns. This is the day of specialists, and particularly so in our line.

"I venture the assertion that most any job of printing that is being placed with out-of-town concerns can be duplicated both in price and quality in Chicago if the buyer will simply take the trouble to investigate as to what concerns are best fitted to handle his particular line of printing. It is unfair to the Chicago printers for any of our local merchants to ask a price on a certain piece of work of a Chicago printer who is not properly fitted in his mechanical departments to economically produce this particular piece of work, and then obtain a price on the same work from a printer outside of Chicago, who may be well fitted to handle it for various reasons, and then make a comparison of the figures with those received from the Chicago printer and then allow the contract to be awarded on this basis.

"While we have certain conditions that militate against us, it has been found that where the character of work and other points are considered, the Chicago printer is able to compete with any of the out-of-town printing-offices. Your subcommittee asks your consideration and requests that some action may be taken by this association that we may be better able to serve the association by enlarging its membership."

Dust and Rust Eat Dimes and Dollars

HOW IT IS WITH THE ENVELOPE-MAKERS.

J. A. Johnston, of the Samuel Cupples Envelope Company, spoke at a Franklin Club lunch in Chicago, giving the reasons that led up to the organization of the Western Envelope Club. It is merely a local affair and does not exert an influence over so wide a field as its members would wish. But, as the influences which compelled Chicago envelope men to get together operate all over the country, there are signs that the Chicago plan will grow till it becomes a nation-wide affair. In fact, the prelimi-

nary meeting has been held, and a national organization is assured.

Mr. Johnston said he had come through an experience in which the "knocking" salesman and lying buyer were considered necessary adjuncts to upbuilding of a successful business. The speaker had reached the conclusion that those methods were piratical and he now believed that the civilized method of having some regard for the welfare of the industry — being altruistic — was the up-to-date and most successful way. When the first envelope-maker told a customer that he would not figure against a fair price given by a competitor, the latter was suspicious that behind this statement was a desire to do bodily ill. Then some one thought of getting the suspicious ones and the Good Samaritans together. At the first meeting there was a great deal of constraint, if not some actual coldness. Under the genial influence of good viands, there was a frank swapping of experiences, and they found a remarkable similarity in troubles. Mr. Lying Buyer was uncovered, and sincere regret felt for the hard feelings he had engendered between competitors. Gradually the manufacturers were drawn closer together and they endeavored to eliminate some evils and put the stamp of approval on worthy trade practices.

Mr. Johnston quoted some prices on printing that took away the breath of the straight-line printers. He said several reasons could be cited as responsible for this condition of affairs. One was that in the absence of a national association, members of the Western Envelope Club had to meet the prices of outsiders. Another was that all envelope-makers do not know their costs, and are easy prey for buyers who play the game so that the bidder will forget his overhead — that is, if he is so well versed as to know what that meant and its importance. It is impossible for the ordinary printer to meet the prices of the envelope-maker, as the last mentioned had special machinery for the making and printing of their product. But in fully equipped establishments the cost of production was about the same and they knew that many jobs were taken and delivered for less than cost. Another drawback is — and until it is obliterated there is little hope of envelope-makers getting a profit on their printing — the competition of the Government. It offers to do that work for nothing. It is the general impression in the trade that the contractor for these printed envelopes is not piling up wealth at a menacing rate. Mr. Johnston appealed to his hearers to do what they could to have the Government abandon its policy relative to printing return cards on envelopes, a sentiment which was heartily approved.

In closing, Mr. Johnston paid his respects to the lukewarm and milk-and-water members of trade organizations. He said their forte was criticizing their competitors and bewailing poor conditions. Yet they know all the short cuts, and hold aloof from associated effort because they know it all and can't learn anything about the business, to hear them tell it. These are the people who not only are not making money, but giving their substance to the buyer and preventing others from getting their just dues. Every energy should be exerted to get that class of men into an organization, so that they may be shown what they are — stumbling-blocks to themselves and every interest in their line of business.

The Western Envelope and the Ben Franklin clubs may seem small affairs to some of their members, said Mr. Johnston, "so also was the little association in New Bedford and Fairhaven formed of grocers to improve their buying ability. It was organized by Henry H. Rogers. Its members soon outstripped their rivals and through it Mr. Rogers got his start in life. If he had adhered to the ideas he seemed to have in those days — that business was coöperation, not war — he might have enjoyed his millions and had his memory respected and beloved of men."

UNION OFFICIAL ON TRADE ABUSES.

In the current *American Pressman*, Mr. Berry, president of the International Pressmen's Union, has an article dealing with the cut-price problem. He likens it to the rebate evil, which is not half bad as an analogue. Mr. Berry says it is difficult to imagine that the evil is as widespread in any other industry as in the printing trade, and regards it the duty of all followers of the craft to lend their energies toward the elimination of the practice. In Mr. Berry's opinion, "the cause and responsibility do not rest on any one of the parties," though "the employing printer for the time pays the damage, but ultimately all interests are affected, for the evil adds to the irregular condition of the commercial printing industry." There is a hard jab at supply houses that are over liberal with their credit, thereby placing a heavy and undeserved burden on the solvent and successful printer.

The public has been educated to low prices by unbusinesslike practices prevailing in the trade, says Mr. Berry. While many people "realize that the work is worth more than is demanded by employing printers, they will continue to secure their printing at the lowest possible figure." He does not believe the remedy can be wrought by any single element in the trade. There will have to be coöperation of the broadest and most comprehensive character. Mr. Berry sees an opportunity for organized labor to get in the game, for he believes greater uniformity of wages is needed, saying: "The nonunion shop will not assume uniformity of wages, which is one of the principal factors, nor will it assure uniformity of output, and certainly, to average the cost of the product, those points are the most essential. Labor organizations should coöperate with employers to the degree of forcing a regulation wage, and give more attention to a system of education that will improve the workmanship of the men. With such a policy, other abuses, of which there are many, can be systematically and gradually eliminated."

Speaking of what he calls the "rebate graft," Mr. Berry remarks: "It is the duty of our organization, whether or not members indulge in such practices, to vigorously prosecute a campaign of publicity and punishment that will have the effect of minimizing the present abuse."

A SHORT SERMON FOR PRINTERS.

Having chosen to be a printer, my son, joy will forever be just ahead of thee. Thou wilt ever be near to the vision of sweet-featured reality, but will get the hypothesis instead, unless thou art wise. Printers are a breed unto themselves, mysteriously generated and nourished on the bile of trade cupidity, which is confectionery to them. Verily, printers have three parts — the job-vigor, the figure-obscura and the dump-entia. These are hard to overcome, but printers "come over" with them easily. Be a chastening rather than a chasing printer. Do not speed the job to cover and when up to it do not feed the giver on the little wind thou hast left, but wrap about thyself an undiscovered quality and let the customer guess. But never guess thyself; know both thy figures of speech and cost; be thou the entity and if there is to be a nonentity let it be the customer or thy rival. He who telleth all he knoweth is empty, but he who seemeth to know much and sweateth it slowly is swelled with irresistible charm. When

thou seekest money remember it is fugitive; seem not too eager to possess it, but be coy, even as the maiden who showeth just above her ankles, and it will not take flight. In business as in courtship the reserve is ever an unknown quantity. Follow these precepts, my son, and if thou wilt be a printer thou mayest be more than an assumption and may get the job.— *The British and Colonial Printer and Stationer.*

RESPONSIBILITY OF PRINTERS.

The June issue of the *Ben Franklin Monthly* contains a story of an interesting case of a spoiled job and the responsibility therefor. It is an involved affair, in the sense that four firms did the work, three of which might, on a superficial glance, be said to be in some sense responsible for the spoilage.

The Troy Laundry Machinery Company wanted a catalogue printed. It purchased the paper, had a firm make the printing-plates, another the embossing-plates and also gave it the job of doing the embossing. George Seton Thompson was requested to figure on the printing. In doing so he said, "The scoring should be done after the embossing, otherwise it might interfere with the register." Mr. Thompson received the material first and was told to go ahead. In order to insure register, the embossing-plate was secured and the embosser's instructions on feeding were followed. The job was handled with great care, the paper being allowed to stand for a week with frequent turnings so as to season it, and during the progress of the work the paper and tympan were carefully covered each night. As a further precaution a printed sheet was run the second time every three or four hundred impressions to guard against any variation in the guides and prove the register.

The printed covers were sent to the embossing company, which found it impossible to make its work register with the printing. This condition led to a conference of all the parties in interest, in an effort to fix responsibility. The paper company said it did not guarantee the stock; paper was susceptible to atmospheric conditions, but that was at the user's or buyer's risk and not the seller's. The platemaker did not regard himself as in any way responsible, while the embosser said he was doing satisfactory work for his customers, but could not make this job register, as no two sheets appeared to be alike.

On being asked for a statement, Mr. Thompson said: "The way this job has been handled is a mistake. The only way to get satisfactory results is to have the printing and embossing done by the same firm under the same conditions. I did not make the plates, nor the stock, and can not control the weather. The only reason the embossing will not register is because the paper has dried or contracted since the printing was done. Having no control of the work since it left my shop, I am not responsible."

The conferees agreed that the customer should be taken care of in some way. The paper house promised to bill the paper at cost and provide another lot at the same rate; the embossing company offered a material reduction and Mr. Thompson expressed his willingness to cancel his charge, so as to pave the way for a satisfactory job — having in mind his dictum that the printing and embossing should be done in the same office.

This liberal — perhaps generous is a more fitting term — arrangement was not satisfactory to the customer, who wrote Mr. Thompson: "In view of the fact that you accepted the contract, knowing the conditions under which it was to be produced, we shall expect you to deliver to the embosser eight thousand covers in such condition as will enable him to register the die and complete the job in a satisfactory manner, without further unnecessary delay and without additional expense to us."

This exceeded the terms of the original contract, and provoked a reply in which Mr. Thompson took the position that his work had been done in a competent manner and requesting check for amount of bill. The purchaser's reply to this was a note saying that if Mr. Thompson did not within twenty-four hours promise to do the work, the matter would be "handed to our attorneys."

This roused the ire of Mr. Thompson and, after consultation with the officers of Franklin Club, he gave the customer a Roland for his Oliver by "beating him to the courts," and entered suit for the amount of his bill.

Mr. Thompson demonstrated that he had taken every precaution to secure a first-class piece of work — had fulfilled all the terms of his contract. He alleged the defect was due to shrinkage in the paper, and as that was supplied by the customer, he would have to stand for any damage resulting therefrom. Witnesses for the defendant customer were compelled to admit that defects could only be explained because "the paper had shrunk after the printing had been done." It also developed that the embossing die had been cut in two after the printing had been registered by it. The *Monthly* says this "fact in itself was sufficient to destroy the case for defense." Judgment was entered for the plaintiff and a new trial was denied on the ground that defendant's witnesses had proved the case for Mr. Thompson. Commenting on the case, a writer in the *Monthly* says:

"It has come to be a part of the plan of some buyers of printing to parcel out their work, as was done in this case. Evidently the scheme is to get it done at the lowest possible rate. Therefore, they buy the designs from the artist direct, the plates from an engraver, and the paper from the wholesaler, in each case getting the same rate as the printer would, plus the cash discount. In each transaction they deprive the printer of his legitimate profit on all the parts of these correlated lines entering into the complete job. If the printer furnished all the things going into the make-up of a catalogue he should be held responsible for the proper fulfilment of the contract. He is justly entitled to a profit on all the various parts he buys to complete the work. He must have this profit when he takes the risk. Where all the materials used in producing a piece of work are furnished by the customer, the printer is deprived of a large part of the legitimate profits on the contract. Then, as in the Thompson case, when anything goes wrong, the question of responsibility is always a matter of dispute.

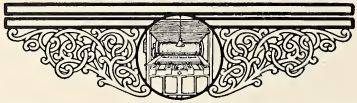
"It would seem to be better business practice for the customer to place contracts for the entire work with the printer, and for the printer to decline contracts for only a portion of the work, unless some specific agreement is made fixing responsibility absolutely and beyond any chance for dispute.

"A grave injustice was the attempt to saddle the entire cost of another lot of covers on the printer.

"The unfortunate part of the case was compelling the printer to take the case into court in order to collect his legitimate bill. This cost time and money in getting the evidence together, the services of a lawyer, witness fees, time of the plaintiff's own witnesses, and all the other incidental and numerous expenses unavoidable in such cases, in order to collect a just claim.

"If other printers profit by these experiences and avoid complicated contracts, either by refusing them altogether or insisting on doing the complete work, and getting a fair profit therefor, the lesson will be well worth the price."

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

AUTOMATIC FEEDERS FOR JOB PRESSES (481).— "Will you please give me information regarding automatic feeders for job presses? Do you know of any that can be attached to an ordinary job press by which two-color work can be produced?" *Answer.*— Tucker Feeder Company, 1 Madison avenue, New York; Kidder Press Company, Dover, New Hampshire; Kramer Web Manufacturing Company, 364 Race street, Philadelphia, Pennsylvania, and Printers' Chase and Machine Company, 13 North Jefferson street, Chicago, Illinois.

IMMODERATE REDUCING OF INK (488).— Submits a blotter printed in bronze-blue and yellow. The yellow is printed uniformly, but the blue is weak looking and appears mottled in the solid type. He asks: "How can I overcome the mottled effect in the type? I used a reducer, but I presume I did not get the ink thin enough." *Answer.*— The reducing of the ink has been carried too far, thus causing the weak and mottled effect. It is quite possible that the glazed surface of the blotter peeled with the ink in its original state. A slight amount of reducing varnish or other reducing medium can be safely used if it does not tend to weaken the ink. Balsam copaiba or boiled oil is often used for the purpose. It is a wise plan to keep posted on the various reducing mediums offered by ink-dealers. Several cans of these compounds should always be kept on hand. There is little or no waste attached to their use.

REMOVING COPYING-INK FROM ROLLERS (485).— "We are having trouble with our rollers every time we use purple copying-ink. It seems that the ink eats them, and, besides, it is so difficult to remove the ink afterward. How should such rollers be cleaned, and what will prevent the destruction of the rollers?" *Answer.*— You should use hard summer rollers for copying-ink, and add a small amount of glycerin to the ink. This will tend to diminish the pull of the ink, which is so trying to the surface of the rollers. As the copying-ink is composed principally of analin, it can not be entirely removed in cleaning, because it penetrates below the surface of the roller and stains the gelatin. To clean the rollers, sheet off as much ink as possible, then run on a liberal amount of news ink and allow it to distribute. The rollers may then be washed with benzine or turps. Some pressmen prefer to have the rollers washed with water and then dried by rolling over pieces of print or other soft paper. Copying-ink rollers may be used for black, but not for colored inks.

TYMPAN FOR COVER-FORM (484).— Submits a booklet cover printed in black ink on heavy antique cover-stock. Several solid cuts appear in the advertisements. These cuts are not printed solid, although ample color was carried. The make-ready is responsible for this condition, inasmuch as that impression is lacking on the entire form. The query is as follows: "What kind of tympan and make-ready should be used on the enclosed cover? I find that I must carry considerable color to have the dark cuts print properly; then they dry so slowly." *Answer.*— Use print-paper for a tympan where old type or electros are used. The tympan may be covered with one or two sheets of hard manila as the condition of the form may warrant. Pull an impression on a thin sheet of book-paper or print for the mark-out sheet; attach this sheet several sheets deep in the tympan. On a form having solid cuts and large type several mark-out sheets may be required. When the form is ready to run, work up the color to the proper point. Do not start with a surplus, as this condition may conceal defects of the make-ready, which will have to be corrected later. In printing on soft heavy stock carry a strong impression, with the ink as short as the stock will stand, but not to the extent that the surface is peeled or made fuzzy in the solids. Boiled oil used sparingly will serve the purpose of thinning the ink if it is required. If the run is a short one add as much Japan drier as the ink will stand.

PERFORATING RULE ON A PLATEN MACHINE (487).— "Please inform me what to use in the tympan when working a perforating rule on a platen machine. What is the price in English money of a book on embossing? Is the instruction applicable to country shops where we make our own dies?" *Answer.*— In working perforating rule with a type-form, if possible have the rule parallel with the rollers to avoid cutting them. If the rule must be placed the other way, lock the form out of parallel with the sides of the chase. Under the top sheet place a sheet of pressboard, which will be changed as often as it becomes lumpy with ink and paper. As most all perforating rule sold is above type height, some printers reduce the height by sharpening to a trifle under type-high and compensate for the difference in the make-ready by pasting a strip of pressboard beneath the top sheet. As this is not inked there is less deposit beneath the perforations. The strip may be renewed as occasion demands. Another method is to make two impressions of the work. First print the form, then lock up the perforating rule between two six-point pieces of brass rule of equal length. The rollers are removed from the press and several pieces of heavy manila are stretched over a pressboard as tympan. The brass rule on each side of the perforating rule prevents undue cutting and allows the sheets to strip readily without tearing and gives clean cutting. "A Practical Guide to Embossing and Die Stamping" is a comprehensive work on the subject. All prevailing methods of embossing are explained in simple language. The book will be sent postpaid for 6s. 3d. by The Inland Printer Company.

OFFSETTING OF PROCESS INKS (483).— Submits specimens of tri-color work printed on coated Bristol. The finished impression appears dead, the colors being flat and without luster. The blue shows spotted in the shadows and appears somewhat darker than ordinary process blue. In referring to the specimen the pressman says: "There was a run of twelve thousand with ideal weather for such work. The work was slipsheeted, except the yellow, and was allowed to stand twenty-four hours in the slipsheets. Had them piled in bunches of about two hundred sheets, but with all this care there was an offset from the red. Was the trouble with the ink or the manner of using it? I usually have trouble with the red ink in this way. I use the ink as it comes from the can, without modifying it in any way. What is the cause of the trouble?" *Answer.*— It may have been that the yellow was allowed to become bone dry before the red was applied. This condition would not permit the red to blend with the yellow, but, rather, make it necessary for the red to dry on the surface. In this manner the red will dry slower; a trial by rubbing with the finger will not always reveal its true state. The

printing of the blue on the red, which is only dry on the surface, gives a cause for the mottled appearance of the solids. While it is not advisable to print the red while the yellow is still wet, still this must be done before the yellow is completely dried. If the inks have not been ordered specially for the stock the necessity of modifying their working and drying properties is apparent. A retarder for the yellow and driers or binders for the red and blue inks have become indispensable in a pressroom. For some time past a number of inkmakers have carried their special varnishes and binders for process printing. In the make-ready for the process plates the use of the several mechanical overlays makes the work of blending the various colors more exact, on account of the selective nature of these methods. The large printers use these methods exclusively in their work, it is said.

Label Stock Wrinkling (482).— Submits a 20 by 30 inch sheet of labels, eight on. The plates are 7¼ by 9 inches and have six points' space between each plate. The gripper-bite is three picas. The stock is thin, but of good quality. The tail end of the sheet shows a slight wrinkling, which comes opposite a slurring on the gripper edge. The letter of inquiry reads: "Our pressman has been having some trouble on our new press, caused by wrinkling of the paper. He has changed the grippers and sheet-guards and has been able to get it from the ends to the center, but can not get rid of it entirely. The plates are light and the ink corresponds. The paper lies flat, so we do not believe it causes the trouble. Will thank you for any suggestions you may offer." *Answer.*— The slurring at the gripper edge at a point where one of the lower guides is placed seems to indicate that the guide rest is raised too high. When the grippers close on the sheet with the guide rest in this position there is a buckling of the stock, and as this part of the stock strikes the edge of the plate before the cylinder presses it to the form, a slur or double print marks the white part of the sheet outside the actual printing area. This marking is irregular in appearance, being stronger and weaker at various intervals. A test to determine this condition may be made by closing the grippers on a sheet and turning the cylinder forward until the edge of the sheet is clear of the guide rest. In this position the sheet should lay close to the cylinder and show no curve or buckle. On some old-style two-revolution presses it was a difficult problem to have the guide rest remain in a position where it would not cause a buckling of the stock and at the same time clear the tail end of wide sheets when delivering to the fly. The guide rests should be set low enough to lay quite close to the top sheet. This is accomplished on some presses by an adjustment which raises or lowers the feed-board. When wrinkling occurs in full forms where open or white spaces occur, it may be due to the draw given the stock by the uneven impression of some of the plates. This cause is readily detected, as the wrinkles usually radiate from the affected part. Where thin or flimsy stock is used the rapid closing of the grippers on a sheet which may not lay close to the feed-board causes it to buckle uniformly along the guide edge. This difficulty is readily corrected by hanging a sheet of heavy, rough manila paper over the sheet-guards and allowing its lower edge to extend to the bottom rod of the sheet-guard. The guards may be set so as to press this sheet lightly against the cylinder. This plan causes the smoothing out of buckled sheets by excluding the air from under the sheet. This may be applied to drum cylinders as well as two-revolution presses.

Mounts for Process Engravings (486).— "I have a four-color job consisting of the usual three-color plates and the black plate, size 7½ by 8¼ inches. When the plates came from the engraver they were mounted on a wood block. As we were to use them for an indefinite period, they were returned to be mounted on paneled backing. The engraver stated that the paneled backing, which they put on at our request, had warped before they had shipped them. They then removed the plates and remounted them on bridged-metal mounts. I contend that the metal mounts are all right, if made solid, but as the bridged mounts have so much blank space, it allows the plate to sink unless it is locked up with the supporting parts parallel with the bed-bearers. The first pulls taken from these plates when mounted on wood, show a uniform impression, and the make-ready only requiring about an hour for each plate. When the second order was being printed, this time with plates on metal, the red plate had three depressions, which required considerable overlaying to make a uniform print. Underlaying was out of the question on account of the distance between supports. The other plates were in like condition. The make-ready time was necessarily increased three times on this account. Am I justified in demanding that these plates be remounted on paneled blocks or at least on solid metal bases? The plates cost $65, and I believe for that price I should have better results. I believe that engravers should study the printing side of the question a little more. It would eliminate such controversies as this between the printer and the engraver." *Answer.*—An impression of the red section of a process label submitted with the above letter shows one part to be uniformly even, while five distinct sinks give no print whatever. As some of these low places occurred between the supporting ribs there is no means for underlaying, making it necessary to even up the impression by overlaying. It is quite possible that the trouble originated in the repeated unmounting of the block. The plate was mounted while it retained some slight bends it received when it was removed from the wood mounts. We believe your demand would be complied with if fully understood by the engraver. There are two methods of applying permanent metal mounts to plates such as these: one is the solid; the other the bridged block. The former is used for very heavy work, which will include embossing dies and solid tint-blocks. The bridged mounts are suitable for ordinary color-plates. Wood mounts, when permanently attached to plates, do not as a rule give entire satisfaction, on account of their tendency to swell and shrink and yield under continued pressure. The use of sectional metal blocks is a distinct advance toward the solution of the problem of stable mounts for cuts.

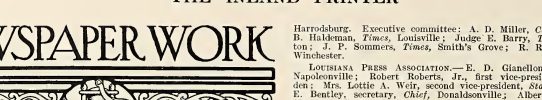
A TEST OF PROGRESSIVENESS.

Some of the greatest drawbacks to progress are the fallacious postulates which new ideas encounter. The spirit of nonprogressiveness was well summed up in a remark made by a manufacturer to whom a new proposition was presented — a remark that is classic in its stupidity: "If there had been anything in that idea, don't you suppose some one would have taken it up long ago?" It is over such obstacles as this that nearly every improvement in mechanics, methods, and policies has been made. Unless ideas were in advance of the time in which they first appeared they would not be new. Whether a man belongs to the new or the old order of things is largely indicated by the way he first receives something new.— *W. P. Warren, in Collier's.*

"Were you ever surrounded by wolves?"

"No; but I used to open the dining-room doors at a summer hotel."— *Louisville Courier-Journal.*

NEWSPAPER WORK



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 3286 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

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NOTES OF THE ASSOCIATIONS.—Items of general interest regarding the associations will be published in this department each month. Members are requested to send us information relating to forthcoming events and the doings of their meetings, which will appeal to publishers generally. Each succeeding meeting of an association is supposed to be "the largest ever attended," and "interesting papers" are always read, so that such references, either before or after a meeting, are not "news of general interest," but all members of all associations are interested in the happenings at the various meetings where something out of the ordinary occurs or is planned to occur. THE INLAND PRINTER desires to present to its readers the "meat in the cocoanut," and to present the meat only. In this resolve it believes it will have the hearty coöperation of every secretary and every individual member.

THE Texas Press Association will have twenty delegates at Seattle.

TEN DAYS IN EASTERN CANADA.—The Pennsylvania State Editorial Association has just completed a ten days' trip through eastern inland Canada, including the Muskoka Lake region, the Hudson Bay country and Ottawa.

OUTING OF GEORGIANS.—The Georgia Weekly Press Association is to spend a week among the mountains in North Georgia this month, several of the settlements having extended hospitalities. The outing follows immediately after its annual business session.

ASSOCIATION TRIPS.—Arkansas Press Association, one of the most active organizations in the country, makes a great feature of its trips each year. In the past it has visited Buffalo, Chicago, St. Louis, Denver, Asheville, Galveston and Old Mexico, but this year it made a tour of its own State in a special train, stopping at pretty points and interesting towns where they were received like "long-lost children" and stuffed with fried chicken. The trip was declared to be the most enjoyable of all. At the last meeting of this association, held in May, there were over two hundred members in attendance.

PENNSYLVANIA TO GO IN A SPECIAL CAR.—Pennsylvania State Editorial Association is to send an enthusiastic delegation to the Seattle convention, having their own special car. They have high hopes of electing their ex-President, Hon. A. Nevin Pomeroy, to the presidency of the National Association.

CONNECTICUT daily and weekly publishers have joined forces, the Daily Newspaper Publishers' Association of Connecticut and the Connecticut Editorial Association meeting at the same time and place, holding their business meetings separately and then joining for lunch and to hear and discuss papers.

JULY MEETINGS.—National Editorial Association, Spokane, July 19-25; Colorado Editorial Association, Steamboat Springs, ——— —; New York Associated Dailies, Cooperstown, July 13-16; New York Press Association, Cooperstown, July 13-16; Georgia Weekly Press Association, Douglas, July 13 and 14; Virginia Press Association, Rockbridge Alum Springs, July 13; Suburban Press Association of New England, Island No. 2, Lake Ellis, Athol, Massachusetts, July 26.

HISTORY OF CANADIAN JOURNALISM.—A commendable stroke of enterprise is shown by the Canadian Press Association, which recently published a "History of Canadian Journalism." The book is written by Dr. A. H. U. Colquhoun, Deputy Minister of Education for Ontario, and covers the rise of journalism in each of the provinces of the dominion from the earliest times to the present day. It is a volume of 250 pages and contains the portraits of past presidents of the association, which has been in existence fifty years.

SUMMER OUTINGS.—The Suburban Press Association of New England holds monthly meetings, usually convening at the Crawford House, Boston, but the June, July and August meetings are to be principally summer outings, where business will be combined with pleasure. At the invitation of the corresponding secretary, R. William Waterman, they will be held at Island No. 2, Lake Ellis, Athol, Massachusetts, and the lady friends and relatives of the members are included in the invitations. This association was organized in 1881 and has been represented at all the conventions of the National Editorial Association, furnishing two of its presidents.

INLAND'S JUNE MEETING.—The June meeting of the Inland Daily Press Association, held in Chicago on June 15, was, as usual, strictly a business session. This association has probably had more to do with keeping the price of print-paper down in the Middle West than any other one influence, and what has been accomplished in this direction alone demonstrates what real practical benefit may result from publishers getting together at stated intervals and discussing business problems of mutual interest. The Inland holds meetings three times a year, in February, June and October, all of which are held in Chicago. Nothing but business enters into their sessions, and no "courtesies" are accepted. At the June meeting much stress was laid upon the value of a good editorial page. It was demonstrated that subscribers approve of a paper that shows by the comments on the editorial page that there is some soul and some intellect back of the publication. It was stated, and undoubtedly with a great deal of truth, that "the paper with a strong editorial page never has an empty bank account."

To Maintain Advertising Rates.—A strong set of resolutions was adopted by the Illinois Daily Newspaper Association and made an appendix to its constitution and by-laws. The resolutions refer to advertising and are believed to be the first taken by any similar organization in the United States. They demand absolute adherence to rates with no secret rebates, commissions, free space or any gratuities of any kind; extra charge for special position under all circumstances; designate railroad time-tables as advertising matter to be paid for; disapprove the practice of naming a competitor in making a comparison of the number of lines of advertising carried, etc., or publishing anything discourteous to competitors; declare that advertisers are entitled to a full knowledge regarding the circulation of all newspapers, how, when and where they are distributed. Many other features of the advertising business are covered in the resolutions, the whole tending to weld more strongly the bond of good fellowship fostered in all associations of editors and publishers.

Open-space Contracts.— Every publisher has had experience with the advertiser who will contract to use a large number of inches in a year in order to get a low rate for some special advertising he wants to run, and then forget to use the balance of the space. Philip Ganz, publisher of the Macon (Mo.) *Republican*, in his address before the Missouri Press Association on "Home Advertising," suggests a plan to overcome this difficulty, which he has used successfully himself. Mr. Ganz has a rate of 13 4-5 cents an inch for 1,000 inches, to be used in a year, the advertiser having the privilege of using the space as he pleases. He divides this rate, where he has doubts about the advertiser using the full amount, as follows:

First	50 inches at 20	cents.
Next	50 inches at 18	cents.
Next	100 inches at 16	cents.
Next	200 inches at 14	cents.
Next	600 inches at 12½	cents.

This schedule, as Mr. Ganz says, protects the seller of space, as the buyer pays a higher rate if he uses only a small amount of space, and the advertiser is encouraged to advertise more extensively, as the more space he uses the lower becomes his rate per inch.

Weeped at the Wrong Time.— Walt Rogers, lately proprietor and editor of the Chandler (Okla.) *News*, in announcing the sale of his interest and the merging of his paper into the *Publicist*, thus forming the *News-Publicist*, closes his valedictory thus: "In the language of former days we wish to add that, since coming to Chandler we have 'laughed where there was no mirth, weeped where there was no sorrow, the fruits of our labor were the apples of Sodom, and had we continued longer our belly would have contained only wind.' We tried to do business on the square, but the effort seemed out of tune. We wish the newspaper boys here success far more than they seemed to have realized before."

Ad.-setting Contest No. 27.— For The Inland Printer's twenty-seventh ad.-setting contest has been selected an ad. that will give the contestants a wide range for the display of their talents. In previous contests it has been the custom to present the copy in a plain paragraph, leaving the compositors to select the lines for the display without any intimation as to the wishes of the advertiser. This time the ad. is reproduced just as it appeared in a Raleigh, North Carolina, paper, giving a little more of a foundation on which to build. Like many ads. from houses carrying largely diversified stocks this one has a long list of articles enumerated. Such ads. are puzzling, to say the least, and the compositors who can produce arrangements of this copy which will be entitled to leading honors will be deserving of all praise. It will be noticed that the copy reproduced is much smaller than the original ad., but the reproduction shows the relative sizes of display. The same rules which have so successfully governed previous contests will apply to this:

1. Set 26½-ems pica (two columns) wide by 5 inches deep.
2. Each contestant may enter two specimens.
3. The firm name must be duplicated across the top, and the name and address appear at the bottom, as shown in the copy. Aside from this the compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 130 Sherman street, Chicago."
6. Use black ink on white paper, 6 inches wide by 7 inches long, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin, to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before August 15, 1909.

BOYLAN-PEARCE CO. ‖ BOYLAN-PEARCE CO.

The Formal Opening Of

The Spring Season

Dry Goods, Millinery, Coat Suits, Carpets, Mattings and House Furnishings

The "First View" of the

Paris Pattern Hats, New York Designs, Tailor-Made Hats and Our Own Creations

Newest Spring Woolen Suits, Silk and Satin Directoire Dresses, Empire, Princess and Jumper Suits

A wealth of Silks, Satins, Dress Goods and Trimmings—Linens, White Goods and Colored Cotton Fabrics. Every needful accessory for the adornment of Womanly beauty. Parasols, Gloves, Neckwear, Handkerchiefs, etc.

New Carpets, Art Squares, and Mattings

Complete readiness in every section of the store—Pay us a visit. If inconvenient to come, a Post Card call will bring samples to your hand. State your wishes definitely, then note the promptness of our mail order system.

BOYLAN-PEARCE COMPANY,

206 Fayetteville St., - - - - RALEIGH, N. C.

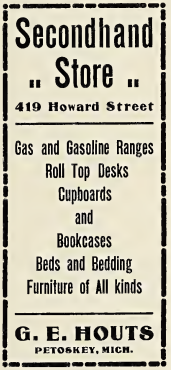
Copy for The Inland Printer's twenty-seventh ad.-setting contest.

The sheet with the compositor's name and address, and the stamps or coin should be enclosed in the package of ads. and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed: A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in The Inland Printer, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for

first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters two ads., each set of specimens should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a



No. 1.



No. 2.

Set by a sixteen-year-old apprentice.



No. 3.



No. 4.

Good use of panels and strong contrast.

complete set. There will be two hundred sets of ads. and, should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

TEACHING AN APPRENTICE TO SET ADS.— John B. Grosskopf, of the Petoskey (Mich.) *Record*, and one of the winners in the last ad.-setting contest, sends several ads. set by an apprentice, sixteen years old, with but eighteen months' experience. Two of the ads. are reproduced (Nos. 1 and 2). They show good judgment and the result of Mr. Grosskopf's training, who writes interestingly of his work in that direction: "As you know, an apprentice in a country newspaper office has about every sort of thing to do, and gets mighty little chance to devote himself to ad. and job composition. I have the newspaper in charge, so it has fallen to my lot to teach this boy as much of the trade as possible. It was a queer task for me at first, for it was my first experience along that line, but I hit upon an idea — all my own, I think — to teach the youngster to set ads., not knowing how successful I would be. Up to about six months ago I would have him set up an ad., one or two a month, but I would designate each line of type to be used and what body-type to set it in (a strenuous job), to give him an idea of emphasis and display accordingly, as well as justifying the ad., meantime explaining to him why he ought to use the various types. Now, when I give him copy to set, he goes at the work almost like a veteran, and I need answer very few questions. I don't know if this is the best plan for instructing apprentices, but anyhow I feel much elated over the progress of this one. If you think his ads. and this plan of instruction are worth publishing, I would be pleased to have you do so for the benefit of others. I, for one, know by experience what discouragements there are for apprentices." Mr. Grosskopf deserves much credit for devoting his time to the apprentice, as it is seldom he receives systematic, helpful advice. The whole secret of his success is in the fact that he always explained to the boy *why* he should use certain sizes and faces of type. To simply give instructions without reasons is to get him in the habit of believing that he can depend upon some one else to do his thinking for him. If the apprentice really cares to learn, the instruction given by Mr. Grosskopf is sure to be rewarded by the production of a really intelligent printer.

NEWSPAPER ENTERPRISE BUILDS NURSES' HOME.— Scott Laird, manager of the Winona (Minn.) *Republican-Herald*, recently offered the Winona General Hospital all the proceeds of a day's edition of his paper. The Hospital Association immediately got busy soliciting advertising. They made a rate of 50 cents an inch, expecting to clear about $1,000. Much to their surprise, after seeing two or three merchants, they found a very charitable citizen who offered to double all that they could secure in the way of advertising. This added zeal to the proposition and they immediately redoubled their efforts, and when the time arrived for closing the forms they had over $3,600 worth of advertising. The double of this amount gave them $7,200, to which were added several special donations, bringing the total sum up to $8,500, which is to be expended for a nurses' home. The edition cost the *Republican-Herald*

about $400, but they feel well repaid, as the building will be a lasting advertisement for the paper.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

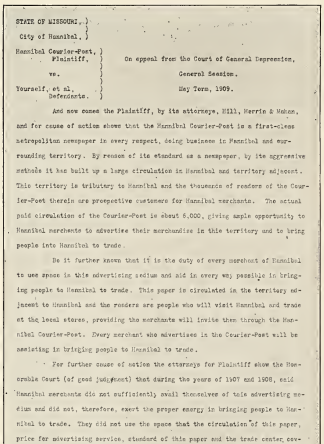
Belleville (Wis.) *Recorder.*— There is too much margin at the top of your first page and a little more ink would improve your paper greatly.

Franklin (Ohio) *News.*— Solid ten-point does not make a very handsome body letter, but it is nicely handled in your paper. The whole arrangement is commendable.

Independent Republican, Montrose, Pennsylvania.— It is seldom that a paper is received having so much news crowded into eight seven-column pages. There are too many heads the same size at the top of the first page, and these should not be run side by side.

Lanston (N. D.) *Journal,* Overly (N. D.) *Tribune,* Eckman (N. D.) *Press.* — These three papers are all issued from one office, the entire editorial and mechanical work being done by two men. Each is a six-column quarto, and all follow the same style of heads and make-up, a very effective first page being procured by using a double-column display head at the top of the two center columns, with single-column heads in the first and sixth columns. The running of a line above the title is not desirable and should be abandoned. Aside from this the entire work is commendable.

ATTRACTING THE ATTENTION OF ADVERTISERS.— The Hannibal (Mo.) *Courier-Post* is using a novel idea to attract the attention of prospective advertisers. It is in the form of a legal petition, citing each individual merchant to appear as defendant in a case on appeal from the "Court of General Depression." A half-tone of the summons is shown herewith, together with the inscription on the outside of the document, which gives it rather a startling aspect of genuine legal procedings. While advertising of this kind may not result in direct orders, still it accomplishes its purpose of bringing the message of the paper to the attention of the advertiser in an effective manner.



STATE OF MISSOURI, }
City of Hannibal, }

Hannibal Courier-Post, }
Plaintiff, } On appeal from the Court of General Depression,
vs. } General Session.
Yourself, et al, } May Term, 1909.
Defendants. }

And now comes the Plaintiff, by its attorneys, Hill, Herrin & Mahan, and for cause of action above that the Hannibal Courier-Post is a first-class metropolitan newspaper in every respect, doing business in Hannibal and surrounding territory. By reason of its standard as a newspaper, by its aggressive methods it has built up a large circulation in Hannibal and territory adjacent. This territory is tributary to Hannibal and the clientage of readers of the Courier-Post therein are prospective customers for Hannibal merchants. The actual paid circulation of the Courier-Post is about 6,000, giving ample opportunity to Hannibal merchants to advertise their merchandise in this territory and to bring people into Hannibal to trade.

Be it further known that it is the duty of every merchant of Hannibal to use space in this advertising medium and aid in every way possible in bringing people to Hannibal to trade. This paper is circulated in the territory adjacent to Hannibal and the readers are people who will visit Hannibal and trade at the local stores, providing the merchants will invite them through the Hannibal Courier-Post. Every merchant who advertises in the Courier-Post will be assisting in bringing people to Hannibal to trade.

For further cause of action the attorneys for Plaintiff show the Honorable Court (of good judgment) that during the years of 1907 and 1908, said Hannibal merchants did not sufficiently avail themselves of this advertising medium and did not, therefore, exert the proper energy in bringing people to Hannibal to trade. They did not use the space that the circulation of this paper, price for advertising service, standard of this paper and the trade center, covered by this paper, would warrant.

Wherefore, attorneys for Plaintiff pray your judgment that Plaintiff be awarded a larger portion of your advertising patronage and thereby be assisted in building Hannibal up as a local trade center.

Be it resolved therefore, by the Honorable Court (of good judgment) that the merchants of Hannibal utilize the advantages of this paper as a trade builder for Hannibal and use space in same more liberally during the present year than during the past.

HILL, HERRIN & MAHAN,
Attorneys for Plaintiff.

Said attorneys will plead the case in person daily during the year of 1909.

A startling document designed to attract the attention of advertisers.



No. 8224. Dec. 1,

Courier - Post

Plaintiff

vs.

Yourself, et al

Defendants

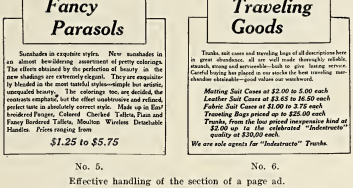
Hill, Herrin & Mahan,
300 Broadway, Hannibal, Mo.
Attorneys for Plaintiff.

STUDENTS at the Technical High School, Cleveland, Ohio, have started the publication of a new monthly with a most peculiar title, *The Scarab.* It is explained that the scarab is an Egyptian beetle, worshiped as a symbol of immortality.

PROGRESS EDITION.— Steamboat Springs, Colorado, is a town of but one thousand people, yet not too small for a "Progress Edition" of thirty-six six-column pages. The *Steamboat Pilot* claims that its big edition is the largest special number ever issued by any weekly newspaper in Colorado, two tons of paper being used in its production. The typographical arrangement was particularly pleasing, and some of the features will be of interest to other publishers having similar plans in mind: The four outside pages were set in the usual thirteen-em columns, but the remaining thirty-two inside pages were broken into five columns each, each surrounded by a one-point rule, the reading matter being set in ten-point; the columns were fifteen ems wide and no column-rules were used; the headings were all set in boxes, most of them full page in width, and the ads. were set in a corresponding style; one-point rule was used around all headings and ads., all of the display in both being Clearface Bold. In publishing special editions it is just as easy to get up something attractitve as it is to give the work the appearance of being thrown together. This number was one which would be admired by any printer, yet all of the ads. were set in a simple style and one which would consume the least possible time. Possibly Editor Charles H. Leckenby may have a few extra copies of the edition which he would send to interested

publishers, if 10 cents in stamps were sent with each request.

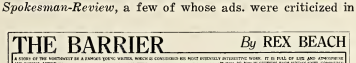
GOOD AD. DISPLAY.—Among the many ads. received this month was a package of very good specimens from Frank D. Starr, of the Watsonville (Cal.) *Register*, two of which



No. 5. No. 6.

Effective handling of the section of a page ad.

are reproduced (Nos. 3, 4). Mr. Starr's work is an exemplification of effective panels and striking contrast in display. No. 3 goes to excess in the use of large type for the principal display, but it is better to err in this direction than in the opposite extreme. No. 4 shows good use of a trade-mark, and both ads. demonstrate the advisability of using but one style of type in a single ad. Nos. 5 and 6 are double-column sections from a full-page ad. set by Otto Vasgerall, of the Denison (Iowa) *Review*, showing a pleasing way of setting the headings for the several divisions of such an ad. Ernest Tomowske, of the Spokane (Wash.) *Spokesman-Review*, a few of whose ads. were criticized in



Unusual heading arrangement.

March, sends some very nice specimens of his work, among them being "The Barrier," an unusual arrangement for a full-page heading. Brief suggestions are made for improving the work of other compositors:

W. W. Drummond, Odessa (Wis.) *Democrat*.— Your work shows excellent ideas; the one point where improvement could be made is in the use of a little larger type for the principal display lines.

Charles W. Edwards, *Pacific Goldsmith*, San Francisco, California.— Some of your ads. lack contrast and others would be improved by the use of a few panels or breaking up with rules or dashes.

Will Dockery, Coeur d'Alene (Idaho) *Journal*.— You certainly got up a fine page ad. and the many panels added materially to its effectiveness.

KEEP STILL.

Keep still. When trouble is brewing, keep still.

When slander is getting on its legs, keep still.

When your feelings are hurt, keep still — till you recover from your excitement, at any rate. Things look different through an unagitated eye. In a commotion, once, I wrote a letter and sent it, and wished I had not. In my later years I had another commotion, and wrote a long letter; but life rubbed a little sense into me and I kept that letter in my pocket against the day when I could look it over without agitation and without tears. I was glad I did. Less and less it seemed necessary to send it. I was not sure it would do any hurt, but, in my doubtfulness, I leaned to reticence, and eventually it was destroyed. Time works wonders. Wait till you can speak calmly, and then you will not need to speak, maybe. Silence is the most massive thing conceivable, sometimes. It is strength in very grandeur.— *Dr. Burton.*

EDITORIAL ASSOCIATION'S CONVENTION AT SEATTLE.

Usually the National Editorial Association selects an attractive place for its meetings and sees that its members are provided with enjoyment en route. The program arranged for this year is no exception to the rule. The meeting will be held in the center of the year's greatest attraction — the Fine Arts Building of the Alaska-Yukon-Pacific Exposition. At this writing details of the itinerary of the return trip have not been announced, but it is proposed that the official party reach Chicago via the Great Northern and the Chicago, Milwaukee & St. Paul Railways. Some delegates are expected to take advantage of a special twenty-day trip to Alaska, and others will view the beauties of Yellowstone Park en route home.

But the outgoing arrangements are made to the last dot. The rendezvous will be at Chicago, with headquarters at the Sherman House. On Wednesday, July 14, at 2 P.M., members and their friends will start from there on an auto and tallyho drive through the parks and boulevards, after which a course dinner will be partaken of at the White City, one of the Windy City's great amusement parks, which will be enjoyed till 9:30, when the party will leave for the Sherman House previous to taking the special train of Pullmans at 10:45 at the Union Depot for the trip west over the Burlington. On the following day, Thursday, dinner will be taken at Council Bluffs and Omaha, where delegations from Minnesota, South Dakota, Iowa, Kansas, Missouri and other central and southern States will join the party. After a ride around the cities, Omaha will be left behind at 2:25 P.M. and Lincoln reached at 4. Three hours will be spent in viewing the city and visiting the home of William Jennings Bryan, where refreshments will be served, starting west at 7 P.M. At 5:35 A.M. on Friday the travelers will meet the delegates from Texas, Oklahoma, Arkansas and Colorado, and at 7:15 P.M. of the same day be joined by those from Montana, North Dakota, northern Minnesota and northern Wisconsin at Billings. On Saturday at 5 P.M. the party will reach Spokane, and be taken sightseeing and fêted till its departure at midnight. Sunday morning will see the tourists at North Yakima, where they will tarry for an hour or so and move on to Seattle, which will be reached at 5 P.M. of the same day.

Monday, July 19, the convention will get down to business — and lots of it — according to the following official program:

10 to 10:30 A.M. Band concert by Administration band; 10:30 to 12, opening session, invocation, president's annual address, reports of officers and committees, announcements.

2 to 4 P.M. Addresses of welcome by Hon. E. M. Hay, Governor of Washington; Hon. John F. Miller, mayor of Seattle; Hon. J. E. Chilberg, president Alaska-Yukon-Pacific Exposition; Kenneth C. Beaton, president Seattle Press Club. Responses by Hon. B. B. Herbert, *National Printer-Journalist*, Chicago; Hon. P. V. Collins, *Northwestern Agriculturist*, Minneapolis; Governor A. B. White, Charleston, West Virginia.

4 to 6. Automobile ride about the city.

8 to 11. Theater entertainment.

TUESDAY, 20.

10 A.M. to 12 M. Appointment of Committees; Addresses — "Seeing Things in the West," Edith Tozier Weatherred, *Western Tours*, Seattle; "Individuality in Newspaper Work," Henry J. Allen, *Beacon*, Wichita, Kansas; "Telegraph Service for Small Dailies," Lon F. Chapin, *News*, Pasadena, California; "Gathering News

on Country Dailies," G. W. Ridgway, *Express*, Kirksville, Missouri.

1 to 6. Viewing the exposition.
6 to 8. Dinner at exposition grounds.
8 to 11. Visiting attractions on "Pay Streak."

WEDNESDAY, 21.

10 A.M. to 12 M. Addresses — "Editing the Small Country Weekly," Miss Caroline A. Huling, *Bookseller*, Chicago; "The Newspaper as a Factor in Town Promotion," Frank D. Throop, *Journal*, Muscatine, Iowa; "University Training for Journalists," Prof. Merle Thorp, University of Washington, Seattle; "Relation of the Country Paper to the Metropolitan Daily," Leon Westmoreland, *Democrat*, Greenwood, Arkansas; "Journalists and Common Newspaper Men," T. A. McNeal, *Capital*, Topeka, Kansas.

2 to 6. Boat ride to Navy Yard and inspection.
8 to 11. Reception and entertainment at Hotel Washington.

THURSDAY, 22.

10 A.M. to 12 M. Addresses — "Starting a Daily Paper in a Small Town," Miss Goldie Perry, *Sun-Sentinel*, Winchester, Kentucky; "Handling Circulation of a Daily Paper," R. P. Habgood, *Star*, Bradford, Pennsylvania; "Handling Circulation of a Weekly Paper," Edwin C. Funk, *Democrat*, Rogers, Arkansas; "Developing Advertising Business on a Small City Daily," Carl Roe, *Union-Statesman*, Walla Walla, Washington.

2 to 5. Closing session. Addresses — "Stopping the Leaks," H. G. Taylor, *Nonpareil*, Central City, Nebraska; "Foreign Advertising," W. L. Tobey, *Republican*, Hamilton, Ohio; "Profitable Side Lines for Newspaper People," Omar D. Gray, *Leader*, Sturgeon, Missouri; "Profitable Recreation for Newspaper Workers," Will G. Steel, *Steel Points*, Portland, Oregon; election of officers; reports of committees; adjournment.
8 to 11. Seattle Press Club smoker.

FRIDAY, 23.

9 A.M. Take steamer for Tacoma; automobile ride about city; luncheon at Point Defiance Park; ride on railroad toward Paradise Valley to view glaciers, mountains, cañons, waterfalls and forests; dinner at Tacoma and return to Seattle in evening.

SATURDAY, 24.

9 A.M. Take steamer for Victoria; automobile ride about this quaint English city; dinner and arrive at Seattle about 10 P.M.

10 A.M. Parties for Alaska trip take steamer Northwestern of Alaska Steamship Company, for eighteen or twenty day trip to southeastern and southwestern Alaska.

WHY, MARY!

"Now remember, Mary," the teacher said just before the school exercises, "if you forget some of the words when you are singing your song, don't stop. Keep right on. Say tum-tum-tummy-tum or something like that, and the words will come back to you and nobody will know the difference. Now don't forget."

On exhibition day little Mary edified her audience with something like this:

"... and she wears a wreath of roses
Around her tummy-tum-tum."

— *Everybody's.*

PROMOTED TO MAKE-UP.

The keen wit of an Irish printer from Kentucky confined at the Marion county workhouse gained for him the admiration of Mayor Bookwalter and, incidentally, his release from that institution. The printer went to the workhouse in an automobile patrol wagon, but he left it in an automobile touring car with the mayor as a companion.

It will be remembered that the mayor was formerly a printer, and that he still carries a card. Hence, printers in trouble give him the high sign of distress, and profit thereby. The "high sign" from the man in the workhouse did not go to the mayor direct, but through a mutual "print" friend.

The letter that led to the printer's release was written to a fellow-printer, who in turn gave it to the mayor, and was dated at the workhouse.

"For the love of heaven, send or bring me some plug tobacco," wrote the printer, "and some stamped envelopes. I have a little money, but want to save it to get away with when my 110 days are up at this Hotel d'Industrie. Must have accumulated an elegant stand of refreshments after I left you, as, after a twenty-four hour nap at the police station, I awakened to a charge of pulling a gun on a man.

"I remember the gun all right, but nothing at all about the mixup. Don't say anything to the boys, as I don't care to be 'kidded' the rest of my life. I have adapted myself to circumstances and have already learned to walk like a duck and eat like that barnyard quadruped which 'divideth the hoof, but cheweth not the cud.' Am now a full-fledged member of the Rock Pickers' Bangfest.

"If you come out, come direct to the building; don't go around by the police station, and come in the wagon — that's the way I got in bad.

"This is my first experience in this line and I must say it is not exactly the sort of recreation I would have chosen for my declining years. Also, I don't like to stay in my apartment quite so close. The life here is very simple; get up at 6 A.M. and go to bed at 6 P.M. Meals are served *en famille* in a large *salle à manger*, with attentive young men, armed with clubs, stationed about to see that none of the guests is dissatisfied. We are allowed to write twice a month and to receive reproachful friends on the first Wednesday in each month.

"Well, I'm here and going to make the best of it, but when I get out Indiana will be a mere speck on the horizon in about two blinks. If you have any magazines of a vintage later than 1492, they would be like manna in the desert. Thanking you for past favors and heaping blessings on your head for those I am hereby trying to work you for, I am, yours, Terry."

The mayor inclosed the letter with a note to Judge Whallon, saying that he was satisfied that a man with so much humor in his make-up as the printer seemed to have, was incapable, when in his right mind, of harboring designs against the life of any one.

The judge's answer came back in the way of a release written on the back of the envelope. The mayor called an automobile and hurried to the workhouse. There he found the printer placing dishes on the table in the dining-room.

"Hello," said the mayor, in surprise; "I thought you said you were on the rock pile?"

"There has been a promotion in the office," said the "print." "I'm on the make-up now."

Then the mayor brought the printer to town in an automobile and in a little more than "two blinks" that worthy was on a train, bound for his old Kentucky home, where "guns" may be carried with impunity.— *Indianapolis News.*

Written for THE INLAND PRINTER.

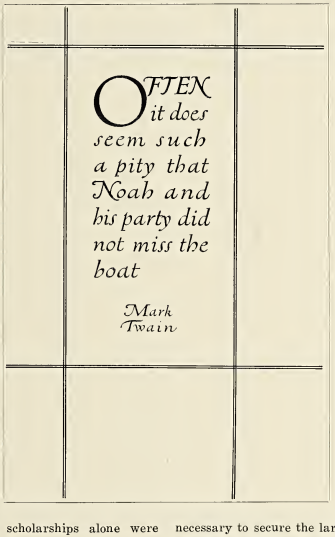
DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. IV.— BY O. F. BYXBEE.

SECURING SUBSCRIBERS THROUGH CONTESTS.

NEWSPAPERS naturally prefer to get subscribers exclusively on the merits of the paper, without the use of premiums or other outside inducements. Contests in which the extra inducement goes to the person securing the subscription, rather than to the subscriber, comes as near as possible to accomplishing this purpose. It is extremely difficult to find a plan that will not react disastrously, either through the ultimate loss of the greater portion of new names secured or through the sacrifice of the dignity of the paper in securing them. The contest plan is one which has stood the test of repeated trials and has become so popular that several companies have been organized which make a business of conducting the contests on a percentage basis.

One of the first papers to promote a feature of this kind was the Scranton (Pa.) *Tribune*. It conceived the idea of conducting an "Educational Contest," so termed because the contestants were striving to secure educations (and incidentally subscriptions). The results were so gratifying that the plan was repeated the two following years with but very little change. In the first contest there were ten rewards, five of which were scholarships and five articles of merchandise, ranging in value from a $375 piano to a $30 gold watch. From the selections made by the successful participants it was evident that these latter premiums were not sought after, but that the young people were all striving for educations, so that the following two years scholarships alone were offered.



In the second contest eight scholarships were awarded. At the head of the list were two of equal value — four-year courses at Lafayette College and Swarthmore College, each worth $1,000 and including every item of expense, excepting meals, for the full four years. Next was a scholarship covering three years in a State normal school, valued at $675, and covering all expenses — tuition, room, meals, light, heat, laundry and books. The remaining five scholarships were in local business colleges and musical conservatories, aggregating $375, and making the total value of the rewards offered over $3,600. In addition to these rewards, all contestants failing to finish above eighth place were paid ten per cent of all the money collected for the paper. This second contest proved so successful that a third was conducted, in which were awarded thirty scholarships, valued at $9,000.

Contestants were secured from the young men and women of the city and surrounding towns, who were required to canvass for subscriptions to the *Tribune*, all of which must be paid in advance before credit was given. Subscriptions were received for one month or any number of months, but all must be from persons whose names were not on the books of the paper when the contest opened, the contestants being credited with one point for each month paid; thus, a subscription for one year counted twelve points, while one for three months brought but three points.

The greatest task in connection with a plan of this kind is to arouse the interest of the contestants and the public. After this has been done, ordinary attention to details is practically all that is necessary, aside from enthusiastic daily reports in the paper, giving the standing of contestants from day to day.

There is a large amount of detail to be attended to before the contest is opened. Contracts must be made for the scholarships, rules decided upon, circulars printed and blanks for receiving subscriptions prepared. There must also be arrangements made for keeping an accurate record of subscriber, contestant and points. As to the preparation of these details, and the general working out of the plan, probably no better course could be adopted than that which has been tried and proved successful. The *Tribune* in sixteen weeks added a very large number of new, paid-in-advance subscribers to its list, and received several thousand dollars in cash, to say nothing of the amount of money that was paid later by many of these new subscribers, eighty per cent of whom were retained on the books.

The first necessary step was the securing of scholarships. These, in most cases, were obtained in exchange for advertising, although a few hundred dollars in cash was necessary to secure the larger ones. This work can not be done hurriedly, from one to two months being necessary to get the most favorable contracts signed. There must be lengthy correspondence, personal interviews, and, frequently, the paper is obliged to wait the result of a reference to some committee or board.

After contracts have been signed, preliminary announcement should be made, giving the scholarships and their value, the rules of the contest, and setting a date for the formal opening, about ten days or two weeks in the future. It is a good plan to get the endorsement of local clergymen and other influential men, as to the educational opportunity offered the young people. These should be published and featured. Both before announcement is made, and during the interim between that date and that of the formal opening, correspondents, school principals and teachers, and clergymen, both in your own and surrounding towns, should be visited, the plan explained and lists of names of

young people of their acquaintance secured, to whom circular letters are to be addressed. When it is possible, it is an excellent plan to secure the names of high-school junior and senior classes, particularly the latter, as many of these will be looking forward to college courses. The *Tribune* used the following letter to reach and interest the young people whose names were secured from these sources:

DEAR FRIEND,—Your name has been given us as one who is enterprising and ambitious, and we take the privilege of addressing you regarding our educational contest. We enclose a full description of the plan and wish to call your attention particularly to the very liberal special rewards offered for the labor of a few weeks. We believe it will pay you to enter the contest and do what you can.

It may be that only a few points may be necessary to secure one of the best scholarships, but, in any event, you will be paid for your efforts, as you will note by reading the accompanying circulars. Call at the *Tribune* office, or write to us and we will send you one of the little books of subscription blanks, so that you can start right in. Go among your friends and acquaintances — many of them will add the *Tribune* to the publications they are receiving if you explain to them why you are canvassing for it and the reward you seek to obtain. But do not confine your work to acquaintances — any fair-minded person will appreciate honest effort.

We shall be pleased to aid you in any way and will promptly answer inquiries by mail if you will address a letter to "Editor Educational Contest." Kindly let us know what you think of the plan.

Yours very truly,
THE TRIBUNE PUBLISHING COMPANY.

Enclosed with this was a sixteen-page pamphlet, giving a full description of the contest and its rules (reprinted from the announcement in the paper), and under separate cover a larger booklet, describing and illustrating with fine half-tones the various scholarships offered.

If the first letter failed to bring a response others were sent, and this system was kept up long after the contest was under way. One of these letters read as follows:

DEAR FRIEND,—We have been endeavoring to interest you in the *Tribune's* Educational Contest, but have not as yet had the pleasure of enrolling your name among those who desire to secure one of the many valuable scholarships offered.

The *Tribune* has decided to make this its last Educational Contest, and it is safe to say that an offer of this magnitude will never again be made. It is true that many of the most successful contestants in past years did not enter until after the contest was half over, but it will be readily seen that those who start early have a distinct advantage.

We hope you will sign the enclosed slip and send it to the Contest Editor at once, and he will send you an outfit promptly.

Sincerely yours,
THE TRIBUNE PUBLISHING COMPANY.

P. S.—We have not as yet had any entries from your town — at least we have received no points — and you have an exceptional opportunity. The last three years the largest number of successful contestants were located outside of Scranton. Scholarships were secured last year by young people residing in Carbondale (2), Elmhurst (2), Vandling, Harford, Moscow, Chinchilla, Kizers, Green Grove, Factoryville, Thompson, Hallstead, Pricesburg, Brooklyn and Forest City.

The strong feature of this letter was in the postscript, which, of course, could not be used only where a previous contest had been conducted. This postscript was added to all letters to young people residing outside the home town, except those living where there were active contestants.

The final appeal was signed by the "Contest Editor," and demonstrated how even the contestant who entered late had a good chance of winning:

DEAR FRIEND,—I have been endeavoring to interest you in the *Tribune's* Educational Contest, and have been sending you copies of the paper from time to time, containing descriptions of some of the educational institutions in which scholarships are offered, hoping that you would see the advantage to you of entering the contest.

The book which is handed you herewith shows the attractiveness of the universities, colleges, etc., and it is safe to assert that no offer equal to this will ever again come to you. Just think for a moment of the possibility of securing an education for the work that can be done in even the few weeks that remain.

You may consider that it is too late to take up the work, but I want to show you what an easy thing it would be for you, if you have only a little push and perseverance to secure one of these valuable scholarships. There are still seven weeks of the contest — forty-two working days. An average of only three points a day would make a total of 126 points, which would be good for about twenty-fourth place to-day, and unless some of the contestants wake up and do a surprising amount of work, you would not be much lower than that at the close.

Isn't it remarkable how few boys and girls have a real desire to help themselves and have ambition and stick-to-it-iveness enough to gain that desire? I hope you are one of the few with real pluck. If you are you will win out and I will do all I can to help you.

I enclose a mailing card, and if you will put your name and address on the back, a one-cent stamp on the front, and drop it in the postoffice, I will send you a contestant's equipment and full instructions by return mail. Within a week or two you will be among the thirty leaders.

With best wishes for your success, I am,

Cordially yours,
E. L. HATFIELD,
Contest Editor.

Next month will be given the rules of the contest, samples of the blanks used, and a description of how the records were kept.

PROPOSED MASS CONVENTION OF EMPLOYING PRINTERS.

The holding of a mass convention of employing printers was the principal topic of discussion at the quarterly meeting of the Printers' League, which was held at the Union Square Hotel, New York, on June 8. It is proposed to hold a convention in September, to which shall be invited every man in the United States who is interested in the printing and kindred industries. The league's idea is now well known, and those who attend are to be asked to express themselves frankly for or against its feasibility.

If the consensus of opinion is in favor of the league's plan, then all are to be asked to join in one strongly knit organization to insist on the acceptance by the entire trade of the league's plan. If it is decided that the league's method is too far in advance of the times, then suggestions are to be called for in the nature of modifications, and members for the national association are to be sought at this convention.

A contract between the Allied Printing Trades Council, which represents the various branches of the printing trade, was put before the meeting, and it was generally contended that the council made no effort to be liberal in its dealings with the employers, but rather took the attitude that it had a favor to confer, and those employers who desired to use the label would have to do so at the council's dictation, and in that way only.

In the opinion of a member of the league, this is a most peculiar attitude for a labor organization to assume when one considers "that the label is a right accorded by law to designate the product of union labor and is not and can not be considered a privilege granted by the council. Following its general principle, the league will not undertake to coerce or brow-beat the council," said this member, "and if it can not see the error of its assumption the league can but be sorry and then devise a remedy which may prove acceptable to the printing fraternity and the courts."

The league has a committee investigating the rates charged for power and light by the New York Edison Company. It is reported that the company had such a poor opinion of the trade that it was put in the weekly payment class. After getting all the necessary information from league plants, the committee will take up the whole matter with the lighting company, in the hope of securing better terms after the company is made acquainted with the needs of the trade.

AN exchange speaks of an accident in which "none of the fatalities were serious." Are we to take this seriously? —*Advertisers' Magazine.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Turn Dry-plate Negatives.— R. P. Griscom, Brooklyn, writes: "I am trying to turn dry-plate negatives for photogelatin printing. Can you give me a good quick formula, that is, one that will turn freshly developed plates? I can turn old developed ones, but the new ones are too soft. I am a constant reader of The Inland Printer." *Answer.*— Soak your freshly developed plates in a weak solution of formaldehyde until the gelatin film has become hardened through. This can be learned by trials. Then use a hydrofluoric acid treatment to release the film from the glass.

Galvanoplasty.— "Printing Company," Toledo, Ohio, asks: "The writer read something about a process of duplicating plates abroad called 'Galvanoplasty.' The article stated that very little paraphernalia was required and the results were more accurate than electrotyping. What can you tell us about this process?" *Answer.*— There is no process for duplicating engraved surfaces more accurate than electrotyping. The lead process, by which a sheet of lead is used instead of wax is said to be an improvement. It originated in Germany and in translating references to this process from German into English they sometimes call it "Galvanoplasty," which may account for your being misled by the name.

Aquatint Grain.—Augustus Vandevyde, New York, asks: "Could you tell me, a constant reader, how the beautiful aquatint grain on old engravings was made? Is it a lost secret? Could it be done to-day?" *Answer.*— Certainly, it could be done to-day if there were a demand for it. It was usually made by dissolving resin in alcohol and flowing this over the copper plate. This method has been practiced by the writer. When the alcohol evaporates it leaves the resin in fine grains all over the surface. Heating the plate slightly secures the grain firmly to the plate. Another way was to lay a wax ground on the plate and while it was soft dust over it fine table salt, which sank into the wax. When the plate was placed in the acid the salt dissolved away, leaving "punctures" in the wax resist. Still a more delicate way was to oil the surface of the plate and sift powdered sulphur over it. The grains of sulphur etched the copper enough to show a grain in printing.

Double Printing of Line and Half-tone.— J. W. Rose, Rochester, New York, encloses some clippings from magazines of half-tone advertisements, showing an automobile in half-tone and lettering indicating improvements or parts of the mechanism in line, and is puzzled as to how it is done. *Answer.*— One practical way of doing this work is to stretch over the wash drawing, or touched-up photograph, of the automobile a piece of tracing-paper and put on this the lettering just as you want it to appear on the finished half-tone. If you put registry points on the photograph and copy them on the tracing-paper, so much the better. Now make a half-tone negative from the photograph and a line negative from the tracing, keeping the camera in the same focus for both negatives. Print the half-tone first on the metal. Mark with ink the registry point on the metal, register the line negative upon the metal and print it, etch the plate and there you are, a combination line and half-tone.

Comparative Output of Wet and Dry Plate Negatives.— The following query was sent to *Process Work:* "What is the best average output per working day of ten hours for a wet-plate half-tone operator and similarly for a dry-plate operator?" Five answers received prizes, though no two of them agree as to the output. Ten to twelve wet-plate negatives to twenty dry-plate negatives is the lowest estimate, while fifteen negatives for the wet-plate operator to twenty-four negatives for the dry-plate operator is the highest. All agree that ten hours is too long a day for a photographer to put in at the work. One holds that the difference in the output depends on the size of the work. With small work a number of dry plates can be developed in a large tray at one time, while if the work is large the dry plate is the quickest. The time that is gained in not having to prepare the sensitive plate when using the dry plate and in the time of exposure, which is usually shorter in the case of the dry plate, is lost in the additional time required in washing and drying the gelatin film. One operator who has worked both methods says that when one considers the defects in the dry plate compared with the wet plate the speed of the dry plate is overbalanced. He prefers the wet plate for rush work and all good work.

Blue-prints for Colorwork.— Knox Illustrating Syndicate, Newark, New Jersey, asks: "We are about to glue paper on to sheets of zinc, on which we are going to make blue-prints from key-plate negatives and then work the blue-prints up with pencil, crayon and wash as well as white, so as to make color-plates that will be exactly in register, trusting, of course, that the blue-print will not photograph. We wish you would favor us with the solution to brush on the paper that will give us a blue that will not photograph." *Answer.*— It would be well that the paper that you glue down to the zinc had a little size in it to keep the print on the surface of the paper. The addition of the gum arabic in the formula below is to prevent the print from sinking into the paper. The two names for the salts are also given so that your chemist will be sure to supply the right chemicals.

A.	
Potassium ferricyanide	40 grains.
Potassium ferridcyanide	
Water	1 ounce.
B.	
Ammonia citrate of iron	110 grains.
Ferric ammonium citrate (green)	
Gum arabic	10 grains.
Water	1 ounce.

Keep these solutions separate until you want to use them; then mix in equal parts in a saucer and brush over the paper in one direction and then in the other, being sure that the paper is completely covered. Dry quickly in a darkroom. After printing, wash under the tap, when the print should turn a deep blue. If overprinted, reduce the color by washing in a week alkali like ammonia water or carbonate of soda water. To stop the reducing action of the alkali, wash with a weak acetic-acid solution.

Etching Counters from Type-design.— "Photoengraver," Montreal, writes: "I have a customer who wants me to make counters from type-designs for embossing stationery. He wants them in metal for printing on paper in some special way of his own. The counter must be a trifle

larger than the type, so that the face of the type will just fit in it. Also the edges of the counter must not be so sharp as to cut the paper and, above all things, my work must be done cheap, as there is a lot of it to do if I can but do it cheaply." *Answer.*— Pull proofs of the type-designs with ink mixed with a trifle of varnish. While the proofs are fresh, dust with lampblack, graphite, or any opaque powder. Print from these, in reverse, on zinc in the usual manner, using either enamel or the albumen method. Etch them intaglio without protecting the sides of the metal and you can get them of any width you want for the type to enter. After etching and cleaning off the zinc, brush it with coarse emery and a stiff brush until the sharp edges of the zinc are removed. By this method you get the counter to register absolutely with the type die.

PANCHROMATIC COLLODION EMULSION.— J. E. S., Boston, writes: "I have followed with great interest, I assure you, the advice you have given from time to time about the making of collodion emulsion for three-color work. I have tried homocol, pinacynol and the various sensitizers you have recommended and want to write for the benefit of those who are working in the same line as myself — color-record negative making — that my best collodion emulsion is sensitized with pinaverdol and ethyl violet, as described in your journal on page 698, for August, 1904. I first make up separate stock solutions of the two dyes in absolute alcohol; this keeps well in the darkroom. The alcohol is heated before adding twelve grains of the dye to twenty-five ounces of the alcohol. Then I sensitize ten ounces of collodion by adding to it 176 minims of the pinaverdol stock solution and forty-two minims of the ethyl-violet stock solution. The glass plate is coated in a faint red light and the excess of dye washed away; then the plate is dipped in a two-grain-to-the-ounce silver bath for two or three minutes. The plate is then drained and exposed while wet. With good strong filters this plate is panchromatic, that is, it is, with sufficient exposure, as sensitive to red as it is to yellow and blue." The thanks of THE INLAND PRINTER are due to "J. E. S." for his willingness to give others the benefit of his very interesting experience.



"THE LITTLE MINISTER."

THE FOUR-COLOR PROCESS.— T. W. Foley, New York, complains: "The use of the term 'four-color' for a process which is usually three colors with a black key-plate, seems to me to be wrong. We printers speak of a job of that kind as three colors and a black, or four printings. I don't say that your publication makes that mistake, but I think that you should correct the error, which is quite common among engravers, who talk to their customers about four-color work, when it is in reality three colors with a black or dark-brown key-plate." *Answer.*— Mr. Foley is right in objecting to the misuse of the term four colors when one of the plates is to print in black. He probably does not know that some of the work labeled four-color printing is really in four colors. There are now several photo processes for printing in four colors. One was proposed by Zander, another by Hering and later one by Woodiwiss. The last is a different combination from either of the others. With Woodiwiss the four colors are those of the three-color, but with the magenta color split in two, neutral red and neutral violet, thereby allowing the yellow and the blue to be selected for the production of a more brilliant green. By the employment of these four colors with their short absorption bands, Mr. Woodiwiss claims unique blends may be made that are attainable by no other known method.

CEMENTS FOR PROCESSWORKERS.— R. W. Brown, Cincinnati, asks: "What has THE INLAND PRINTER to offer in the way of a glue to repair breakages in a photoengraver's shop? I want a cement that will stand acid if necessary. At present we use the processman's standby, Le Page's glue, but it will not stand water even when used to repair graduates or trays." *Answer.*— Le Page's glue would withstand water if you would use it only after it is sensitized with bichromate and allow the glass vessel repaired with it to stand in the sunlight until the glue becomes waterproof. A good cement for rubber trays is made of shellac to which has been added gutta-percha dissolved in bisulphid of carbon. The proportions are: A pound of brown shellac in a pint of alcohol, to which has been added one and one-half ounces of a thick solution of gutta-percha in bisulphid of carbon. A cement that comes well recommended for repairing almost anything that a processman uses is made of litharge and glycerin. Litharge is an oxid of lead and is sometimes called massicot. The litharge must be added to the glycerin until it makes an emulsion about like collodion emulsion. It can be applied to almost any surface and when the broken parts are pressed together and thoroughly hardened will stand water, acid or heat. This cement will also repair iron or wood, the only difference being that the amount of glycerin should be lessened, leaving the cement the consistency of putty.

GETTING THERE.

Achievement is a simple stunt when you stop and think it over. There are only four steps in achievement:

4. FINISH.
3. STICK.
2. START.
1. DECIDE.

Too many people are content to take the first two steps and then start off in another direction, so that they never arrive anywhere. Such people have courage and initiative, but lack perseverance and concentration. It seems to be all a matter of habit. Dreaming is a delightful pastime, but a poor vocation. Imagination is the foundation of all progress, but the superstructure is built of solid stuff, like pure grit and hard work.

In the building of a life, nature seems to enforce ordinances to the effect that man is his own contractor, his own foreman, his own workman. Union rules do not apply; he is on the job twenty-four hours per day and seven days per week. Raw material seems to lie around in abundance; plans and specifications are freely offered in the market. But, my boy, if your structure ever rises above the dead-level of the surrounding earth,

THE STUNT IS UP TO YOU.

— *George Landis Wilson, in Business Philosopher.*

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Removing Zinc from Stereo Metal (480).— "Is there any way that I can remove zinc from my stereo metal? I have spoiled a whole potful." T. B. Look, Portland, Maine, is the authority for the following method of overcoming your trouble. Heat the metal very hot and allow the zinc (which is lightest) to come to the top as much as possible; then throw on with a scattering motion, so as to cover as much of the surface as possible, a mixture of three parts of sulphur to one part powdered resin. Now burn off and skim thoroughly. Repeat and add a small quantity of antimony to the metal.

Depositing Nickel on Wax Mold (479).— B. F., Memphis, Tennessee, writes: "I find that in depositing nickel on a wax mold the shell is not evenly deposited. It seems to require considerable time to cover the lower portion of the case and in the meantime the shell is getting thick at the top. Can you let me know how to overcome this?" *Answer.*— Extend a loop of wire entirely around the mold, sinking it into the wax and leaving it long enough so that the ends may be bent into hooks for suspending the case in the bath. Deposition will now begin on all four sides at once, instead of beginning at the top and working down. By using this method the mold ought to cover in two to three minutes. Crocus is often used to prevent the form from sliding and also to prevent the wax from sticking to solid cuts and causing them to be rough. However, it must be carefully brushed off the mold before it goes into the vat or otherwise it is a frequent cause of blisters and sinks. It seems very probable that crocus will be replaced by copper, a process for pulverizing which has recently been discovered. This powdered copper possesses none of the disadvantages of crocus and all of its advantages, and will, moreover, aid in metallizing the face of the mold.

Honeycomb Plates.— When you are having trouble there is no detail of the stereotyping process so insignificant that it should not have your careful attention, in witness whereof note the following excerpt from a letter received recently: "Three months ago I had a big stereo order and had shipped about half of it when complaints began to come pouring in. Nearly a third of the plates were so honeycombed that they gave way on the press and caused no end of trouble. The advertiser landed on me and threatened to take away the rest of the order. I, in turn, jumped on the metal man and insisted that the metal was at fault, thinking, of course, that it was too hard, but he had it analyzed and reported the proportions perfect. I tried other metal, but it did no good. Finally after three or four days of unsuccessful effort I found the cause of my trouble. It was a patent-plate job, and we were in the habit of painting the cover of the casting-box with a solution of blacklead and tobacco. On this occasion one of my stereotypers, of an experimental turn of mind, substituted kerosene oil for water to make the solution smoother. I knew of this, but never suspected what the effect would be on the plates."

Backing Metal Does Not Stick to the Shell.—An experience illustrating the same idea occurred to an electrotyper acquaintance of mine. He found that the shell kept peeling off the plate and, after days of experimenting with his soldering acid, tinfoil and metal, he found that the trouble was in the depositing solution.

Machine vs. Hand-made Matrix (478).— "Will you kindly let me know through the columns of your journal something of the relative quality of hand-made and machine-made matrices, and what advantages each method has?" *Answer.*— Primarily the molding machine is a great saver of time. There is no one feature of stereotyping that is so laborious and slow as molding by hand, and as far back as 1861 the first machine was built to do this work. Although not successful at the start, the demand for a quicker and easier method of molding than the brush process led to a series of experiments that has resulted in the adoption of the rolling machine in nearly all the large shops of the country. Aside from the time and labor saving advantages, it is possible to make a better matrix from zinc etchings or half-tones by machine than by hand, but when the form to be molded is of type, the brush process is superior in that greater depth may be obtained, especially in the bowls of the type. Nevertheless, an effectual mold may be made from such a form by using a largely mineral paste that will not soak into the paper flong, and by giving to the matrix three or four distinct squeezes, increasing the pressure each time. It may not be out of place here to say, that, although it has never been possible to successfully apply the direct flat pressure principle to stereotype molding, because the flong is not plastic, yet some very good matrices have been made of display pages on a pneumatic steam drying-table that has recently been placed on the market. This is not a molding machine, however, and its manufacturers do not claim such virtues for it.

Steel Electrotypes.— We are in receipt of a circular setting forth the merits of the Leuchter Hard Steel Printing Plates. The process will undoubtedly prove of much value to printers as an adjunct to copper electrotypes. The material is obviously much harder than copper and is not so readily affected by chemical inks. The claim that the millionth impression is as good as the first is probably not exaggerated. A sample of the steel shell, which accompanies the circular, is an exceedingly beautiful piece of work and looks to be indestructible. Some of the claims made in the circular are hardly warranted by the facts, and some of the knocks given to electrotypes are certainly undeserved. However, the circular is issued primarily for promotion purposes, and strong claims are, perhaps, excusable. One statement in particular is of interest to electrotypers and important if true. It will also be news to most of the craft that "the profit in the electrotyping business is never less than fifty per cent, while the average is one hundred and fifty per cent and sometimes higher on the better class of work, of which there is a great demand." This may be true in New York, although it seems "too good to be true" anywhere. We know a number of electrotypers in the West who would cheerfully hand their business over to any responsible person who would guarantee them fifteen per cent profit. Steel-faced

electros, according to the circular, "are nothing less than a deposit of iron on copper," and are unworthy of consideration. While it is true that a steel printing-plate deposited directly on the mold is superior to a steel-plated electro for very fine screen colorwork, yet for all ordinary purposes, such as catalogue and book, steel-faced plates are at least worthy of mention. The writer has before him a catalogue, printed from steel-faced electros — the last one printed on an edition of four hundred and fifty thousand. The pages contain numerous half-tones and fine rules, and it is impossible to detect any wear. With regard to electros, the circular says, "Under the most favorable conditions, the printing capacity of the copper shell is fifteen thousand." This statement is, of course, absurd. Every printer knows that, "under the most favorable conditions," a good electro will stand a quarter of a million impressions or more. The steel plate is enough more durable than copper to make a strong argument in favor of its use without stretching the facts. There is a field for steel electros and there will undoubtedly be a demand for them for long runs and for colorwork, but it is extremely doubtful if the "copper electros will be immediately relegated to the scrap-heap as an antiquated method of yesterday" as soon as the printing public learns of steel electros. Steel electros are superior to copper, because they are more durable and because they are not affected by colored inks. There is, however, one objection to them which the circular does not mention and that is their liability to corrode. They must be kept dry and, if it is desired to store them away so that they may be used in printing future editions, they must be well protected from dampness.

IMITATION LETTERS.

Recently I received in my mail a neatly printed imitation circular letter, done on the best bond-paper. But, though the signature was signed in ink, it did not have my name and address on the sheet. As an excuse for this, I found at the bottom of the letter: "In order to facilitate the prompt delivery of this letter we have omitted filling in your name, as we have over five thousand customers who are personal correspondents of our firm."

That set me to thinking. The envelope had been run off on the typewriter. Now, nobody cares much about the way his name is printed on the envelope, for he very rarely keeps it. So why not with the same energy print the name on the letter-head where it belongs and use a carbon sheet for the envelope? This works very satisfactorily, and I do it now in a very large part of my correspondence. Put the sheet of paper in the machine, twist the nobs to the desired length, then put in your envelope with a sheet of carbon paper the color of your typewriter ribbon. They come out together and you have killed two birds with one stone.

When you want to print a signature and make it look like it was really signed in ink, have the zinc etching made from the signature done with a fountain pen and then print in a rather light blue ink.

Most people who receive form-letters are not discriminating in the fine points of deception, but it pays to do these things right when the people who receive the letters are those who can tell.— *Ernest Hesse, in Practical Printer.*



STRAWBERRY SHORTCAKE.
Photo by R. R. Sallows, Goderich, Canada.

GREAT is the condition of a man who lets rewards take care of themselves — come if they will, or fail to come.— *Phillips Brooks.*



Printed from original 200-line half-tone.



Printed from electrotype from the original half-tone.



Printed from electrotype from the electrotype.

A REMARKABLE RESULT BY ELECTROTYPING ELECTROTYPES FROM ELECTROTYPES WITHOUT LOSS IN DETAIL.

See descriptive article on next page.

EXEMPLIFICATION IN ELECTROTYPING BY THE GLOBE ENGRAVING & ELECTROTYPE COMPANY, OF CHICAGO.

Dubious looks and more than dubious words come from the printer when he is asked to get results from electrotypes of half-tone cuts. The printer clamors for the original to print from. But when he is asked to print from an electrotype from an electrotype he throws up his hands and declares that all arguments are useless. It can't be done, it never was done, and it is against reason and common sense. But if there is any force in the adage that "seeing is believing," the representations recently made by the Globe Engraving & Electrotype Company, of Chicago, should carry conviction of the fact that electrotypes from electrotypes of half-tone cuts as fine or finer than 200 lines to the inch can be made from the successive electrotypes in large numbers with the most trifling loss in detail and brilliancy. On the preceding page are shown samples which are exceedingly interesting examples of what may be accomplished by electrotyping, though the test has been carried much farther than is here shown, and nine or ten electros have been made from each other successively with only such loss in detail as would be discernible by close scrutiny and comparison. That this success must come to all progressive electrotypers we may be assured. And this means that the half-tone, which has cost so much time and worry to produce, can be preserved as a master matrix and electrotypes therefrom be electrotyped from in turn. The printer should instruct his customers that the "new cuts" they sometimes send in may be "new" with respect to the manufacture, but they are simply new plates from worn half-tones or worn electros. Don't wait until your pressman kicks about the cuts. Examine them before you take the job. But electrotypes from electrotypes from half-tones are here, the printer will be glad to see.

PHOTOENGRAVERS' CONVENTION.

Promptly at 10 A.M. on Tuesday, July 6, President Stiles intends to open the thirteenth annual convention of the International Association of Photoengravers at the Hotel Kaaterskill, Catskill Mountains. The convention will continue in session till Thursday if necessary. In addition to the regular business of such assemblages there will be these addresses by the following gentlemen: N. S. Amstutz, "Science and Money in Photoengraving"; John Clyde Oswald, editor the *American Printer*, "The Photoengraver and the Printer, from a Business Point of View"; W. T. G. Weymouth, president, Typo Mercantile Agency, "A New Draft System for Collecting Delinquent Accounts"; Arthur Fruwirth, "Focusing, Old and New"; Louis Edward Levy, "Photoengraving: A Retrospect and a Look Ahead"; Will Bradley, art director, *Collier's Weekly*, "Color and Design"; A. W. Rathbun, treasurer, Inland-Walton Engraving Company, "A Complete Cost-Keeping System." "Ample opportunity will be given for a full discussion of the remarks made by various speakers," says the program.

MORGAN BUYS CAXTON BOOKS.

Again the United States has scored on British book-buyers, and a number of Caxton's books that were offered at the sale of Lord Amherst's library have been purchased on behalf of Mr. James Pierpont Morgan. The price must have been a very high one to induce the auctioneers to withdraw the books from public sale.

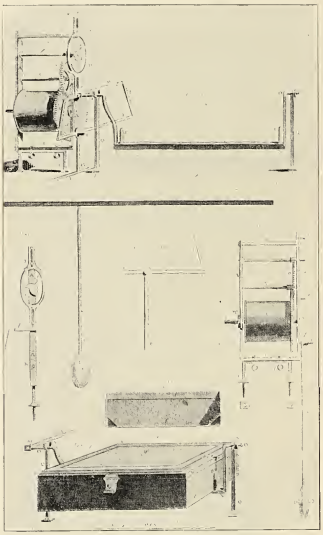
Written for THE INLAND PRINTER.

AN EIGHTEENTH CENTURY ETCHING MACHINE.

BY S. H. HORGAN.

ETCHING machines are being discussed at the present time everywhere engravings are made, the principle in all of them being to move the plate or etching fluid in a manner that will hasten the even etching of the plate. Methods of rocking the glass-covered vessel containing the etching fluid have been patented. It will be of interest to examine the reproduction from Diderot's Encyclopedia, published in 1767, showing there was an etching machine in practical use prior to that date, or 150 years ago.

The upper portion of the engraving shows a section of a table with the simple clockwork of the machine upon it.



ETCHING MACHINE OF 150 YEARS AGO.

The pendulum-rod goes through a slit in the table to the weight below. The latter, it can be seen, has a set-screw for fixing it at any portion of the rod so as to regulate the speed of the machine.

In the lower part of the engraving is shown the glass-covered etching box. A cross section of this box calls attention to the beveled corners on the inside of the box, much as we have them to-day. The other parts of the machine are shown in detail.

All of which proves once more that there is, after all, little new under the sun.


CENTAUR
CUTTING
MACHINE
CENTAUR · CUTTING
MACHINE · COMPANY
NEW YORK · CHICAGO · OMAHA

Figure 1.

CHRISTMAS



CARLISLE

FIGURE 2.

The Manhattan
Accident Policy
issued by United States
Casualty Company

Home Office 141 Broadway New York

EDSON S. LOTT, *President*

JOHN FARR
Vice-President

BENJAMIN F. TRACY
Chairman Board of Trustees

D. G. LUCKETT
Secretary

G. H. PRENTISS
Treasurer

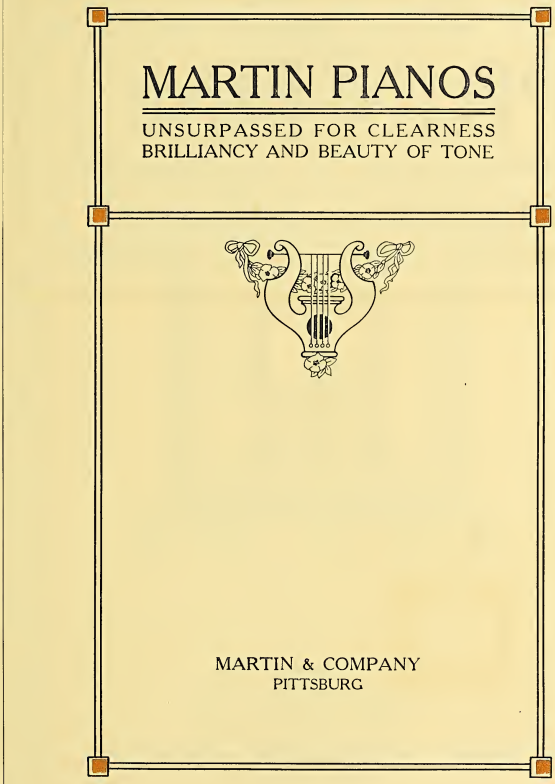

MARTIN PIANOS
UNSURPASSED FOR CLEARNESS
BRILLIANCY AND BEAUTY OF TONE
MARTIN & COMPANY
PITTSBURG

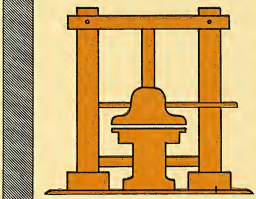
FIGURE 3.

A BOOK ON PRINTING

BY

CHARLES EATON SMITH

CHICAGO



THE EMPIRE PRESS

1907

FIGURE 4.

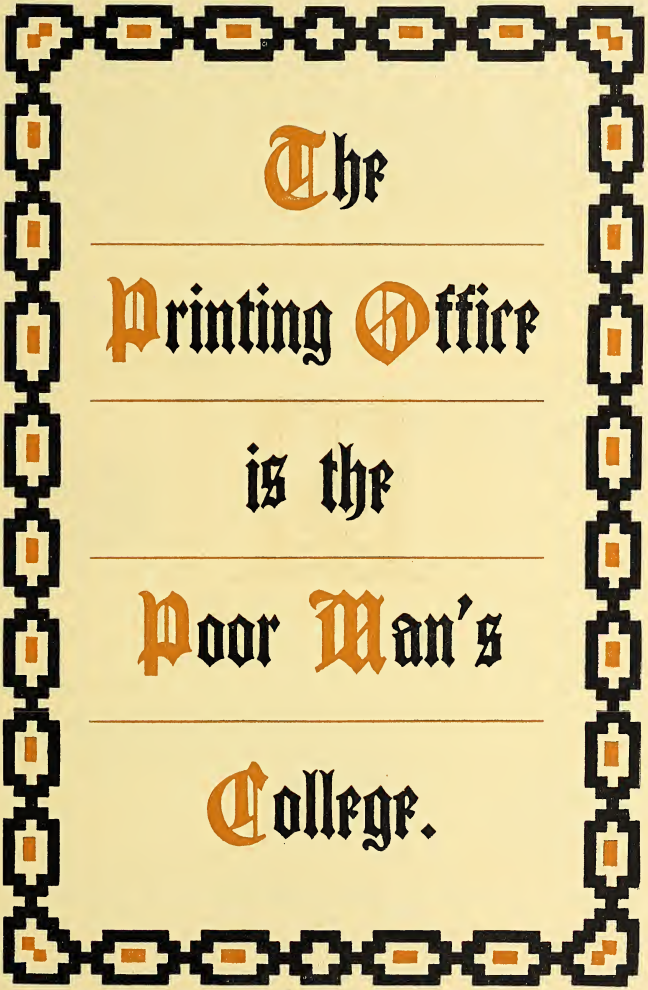


Figure 5.

A. M. JENKINS AUGUST R. MOORE

JENKINS & MOORE

Automobiles and Sundries

2680 North Avenue, PITTSBURG, PA.

We carry a complete line of high grade machines

A

Edwin J Blakely

His Book

B

C

S M C C

D

Eighth Annual Concert of the Chicago Musical Association

Admission One Dollar



Handle Hall Monday Evening, January 20, 1908

C

Argus Printing Company

SPECIALISTS IN RAILROAD PRINTING

M. JONES ..... PRESIDENT
B. J. SMITH ..... SECRETARY
R. SMALL ..... TREASURER

MILEAGE BOOKS, LOCAL AND COUPON TICKETS, STREET RAILROAD TICKETS

368 W. FILLMORE STREET BROOKLYN, N. Y.

E

FIGURE 6.

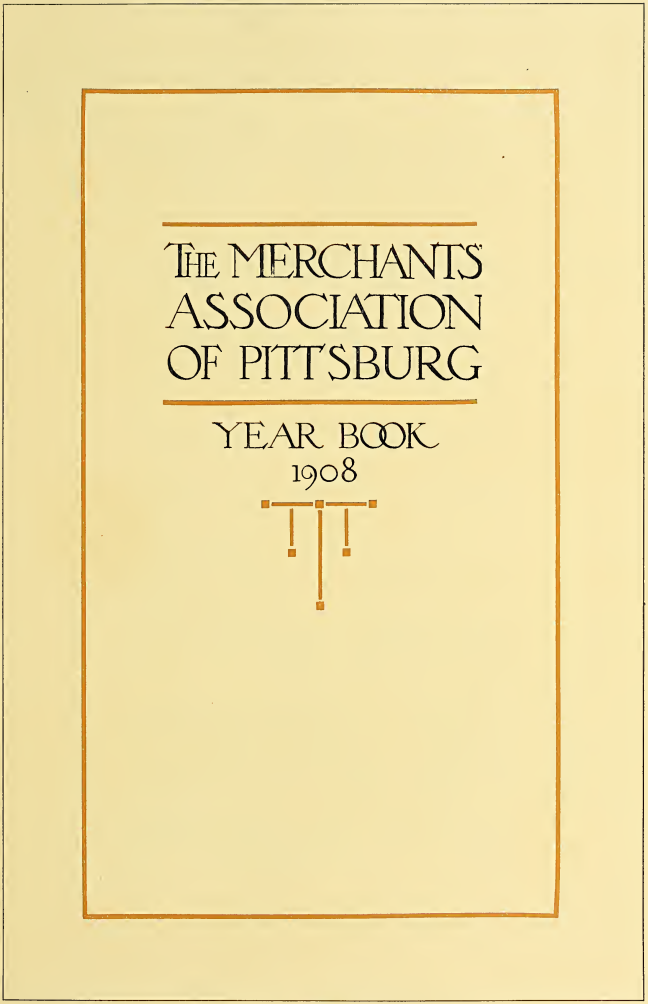


FIGURE 7.

Typographical Designs by I. T. U. Students and Others

Fig. 1. An interesting cover-page suggestion. Designed and lettered by C. S. Roray, a student of the I. T. U. Course in Printing.

Fig. 2. Two unusual and attractive page arrangements. The Carlisle specimen is the title-page of a menu, the initial being designed by the Native Indian Art Department and the job printed at the press of the Carlisle Indian School. The other page is by Wm. Biegert, a student of the I. T. U. Course in Printing.

Fig. 3. A neat and attractive page arranged from a sketch submitted by A. H. Farrow, a student of the I. T. U. Course in Printing.

Fig. 4. An unusual title-page arrangement. Designed and lettered by Earl E. Bronson, a student of the I. T. U. Course in Printing.

Fig. 5. This border was designed by an Indian, a student of the Native Indian Art Department of the Carlisle Indian School. Printed at the Carlisle Indian School.

Fig. 6. A — Business card design by F. W. Kiessling; B — Bookplate design by Wm. Springborn; C — Admission ticket by F. W. Kiessling; D — Monogram by M. Rotsaert; E — Sketch for business card by Glen Coleman.

Fig 7. An effective design, using geometric decoration. By C. S. Roray, a student of the I. T. U. Course in Printing.

EDUCATION

PROCESS AND PRODUCT.

BY W. E. STEVENS.

A good many printers seem to think that speed is the prime requisite in printing, and with this one thought in view limit themselves to a study of material and methods. That this is necessary can hardly be questioned, but the essential of all essentials is the finished product. Users of printing are not interested in the process, but in the product, and unless the printer is able to produce pleasing work, his knowledge of material and methods is of no value to himself or his employer, except on cheap and inferior work — the class in which there is no profit. To illustrate: take the work of a "lightning" artist. His method of painting is wonderful; the quickness and accurateness of brush manipulation arouse your admiration; trees and clouds and meadows take form on the canvas almost as if by magic. Nevertheless, you would not buy one of these pictures and exhibit it as a work of art. The work itself is crude and unfinished, and, as Ruskin says, to a "man of eye and intellect," is of no value whatever except as a souvenir or a curiosity. The same is true of printing; no matter how familiar one may be with the materials with which he works, if he can not combine them into pleasing products his knowledge is of very little commercial value.

The American public is awakening to an appreciation of what constitutes artistic printing and, unfortunately, this awakening comes not from an effort on the part of the printer but from an outside influence — the commercial artists. The quality of their work has aroused the admiration of the public to such an extent that the printer is being gradually forced to a secondary position — well acquainted with the mechanical process of printing, but unable to produce what the public demands.

His position may be likened to that of a carpenter or a mason whose work is to give form and shape to the ideas of a high-salaried architect. Just so in printing: the commercial artists — high-salaried men — create ideas for the printer to execute.

Ernest A. Batchelder, in his book on "The Principles of Design," says that "it is the man behind the material and his grasp of fundamental principles that distinguishes good, tasteful work from mediocrity." The commercial artists are well acquainted with these fundamental principles, but their knowledge of printers' materials and processes is very vague. Consequently it stands to reason that were the printer to study the basic principles of design and combine this knowledge with his already acquired knowledge of material and methods, his work would be equally as pleasing to the customer and less costly to his employer than that of the artist, and, by the same token, more profitable to himself. In this way the process is shortened and cheapened without harming the product.

Employers are beginning to realize this, and the demand for printer-designers is constantly increasing. As a labor-saving proposition, this means dollars to them, and they are willing to pay the printer well for his additional knowledge. Not only is it a money-making proposition all around, but the printer who studies design finds additional interest in his work. He can look upon his vocation as an art rather than a trade, and upon himself as a craftsman as well as an artisan.

The I. T. U. Course in Printing, so successfully launched by the International Typographical Union, is undoubtedly the most thorough and exhaustive treatise on printing that has ever before been gotten together, and printers who desire to become craftsmen can find no better way than by studying this course. Taking up both the process and product, the lessons are invaluable to printers as a means of acquiring a knowledge that will enable them to originate and design their work in an absolutely certain and thoroughly practical manner.

TEACHING BACKWARD CHILDREN TYPESETTING.

The education committee of the London County Council has gotten into conflict with the London Society of Compositors over a somewhat interesting question. According to the Liverpool *Post*, the council's committee some time ago selected the Saffron Hill School, Holborn, for a rather interesting experiment. This was the teaching of children who, though not weak-minded, were known as "backward." It was proposed to teach them not so much by book lessons as by manual instruction, and among the subjects in the curriculum was typesetting. It was found that the children acquired with comparative ease the knack of typesetting and distribution. Printing is the chief industry of the district, and the Compositors' Society at once took alarm. They sent a deputation to the committee to urge that the school was really producing printers and destroying apprenticeship to the business, and that generally the scheme was prejudicial to the printing trade. The committee were not impressed by the arguments put before them, and they have so far declined to interfere with the experiment that is being made. If the view of the Society of Compositors were accepted it would be impossible to train backward children in any trade whatever.

PRIZE-WINNERS AT BOSTON SCHOOL.

The School of Printing at the North Side Union at Boston gave prizes to the boys for the best synoptical report of the lectures delivered during the year. The judge was Thomas Todd, who awarded first and second prize to W. R. Bossardt and Ernest Bowler, respectively, for the most worthy reports on the series of lectures. The following were given prizes for writing the best essay on one of the lectures: J. Sherman Potter, W. R. Bossardt, F. W. Abbott, William C. Graf, Roy S. Gayton, Percy Ginsburg, Harry G. Doe, Graham Ross and William A. Keiley. Those receiving prizes for individual lectures follow: W. R. Bossardt, A. B. Lassiter, J. E. Finley, Graham Ross, Warren Goldsmith, William A. Keiley, John J. Healey and Albion W. Poole.

DIEING OUT LABELS BY BAND-SAW.

"That's right; they were cut out by a band-saw in a planing-mill," said a Washington printer member to a representative of the *Typothetae Bulletin*, while he exhibited a box label somewhat heart-shaped in effect. "This would have required a special die and cost a lot of money, so instead of going to that expense I sent my stock to a planing-mill and had it cut there, same as so much lumber. The pattern was adhered to exactly and the edges are smooth and neat. In every way the job is as satisfactory as if died out, and the expense was less than one dollar."

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

DIVIDING WORDS.—How much attention should proofreaders give to the division of words? Some of them are certainly too particular, and some are probably too careless. One fact seems especially worth noting, by way of emphasizing a possibility of decreasing the work done in changing divisions in type. Machine work has already made that work less than it used to be, because proofreaders have realized that too much changing must not be done, or else have had orders to that effect. But there is a wide range of words in which it makes little difference whether the division is made in one place or another. Such are the words that are pronounced differently by different people, so many using each pronunciation that neither can be called wrong. In these cases, and in numerous others where wrong division would not be misleading, it is not worth while to have two lines reset, and the proofreader may well refrain from marking a change. It would be very convenient to have some standard system of word-division established and generally understood, but even were that possible the full advantage would be secured only by having it understood and applied by the compositors. It would still remain advisable for proofreaders to study how little they could change rather than how much. As matters now stand, any system that one might formulate would be approved only by those who already preferred the same practice, and condemned by others. Some points that every one should know are not universally known. One instance will exemplify the main principle for many such cases. Often the word capable is printed with cap on one line and able on the next. But cap is the syllable only in words where the first sound is that of the word cap. Ca-pable is right, not cap-able.

COME OR COMES? — W. B., Chicago, writes: "Please tell me whether it is right to say, 'From Chicago comes reports,' or 'From Chicago come reports.'" *Answer.*— This is a question that every child of ordinarily intelligent parents should be able to answer properly even before beginning to study grammar. It is really a matter of such every-day distinction in speech that merely the customary hearing of the proper use of our simplest words should make it impossible for any child to misuse them. Yet it is a patent fact that many intelligent people do confuse their verbs in number. I knew once a proofreader who almost always so confused his verbs in speech, yet who almost never allowed them to go incorrect in print. Although his speech was so poor, he would never have asked this question, because he knew which is right. We presume it is the unusual order of the words that causes uncertainty. We can not imagine any doubt in any one's mind as to the correctness of "reports come from Chicago," or of the incorrectness of "reports comes from Chicago." The form inquired about is the same thing, even the identical words, but in another and not unfamiliar order, and of course the same form of the verb is right. Whether we say reports come or come reports makes no difference in this respect; we would never say reports comes, and so of course we should not say comes reports. This inversion of the usual and even almost universal order of the words results from the desire to connect more closely the word reports with the subject of the reports, thus, as in the printed slips sent with the question, "come reports that the new science," etc. This order of words occasionally seems better, for the reason stated; but its use makes no difference in the grammatical relations, and is even the identical construction in its grammar.

REFERENCES.— R. M. L., Boston, Massachusetts, desired an immediate reply to the following question, sent to us early in May: "Will you please tell me what is the correct, up-to-date way of putting references? For example, Matt. 2:14, 15, or Matt. ii. 14, 15? Also, Jewish War, 5:13, 6, or Jewish War, 5.13.6?" *Answer.*— This correspondent was probably disappointed because no answer was received by mail, and again when the answer did not appear in the June number of the magazine. But we have published frequently a declaration that these letters will not be answered by mail, and it should not be difficult for any one to realize that an answer can not be printed until at least a full month after receipt of the question. Each month's issue must be complete for the press early in the preceding month, and this means, of course, that a letter received early in any month must await printed consideration until the second month thereafter. A letter received in May simply can not be answer earlier than the July number. There is no absolute up-to-date standard of form for references to books. Many people of many minds write them as they choose, and some of the many people imagine that their way is the only way. In Bible references the second form in the question is probably most frequently used, though probably the other is a close second. It is impossible to tell which, if either, really prevails. Neither is incorrect, and still another form is used in many Bibles, namely, Matt. 2. 14, 15. Names of books are now far more commonly printed in italic, without quotation-marks, but the good old-fashioned style of roman quoted is still often used, is strongly preferred by the editor of this department, and is certainly much more convenient for machine composition. An excellent scheme of reference forms for the parts of books is published in the front pages of the Century Dictionary, and another in the "Inland Printer Vest-pocket Manual of Printing." About as many variations as man can devise are current, and it would be difficult to select any for positive condemnation, though some are certainly clearer than others. Nevertheless, individual persons are entitled to individual preferences, and even to occasional public expression of them. This editor greatly dislikes the use — any use — of the period after Arabic numerals, and decidedly prefers the use of a period after Roman numerals that stand for ordinal numbers, in which function these numerals do stand wherever they are meant to be read first, second, etc. By the way, in references with the colon, as in the first Bible reference, Matt. 2 : 14, 15, the colon should be equidistant between the two figures, and not placed close to the first, as the mark is ordinarily placed in its other uses.

COMPETITION THE LIFE OF TRADE IF ——.

Competition is the life of trade, provided it is restricted to quality and service. Competition in price lessens value and destroys integrity.— *Franklin Printer.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Envelope Manufacturers' Association.—President, Clement L. Clapp, the Sewell-Clapp Manufacturing Co., Chicago, Ill.; Vice-President, C. R. Scudder, the Samuel Cupples Envelope Co., St. Louis, Mo.; Secretary, J. A. Johnston, the Samuel Cupples Envelope Co., Chicago; Treasurer, Benjamin B. McFadden, the Commercial Envelope & Box Company, Binghamton, N. Y.

Chicago Trade Press Association.— P. D. Francis, president, *The Furniture Journal*, 355 Dearborn street; Henry S. Bunting, vice-president, *The Novelty News*, 171 Washington street; R. A. Halley, secretary, *Fuel*, 1104 Fisher building; Fred D. Porter, treasurer, *National Builder*, 358 Dearborn street; A. H. McQuilkin, director, The Inland Printer, 120 Sherman street; J. Newton Nind, director, *The Furniture Journal*, 355 Dearborn street; C. W. Spofford, director, *The Dry Goods Reporter*, 203 Fifth avenue.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Hallettsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

Federation of Trade Press Associations.— President, David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, Real Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

United Typothetæ of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Acting Secretary, Franklin W. Hoag, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, R. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Proud, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 820 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care News, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Rohrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Meier.

Show Card Writers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, F. U. Kimball, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, Wm. A. Gerdt; Treasurer, Julius C. Kirchner; Secretary, F. L. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Bill-posters and Distributors of United States and Canada.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

Franklin Printing Trades Association of San Francisco (an advisory organization composed of employing printers, employees, paper dealers, type-founders, inkmakers, etc.).— President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

Removal of Bingham Philadelphia Plant.— The Philadelphia plant of Bingham Brothers Company, roller manufacturers, established ten years ago, at 413 Commerce street, will be moved on or about September 1 next to larger quarters at 521 Cherry street.

Type Founders Expand Again.— The American Type Founders Company has contracted for another extension of its plant at Jersey City, which will give thirty thousand additional square feet to its capacity. This is the third extension in a little over a year. Pruning prices evidently makes growth.

Printers' and Stereotypers' Conventions.— This year delegates to the International Typographical Union and the International Stereotypers' Union will trek to the southland, the former to St. Joseph and the last mentioned to Kansas City, Missouri. Both gatherings will be held during the week of August 9-14, and promise to be well attended.

Compositors for Free Paper, Etc.—At the suggestion of President Lynch, hundreds of chapel meetings were held recently to discuss the effect of the tariff on the printing industry. This resulted in many memorials being sent to United States senators, protesting against news-print paper or wood-pulp being removed from the free list, as provided for in the Payne bill.

Minneapolis Franklinites to Hold Picnic.— The regular meeting of the Ben Franklin Club, of Minneapolis, Minnesota, was held on Tuesday evening, June 22. C. F. Slaughter, of the Byron & Willard Company, delivered an address and answered questions on "Salesmanship." It was announced that "the next big event will be the Printers' Picnic," details of which were given the assemblage.

New York Master Printers Hear Trite Question Discussed.— "What is the Matter with the Printing Business?" was what J. Clyde Oswald, of the *American Printer*, answered at the June meeting of the Master Printers' Association. Mr. Oswald urged that printers should pay their bills promptly and exact like treatment from their customers, believing that a good reputation was better than a fat bank account. The association will have its annual outing and clambake on July 21.

Consolidation of Lithographic Plants.—"Announcement has been made that the United States Lithograph Company, located at East Norwood, Ohio, has absorbed the Consolidated Lithograph Company, which controls the Donaldson Company, of Cincinnati, and Covington, Kentucky; the Courier Print, of Buffalo; the Erie Show Print, and the Metropolitan Lithograph Company. Outside the breastworks are the Strowbridge concern, the Miner Lithograph Company and the Ackerman-Quigley Company.

They may fall in line when it becomes necessary to do so." Thus saith the *Dramatic News*, of New York, and it expresses the opinion that the wigmakers, scenic artists and all others subsidiary to the theatrical profession will amalgamate in short order, implying that the actors' lot will not be made any happier.

RETIREMENT OF JOHN MACINTYRE.— The *U. T. A. Bulletin* announces the resignation of Secretary Macintyre in this perfunctory way: "John Macintyre, who for the past five years has been secretary to the executive committee, resigned his position on April 10, and is no longer connected with the United Typothetæ of America. His resignation will be considered at the next meeting of the executive committee, in Detroit." Franklin W. Heath, who has been assistant secretary, is filling Mr. Macintyre's shoes as acting secretary.

REMARKABLE TRADE PUBLICATION.— For some years the Printers' Pension Corporation, of London, England, has received substantial assistance from a publication known as *Printers' Pie*, which is sold for a shilling (24 cents). It was founded by W. Hugh Spottiswoode, its present editor. It has steadily grown in popularity until it is said the whole of this year's edition of one hundred and fifty thousand was disposed of by the publisher on the day of publication. One book-selling firm — W. H. Smith & Sons — ordered seventy-seven thousand.

WEST VIRGINIA EXAMINING ITS PRINTING BILL.— The Charleston (W. Va.) *Mail* notes the organization of the commission appointed by Governor Glasscock to "revise the State printing laws and to investigate the advisability of the State establishing its own printing-plant." The commission adjourned pending an opinion from the attorney-general as to whether the State has authority to establish a printing-office. When that opinion is given, the commission will investigate the printing methods employed by other States, and go into the whole subject in an exhaustive manner.

NEW ORLEANS PRINTERS DINE.— Joseph P. Buckley, I. A. Strauss and E. P. Brandao constituted the committee that was responsible for the successful banquet of the employing printers, held at Old Hickory on June 3. Almost every employing printer was in attendance, and the menu was as bright as the association is lively. The illustrations depicted the pompous and well-groomed buyer, whose best word is "I can get it for less," and a far from prosperous looking mortal, "the P. P. P. P.," which, spelled out, means, "Poor puny, pitiful printer," whose constant refrain is "I'll do it for that figure, because — "

PRINTERS' RAMBLING CLUB.— The yearning for a "whiff of the country" manifests itself among some New York printers in the shape of a Printers' Rambling Club. A chief rambler is elected, who selects a route, which is at the end of a ferry ride, a railway jaunt, and a trolley trip — all commonplace, every-day affairs with New Yorkers. In the neighborhood of fifty go on these rambles through historic and picturesque places, round about New York, returning to the big city after a social hour at some popular wayside resort. The outing held on the afternoon and evening of June 8 was to Bonny Brae Inn at New Rochelle, and the ladies participated, it being known as "ladies' ramble."

UNIVERSITY JOURNALISM GETS SETBACK.— The *University Missourian*, the paper published by the school of journalism of the University of Missouri, was almost self-sustaining and getting along in the most approved fashion, securing advertising and subscriptions in the ordinary way. Then came the legislators and put a crimp in the business enterprise of the high-brows. They attached a rider to the education bill providing that the State's money could not be used directly or indirectly in support of any university paper that prints paid advertising or takes paid subscriptions. In some quarters it is thought this legislation will kill the school of journalism. All of which shows that the professional newspaper men in the "show-me" State do not allow academic views on education to interfere with their material interest and have not lost their cunning as political manipulators.

THE SHOW WINDOW.— Window-dressing is little considered by the printer or by the dealer in printers' materials and machinery. Its advertising power is neglected, for it is seldom utilized. A. F. Wanner & Co., Chicago, dealers in printers' materials, are among those who know something of merchandising. They have recently put on the market an improvement in labor-saving furniture.



This furniture is light in color and light in weight. So they call it "brite-lite" furniture. They recently made a window display of this furniture, an illustration of which is shown herewith, and its novelty made talk among printers — and favorable talk is good advertising. If the printer or the dealer in printers' materials has a window suitable to make a display, it is good business to give thought to it and use its advertising power to the best advantage. Study to make it novel and attractive.

PRINTERS WANT LIQUOR LAWS OBEYED.—At Indianapolis, Indiana, there is a labor park, and among the shareholders in the enterprise is the local typographical union. It appears the management of the park has been in the habit of selling liquor in an illegal manner. To the surprise of many good people, the printers protested individually and collectively against the practice, the union threatening to sell its stock and withdraw from the park association if the illegal sale continued. Indianapolis is a "liberal town" in this respect, and the attitude of the union provoked considerable public discussion, which moved the Indianapolis *News* to commend its action as a good example for citizens at large to follow in regard to law enforcement, saying: "We ought to be as jealous for the good name of the city as the typographical union is for the good name of the park. The example set by the union is, therefore, one that we should all follow."

INTERNATIONAL TYPOGRAPHICAL UNION GETS DIPLOMA FOR ITS WHITE PLAGUE CAMPAIGN.— The International Typographical Union is in receipt of a diploma awarded to the Union Printers' Home by the International Congress on Tuberculosis. The diploma reads as follows: "The International Congress on Tuberculosis, Washington, United States of America, September 21 to October 12, 1908. This certifies that honorable mention by special award has been accorded to the Union Printers' Home,

Colorado Springs, for the exhibit of a sanatorium for curable cases of tuberculosis among the working classes." It is signed by Theodore Roosevelt and officials of the congress. The size of the diploma is 19½ by 14½ inches, beautifully engraved on parchment paper. It will be framed and hung in the office of the superintendent of the home, at Colorado Springs. Of the many Colorado sanatoria exhibiting at the congress, but one other besides the home was accorded honorable mention. The union's tuberculosis tent exhibit at the Seattle exposition covers four hundred square feet of floor space.— *Exchanges.*

CENTENARY OF PRINTING IN OLD NORTHWEST TERRITORY.— On June 8 the Detroit Museum of Art was the scene of a celebration of the hundredth anniversary of the introduction of printing in the then Northwest Territory. General Manager Stone, of the Associated Press, made the principal address, which was listened to by citizens of Detroit and editors and public men from many parts of Michigan. A century ago Father Gabriel Richard, a pioneer French priest, set up in Detroit the first printing-press in that section of the country. It was brought from Baltimore, Maryland, and was primarily intended for use in printing schoolbooks and religious publications. It enjoyed the distinction, however, of assisting in the production of the first newspaper published in the territory — the *Michigan Essay or Impartial Observer* — and continued in service down to some time in the forties.

TRADE-PAPER MEN AND SALES MANAGERS.— The Chicago Trade Press Association entertained members of the Chicago branch of the National Sales Managers' Association at a dinner on the evening of June 1. The line of thought developed was the best manner in which they could coöperate in achieving intelligent publicity. H. R. Clissold, of the *Bakers' Helper;* N. W. Tupper, of *Office Appliances;* F. J. Seldon, of the Rumford Baking Powder Company; E. W. Wray, of the Moneyweight Scale Company; N. H. Oliver, of the Robert Johns Company, were the principal speakers. There was the usual free discussion of the various papers and a general interchange of ideas by those in attendance. Unless some urgency demands it, there will be no further meeting until September. It is probable, however, that one earlier meeting will be held, as the fourth annual meeting of the Federation of Trade Press Associations will be held in New York on September 27 and 28, and a good attendance from the Chicago Assocation is especially desired.

ANOTHER EMPLOYERS' ASSOCIATION IN CHICAGO.— The Ben Franklin Club, with its 225 members, does not deal with labor problems; few of the score of printer members of the Typothetæ employ union labor. This was the Chicago situation when the typographical union presented a scale involving a considerable increase over present rates. It had been adopted, with July 1 as date of enforcement, subject to conferences with employers. It is said the union officials were in something of a quandary as to how they should get the proposition before the employers in the most effective manner, and were seriously considering inviting them to a dollar dinner to discuss the scale. At this juncture the Master Typesetters' Association, composed of houses which do machine composition, issued a call for a meeting of all employers of union labor. About one hundred responded, and, after discussion, it was decided to organize under the name of Chicago Employing Printers' Association, and a committee was appointed to confer with a like committee from the union. About twenty-five years ago the Chicago newspaper publishers and the typographical union established a joint standing committee for the settlement of disputes. That committee has continued ever since with slight variations in form, preventing many ruptures, and it is thought the Employers' Association has "started" something similar for the commercial-printing industry. At this writing, it is impossible to say what the result of the conferences will be.

ORGANIZING CUBAN PRINTERS.— In conformity with instructions of the last convention, President Lynch, of the International Typographical Union, sent A. B. Rodriguez to adjacent Latin-American islands for the purpose of unionizing the printers. Charters have been issued to Havana and Santiago de Cuba. A Havana correspondent of the *Typographical Journal* objects to this policy and alleges the Cubans are not sufficiently enlightened to be taken into the fold of an American union. He says union printers resident in Cuba protested against the move, but were, of course, overruled, and compelled to be unwilling parties to a scheme whereby a charter is entrusted to inexperenced men with weird notions of unionism. Besides the Cuban unions, the International Typographical Union has subordinate organizations in Hawaii, the Philippine Islands, Porto Rico, Demarara (British Guiana), Barbados and Jamaica, but most likely the majority, if not all, of these are composed of English-speaking printers, which makes a difference in the eyes of the protesting correspondent aforesaid.

A LARGE MAJORITY AND ITS CAUSE.— Press clippings told that the election in New York Typographical Union, No. 6, resulted in a victory for President Tole, he receiving 3,900 of the 5,093 cast, with two opponents of some popularity and known ability in the field. The outsider was at a loss to account for this unusual majority, but it was made plain when reports read at the May meeting became public property. It is said Mr. Tole announced that twenty offices had been unionized and sixteen publishers induced to withdraw their work from nonunion and place it with union concerns. The Butterick fight was reported to have been given several new angles during the year. Efforts are being made to interest women and women's organizations in the campaign. Though this is admitted to be a long and expensive road to travel, results where the scheme is in operation are held to justify the expenditure of money and energy. During the year arrangements were made for carrying this war into foreign countries, and it was reported that the powerful labor press of Germany and France was giving effective assistance.

TAFT ECONOMY AND THE PRINTERS.— The composing and pressroom forces of the Government Printing Office at Washington have been hard hit by the retrenchment policy inaugurated by President Taft. Several hundred of these employees have been let out on indefinite furloughs, which are said to be practically equivalent to dismissal, though their names are still carried on the roll, entitling them to the accruing two and a half days' monthly leave of absence to July 1. A small number suffered discharge outright, and of the furloughed ones a few have resigned and left the city for new fields of endeavor. Public Printer Donnelly, evidently realizing the uncertain and fluctuating state of the printing trade in general, adopted the policy of reinstating in turn for one week only a portion of the furloughed men. The remainder of the retained force continues to be furloughed six days without pay each month, as has been the rule since last March. So far the slump has affected only the branches mentioned, and it is expected the shop will resume its accustomed activity about July 1, when the departmental printing appropriations for the

ensuing fiscal year become available, according to a statement accredited to Mr. Donnelly by the Washington *Herald*.

ENVELOPE-MAKERS ORGANIZE.— The baby of the galaxy of allied trade organizations is the American Envelope Manufacturers' Association. It was born at a meeting held at the Grand Pacific Hotel, Chicago, on the evening of May 27, at which more than twenty houses were represented. The following officers were elected: President, Clement L. Clapp, the Sewell-Clapp Manufacturing Company, Chicago; vice-president, C. R. Scudder, the Samuel Cupples Envelope Company, St. Louis; secretary, J. A. Johnston, the Samuel Cupples Envelope Company, Chicago; treasurer, Benjamin B. McFadden, the Commercial Envelope & Box Company, Binghamton, New York. Executive committee: F. H. Hesse, Hesse Envelope & Litho Company, St. Louis, Missouri; C. C. Davis, Centralia Envelope Company, Centralia, Illinois; George Seelman, Milwaukee Envelope Company, Milwaukee, Wisconsin, and the president and the secretary. The association's purpose is to advance the interest of the trade, and at present special attention will be devoted to systematizing and making effective the campaign against the Postoffice Department's policy of furnishing printed envelopes.

EIGHT-HOUR FIGHT POSSIBLE IN GREAT BRITAIN.— The printing and allied trades unions of Great Britain have been holding conferences for the purpose of facilitating the introduction of an eight-hour workday or a forty-eight hour working week. In a number of establishments the reform is in operation and employers working more than that number of hours are to be asked to make the reduction. The question was discussed in executive session by the Master Printers' Federation, and it is an open secret that it was decided to oppose any further reduction in the hours of labor. At this writing it is not known whether or not the unions contemplate enforcing the demand with a strike. One of the principal reasons urged in support of the demand is that unemployment has become so serious an evil it must be checked. The two largest unions spent $165,000 in out-of-work benefits last year, and it is thought a reduction of hours would work considerable relief in that respect. In such circumstances an open rupture is not improbable, though it is thought the employers will meet the men's representatives in conference; if so, it is almost certain the question will be settled amicably.

PROSPEROUS SPRING FOR GOTHAM "JOURS." — Charles M. Maxwell, secretary of New York Typographical Union, is quoted by the Brooklyn *Times* as saying that during the months of April and May, 1909, the union printers of New York earned more than they did in October and November of 1908, two months which are considered unusually good. Mr. Maxwell, who has the dues for old-age pensions — which are paid on a percentage of earnings — to guide him, says the excess for the spring months was $33,568. Commenting on this showing, the Brooklyn *Eagle* says: "If the average for the next three months shows the same improvement over last summer, the compositors at least will have no cause for complaint." Within ten days after the publication of these figures and comment, the New York *Tribune* quotes Secretary Smith, of the local Typothetæ, as saying "there is a surplus of labor at present." Such reports have been characteristic of New York at various periods — the union reporting all members employed and the Typothetæ a surplus of labor. If both reports are true, it would be interesting to know the cause. If there be misrepresentation, the reason therefor would be almost as interesting.

TOM BROWN FOR KANSAS STATE PRINTER.

In all the glory of a four-deck "spread" head, the Topeka *Daily Capital* announced the candidacy of T. B. ("Tom" to his friends from coast to coast) Brown as candidate for State Printer. He is now and has been for many years foreman of the office.

The present State Printer — T. A. McNeal — is a candidate for Congress, which leaves an opening Mr. Brown is naturally ambitious to fill. He is not unknown to our readers, having frequently contributed to these pages, and a taste of his progressiveness is shown in the fact that seventeen or so years ago he was writing urging the ascertainment of costs on the part of employers and the establishment of an insurance scheme by the unions. These questions are now burning ones in their respective spheres. Though a Republican, Mr. Brown is not an active politician, but his friends think his long connection with State printing and his known pride in his craft will offset his lack of activity in practical politics. In his "foreword" to the electors, Mr. Brown says:



T. B. BROWN.

"At the suggestion and on the advice of my friends and with what I believe to be a justifiable ambition on my part, I intend to be a candidate for the office of State Printer on the Republican ticket at the primary election of 1910. I am a practical, all-around printer. I have followed the trade for nearly forty years, beginning in a country office. During the first fifteen years I worked through every position in the country shop, the weekly newspaper and the country daily. Then I went to the city shops and in the latter eighties began working in the old Kansas Publishing House in Topeka, where State printing was done along with general commercial and railroad work. Entering that plant as a journeyman, I succeeded later to the foremanship, which I held under several State Printers, until the State assumed ownership and control; I am holding the same position now in the State plant under T. A. McNeal.

"The State of Kansas now owns and operates a printing-plant, modernly equipped, valued at about $100,000,

employing an average of sixty skilled people, and producing approximately, at market value, $200,000 worth of printing each biennium. It is, in fact, a manufacturing plant. The experiment ventured four years ago has proved the wisdom of its advocates, and at the close of the fourth year (June 30, 1909) it will actually have saved to the taxpayers a sum equal to the investment. This excellent showing for State ownership is not because 'robbery' and extortionate prices prevailed under the old system, but because the old system was a private monopoly (created by law in 1876) that gave State printers an exclusive market and good prices. The Legislature of 1905 destroyed that monopoly by repealing the old law and enacting a new law whereby the State now does its own printing in its own building free of rent and taxes, gets all the fats, and saves the difference between cost and selling price.

"Under the present law the State Printer is a salaried manager for the State; it is a practical printer's job, and the continued success of this experiment in State ownership, so well begun, depends upon sound, practical business management along lines that govern like printing establishments in private hands, namely, maximum product of standard quality at lowest reasonable cost, without waste, and alertness to keep the plant always in good physical condition.

"Long association with the general printing trade and particularly with Kansas public printing, close relations with several State Printers and uniformly pleasant and satisfactory service to past and present State officials and all patrons of the office, I believe warrant the claim that experience and training specially qualifies me to fill the office of State Printer and give the State practical, economic service, and further improve the service. I have helped to make the plant successful and do not hesitate to refer to officials for whom and with whom I have worked. I never held public office, and never before sought such distinction."

PROGRAM OF TYPOTHETAE CONVENTION.

The twenty-third annual convention of the United Typothetæ will be held at Hotel Cadillac, Detroit, Michigan, on July 13-17. In conjunction with the national officials, the reception and executive committee — composed of all members of the Detroit Typothetæ — under the chairmanship of Edward A. Hines, has prepared the following program:

Tuesday, July 13, Afternoon — Two o'clock, meeting of executive committee; filing of credentials with credentials committee.

Tuesday Evening — Informal reception and smoker in the hotel parlors. (The Detroit Typothetæ will have a man at the hotel headquarters who will be pleased to furnish information to delegates and visitors concerning points of interest in and around Detroit, directions for reaching various points, and, in fact, any general or special information which may be required for the convenience of our guests.)

Wednesday, July 14, Morning — Formal opening of the convention in the convention hall at the Hotel Cadillac, at 10 o'clock; short address of welcome by Mayor Breitmeyer, of Detroit; also a short talk by John Trix, president Employers' Association of Detroit.

Wednesday Afternoon — Three o'clock, special order, secretaries' meetings, with reports. Automobile ride for the ladies of the convention, through the park system and various places of interest in and about Detroit. Automobiles will start from Hotel Cadillac at the boulevard entrance at 2 o'clock, weather permitting.

Wednesday Evening — Eight o'clock, lecture on cost of production, with lantern slides, to which *all printers* are invited.

Thursday, July 16, Morning — 9:30, executive session, only delegates admitted; 11, regular session, open to alternates and visitors.

Thursday Afternoon — Session of the convention.

Friday, July 16, Morning — 9:30 o'clock, last session, election of officers, etc.

Friday Afternoon — A water trip on the steamer Pleasure to the Flats, the Venice of America, and down the Detroit river to "Bob-Lo"; boat leaves foot of Woodward avenue at 1:30 for a trip up through the Detroit river, Lake St. Clair, the ship canal and the Flats — a ride that is a little different from any other boat trip in America. Dinner will be served at "Bob-Lo" at 6:30 o'clock. Tickets, including boat ride and dinner, will be on sale at the headquarters of the convention in the Cadillac Hotel, at $2.25 each. Music and dancing on board the boat.

Charles F. Bachus (chairman), William B. Gregory and A. A. Mann constitute the committee in charge of the automobile ride; the boat ride to the Flats will be under the direction of Charles Bornman (chairman), Robert Williamson and Thomas P. Henry. Robert W. Hamilton, 107-109 Woodward avenue is chairman of the hotel committee, and should be addressed regarding reservations.

PRINTERS' NATIONAL BASEBALL TOURNAMENT.

The Printers' National Baseball League, which will hold its second inter-city meet in Chicago on August 14, 15, 16 and 17, owes its origin to the indomitable persistence of the baseball fans of New York city. Looked at from all viewpoints — the money spent and mileage traveled — it is perhaps the most ambitious effort in amateur baseball. The league comprises teams from Boston, New York, Philadelphia, Washington, Pittsburg, Cincinnati, St. Louis and Chicago. The tournament held in New York in September, 1908, was the result of wide correspondence on the part of the eastern enthusiasts, who, after years of determined work, succeeded in arousing a strong spirit of rivalry that is not at all unlikely to continue for some time to come.

New York and Boston held match games in 1906, when the Boston Globe club visited New York and contested with the New York American club for the silver water service presented by John A. Gray. The trophy became the property of the New York club. The next year John L. Taylor, of the Boston *Globe*, and part owner of the Boston American League club, presented a loving cup to the winning club in a return game played at the Hub. New York carried off the honors, and the Taylor cup was added to the Knickerbocker collection of prizes.

Interest now became general, and Harry B. Wood, of New York, conceived and began preparations for the inauguration of an inter-city league comprising eastern and western teams, the result of which was the tournament held in September last year, participated in by the clubs mentioned above.

The National Printers' Baseball League became a fixture as the result of the tournament, a national commission was organized and Harry B. Wood, of New York, was elected president, J. M. Modispacher, of Pittsburg, vice-president, and John M. McGowan, of Chicago, secretary and treasurer. The commission is composed of C. C. Boyer, Philadelphia; W. A. Finlay, Cincinnati; E. W. Sweeney, New York; L. E. Thomas, Pittsburg; E. Springmeyer, St. Louis; J. H. Fairclough, Boston; J. P. Oschger, Chicago, and Frank S. Lerch, Washington.

The interest in the tournaments is centered in the contest for the Herrmann trophy. August Herrmann, the donor of the trophy, is a member of Cincinnati Typographical Union, No. 3, owns the Cincinnati National League Baseball Club; is president of the National Commission of Baseball Clubs, which body acts in the capacity of a supreme court in reviewing and deciding disputed matters in organized baseball; is honorary president of the Printers' National Baseball Commission, and, two years ago, was president of the American Bowling Congress, held in Cincinnati.

Mr. Herrmann became interested in the printers' New York baseball tournament and expressed his belief that contests of that character tended for the good of the great national game. His services in behalf of good, clean sport have a national recognition, and the presentation of the trophy displayed a generosity that is characteristic and evidenced his interest in the organization from a sportsmanlike as well as a fraternal nature.

The trophy is a model of artistic design and an exquisite specimen of workmanship in construction. It stands about two feet high, and consists of two ebony bats crossed at the bottom, with a silver ball resting between the upper ends. The words "International Typographical Union" stand out prominently in raised letters on the center of the sphere. The ball properly rests on a pedestal of silver, which is supported by a base consisting of ebony and silver. The architecture as a whole is a symmetrically arranged collection of baseball paraphernalia that is pleasing to the eye and an incentive to the clubs to put up the best game in the effort to carry away the trophy as a reward for good playing. The trophy is contested for yearly and is the prize that is most sought for and the winning of which is an annual credit to the superior club. In addition to the Herrmann trophy, the Lanston Monotype Company last year presented the printers' league with a loving cup that became the permanent possession of the champion club. This cup was also won by the Boston team.

It is expected the plan to have the Chicago tournament take place in August immediately following the typographical union convention at St. Joseph, Missouri, will be an inducement to a large number of convention attendants to visit Chicago on the return trip. The White Sox park has been engaged for the games, the well-known generosity of Charles Comiskey (the "Old Roman") and his particular affection for the printing fraternity being largely instrumental in securing this concession.

The Chicago tournament will be under the management of the Chicago Typo Athletic Association, the local auxiliary to the national organization. Seven games will be necessary to decide the championship for the coming year, and it is expected the four days of the tournament will be a renewal of old friendships, forming new ones and a general jollification of printerdom.

The visitors will put up at the Auditorium and the local association has prepared a program of amusement that includes an auto ride, a boat trip, a banquet and other diversions. It is estimated that the entertainment will cost between $4,000 and $5,000, and the fans at the Printers' Club chuckle gleefully as they tell inquirers they have the "mazuma" all ready to tap when the foreign fans and their ladies arrive.

PUNCH'S SUMMER JOKE.

Bathing-dresses, we are told, are now being made from blotting-paper. The advantage of such costumes consists, we understand, in the fact that, as soon as you get out of your depth, the blotting-paper sucks up the water.—*Punch.*

WISCONSIN FRANKLINITES DINE AND TALK COST, ORGANIZATION AND TROUBLE.

The Franklin Club, of Wisconsin, held its annual dinner on Wednesday, June 2, at the Hotel Gilpatrick, Milwaukee. An excellent menu was discussed by a goodly company, including, among the out-of-towners, Frank H. Miller and Will M. Foster, of Racine, and Daniel Boyle, of the H. O. Shepard Company, Chicago. George H. Owen, the retiring president, was in his element as toastmaster. Under his guiding hand several oratorical ventures put out to sea. George W. Bollow spoke about "Good Fellowship," Martin C. Rotier on "Cost System and Bed Rock," Benjamin Kortmeyer distributed "Chestnuts," while Bernard Cannon had this to say on "Organization":

"Organization is the light-house whose rays warn our industries of danger and prevent their being shattered on the rocks and reefs of competition. Many of us, perhaps all of us, have been apprehensive of the storm and disaster approaching as year after year we kept our barges afloat, unable to reach a secure harbor. Some of our barges looked attractive, for we devoted much care in keeping them decorated prettily, but we knew the wood below the water line was being eaten away by the worms of competition — large worms, small worms, worms with hard heads, worms with soft heads, some with brains, some without brains, some with pins, others with gimlets and augers and hammers and hatchets; some with sledges, axes, and some with trip-hammers and others with ramming-posts — all hammering away at the hull of our boat.

"On our cruise we have seen many of the worms brushed away and destroyed by the shark and we were elated at the disaster, for some of these worms had punctured us. We should have been depressed for the loss of a comrade. But we were not lonesome, for we soon had two to take the place of the lost one.

"We are all fishermen, and what a variety we have angled for — from the minnow to the whale. Most of us started out searching for minnows and improved our equipment for larger species. There has been very little consideration among us, as fishermen, for the success of one another. In fact, we were a selfish and foolish crowd. When one of our number found a good school of whitefish he was immediately surrounded, and if his rivals were not successful, they deliberately dynamited the fish and killed them off. These tactics were repeated so often that the whitefish have become almost extinct and in their place the carp are multiplying and flourishing and we have all been eating carp. There is said to be a method to treat carp to make them palatable, but it is necessary that we all use the same solution, which will insure success.

"Let us invite and welcome all men following our line of business to work in harmony with us for their welfare as well as our own. We have our money and time invested in an industry which is seventh in importance among the industries of this country, and it is our own fault that we have a low rating at the bank. With organization, coöperation, confidence and hustle, every man here can cut ice to keep him from decaying in his old age, and maintain himself and his family in a creditable manner while traveling through life."

Charles Gillette satirized local printerdom under the caption of "Dope," while "The Law of Suggestion" was a subject that gave F. A. S. Price an opportunity to make an excellent address which is crowded out of this issue, but may appear at a later date. The last name on the program was that of R. Haessler, but he was called on as the first speaker, and, being in happy mood, told of "Troubles," in rhyme, thusly:

All troubles come easy on this mundane sphere,
And surely in bunches to many appear
Who will borrow trouble, for that is no trick,
And troubles will crowd them until they are sick.
Still, you may all snicker and you may all sneer,
And you may all chuckle with confident leer,
But long-time experience brings to my mind
Whole carloads of troubles of varying kind.
I'll tell them to you (no policeman is near),
For you might, in festive mood all gathered here,
Remember perhaps what I'm going to say,
And maybe you'll treat in a kindlier way
The meek man in your shop who figures the price,
Whose feelings, I know, do not cut any ice
With many a boss who is otherwise sane,
And heartburnings many he's sure to attain.

He figures a job, and the figures are fair;
He estimates costs to a very fine hair;
He adds a small profit, for that is but right;
The price he submits is away out of sight.
And now is the time when the troubles begin;
The boss will be ugly; he swears, it's a sin;
He grumbles and mopes or is cranky and sour;
He barks at the innocent help by the hour.

The boss tells the price-man his figures are bad,
So high that we'll lose any show we have had;
We can't get a job if he'll thusly persist,
And trade that we have now will vanish like mist.
The boss says we ought to come down quite a peg,
For we must get work if it does cost a leg;
Without work we surely will soon close the shop;
Of troubles we'll reap a magnificent crop.
Now, if we do get a big job at low price,
Regardless of costs, it is not very nice;
We'll skimp on the quality, cut on the stock,
We'll crowd the poor workmen, it gives them a shock;
And finally when each one did what he should
And hustled the Jonah as much as he could,
The thanks he has coming are frightfully small,
If thanks he expected for this job at all.

But punk is the glory in doing work cheap;
Of this kind of work to be doing a heap
Is equal to suicide, that is no dream.
The sheriff will come with his eyes all agleam
Attaching the property, closing the shop,
So no more good money by printing we'll drop;
Salvation he brings us; we hail him with glee —
Our troubles will go with the sheriff, you see.

CHICAGO UNION PRINTERS' CLUB.

Chicago has had printers' clubs that were not clubs in a social sense and did not reflect credit on the craft whose name they bore, with more or less — generally less — right. This was not relished by the majority of printers and there were efforts to establish some institution that would meet the desire for social intercourse and have an elevating tendency, or at least be free from deteriorating influences.

Among those strongly imbued with this idea was William A. Klinger and Joseph Larson, who made it their business to crystallize the sentiment. The success of the printers' clubs at Detroit and at Cleveland inspired them to go to considerable trouble in ascertaining where suitable rooms could be secured and the probable expense of maintaining a club that would attract congenial spirits. Invitations were sent to a number who were likely prospects to attend a meeting in the proofroom of one of the daily newspaper offices on a December Sunday afternoon. Pledges being secured from twenty-odd, a committee was appointed and the work for organizing proceeded systematically. The initiation fee was placed at $25 (raised to $30 since the charter has been secured), and it was decided to start modestly and build up to the aspirations of those clubites who have visions of a large reading-room and library, gymnasium, natatorium and bowling alleys.

The club formally organized on January 4 and secured an option on a suite of three rooms at $120 a month in the Howland block, Dearborn and Monroe streets, about the center of Chicago's "loop district," in which are located a great majority of the printing-offices. So one month after the first meeting the club was organized and arrangements made for renovating and furnishing the only available room of the suite. One pool and two billiard tables — new and among the most serviceable on the market — and their accessories were the principal features. Tables and chairs filled the remaining space, and the facilities for cards, chess and similar games were ample to meet the demand. From the opening on January 30 the success of the club seemed assured. On March 15 it secured possession of the remaining two rooms, which were fitted up for buffet and reading purposes. In the former, light lunches and refreshments are served and in the last mentioned there are the current magazines, while Librarian Horn is gradually getting together a collection of books that it is hoped will be the nucleus of a substantial library. The alterations and furnishing of the suite involved an outlay of about $4,000, and four months after opening Secretary-Treasurer Coughlin says the club can meet all outstanding bills and have a surplus. "Indeed," said he, "we've been astonishing our creditors by taking up two and three notes when we were obligated to lift but one. We want to get affairs on a normal basis as quickly as possible, so that we may be figuring on what we can do in our real home when this two-year lease expires." Membership is restricted to Chicagoans in good standing with the International Typographical Union, and there are 148 on the club's rolls. The amount received by the treasurer for all purposes to June 15 was $6,200.

Needless to say, the club is never closed, its busiest hours being from 1 to 5 A.M., when the morning newspaper men "knock off." There is a force of three attendants — colored, if you please — under the direction of a house committee. All managerial affairs are left to the board of directors, which has had immediate charge of the work done so far.

The officers of the club are: William A. Klinger, president; William H. Bowne, vice-president; Joseph C. Larson, recording secretary; James D. Coughlin, secretary-treasurer. The board of directors is composed of the foregoing officials and these members: George J. Knott, R. L. C. Brown, John C. Harding, John Canty, "Gus" Bilger, C. A. Mueller and W. B. Prescott.

Members are governed by the following house rules, which are rigidly enforced:

No member of the club will be allowed to use the name of this club in advertising, ticket-selling, raffles, etc.

Persons not members of the club may visit clubrooms only in company of a member of this club as his guest. Under no circumstances shall guests pay for refreshments or any other privilege of this club.

A visitors' card may be issued by the president to persons visiting the city, at the request of a member. Such card, however, to stipulate the length of time it shall be valid. The person recommending the issuance of such card will be held responsible.

Any person eligible to active membership shall not be a guest of this club oftener than twice a year.

All business of the club must be transacted by coupons. Same must bear signature of president and recording secretary.

No profane, obscene, or vulgar language shall be used in the clubrooms.

No scuffling, wrestling, boxing or boisterous conduct shall be permitted in the clubrooms.

No person who is intoxicated shall be admitted to the clubrooms, and no person be allowed to become intoxicated in the clubrooms.

No member of the club shall take from the clubrooms any article, book, paper, or magazine, nor mark, deface or damage same. Any article so removed or damaged shall be paid for or replaced by such offending member.

No playing for stakes or any form of gambling shall be permitted in the clubrooms.

No person not a member of the club shall be admitted to clubrooms during meetings.

The house committee or any member thereof shall have power to eject any member for conduct unbecoming a gentleman.

Women shall not be admitted to the clubrooms except when specified by the board of directors or the club.

Members are respectfully requested to assist the officers of the club to carry out these rules and regulations.

TO CURTAIL BUSINESS DEATH RATE.

With the declaration that "the death rate in business is too high," Editor Allen, of *Domestic Engineering*, wants to know why means should not be taken to curtail an abnormal number of business failures just as is done with an unusually high death rate. He then gives a striking instance of how this great business death rate is still more strikingly emphasized by one who knows what profit is and knows he needs it in his business. Here is Mr. Allen's story:

"Tulsa, Oklahoma, is a new and thriving city in the Middle West. The Tulsa Plumbing & Cornice Company is engaged in local contracting business and is owned by Ira Isenberger. Ira is wise to the business world, and when a prospective customer asks for a lower price than that quoted, Ira points to his 'Trade Memorial' and intimates that he does not wish his name added to the roll just yet. The 'Memorial' is a canvas sign, 42 by 72 inches, hung on his office wall, and contains the names of his competitors who have gone out of business within the last five years. It reads like this:

This Tablet

is erected in Memory of our dear departed *Competitors.*

THE CAUSE.

Their expenses were more than their incomes.

National Plumbing Co.
N. A. Baker.
Fellows Brothers.
Harrison & Son.
Hale & Reynolds.
Hubbard & Johnson.
Tulsa Hardware Co.
H. Gibson & Co.
A. Douglass Plumbing Co.
Charles Holloway.
Birdside & Bailey.
J. Z. Smith.
R. R. Neilson.
Eureka Plumbing Co.
Joyce & McCain.

"It is not intended to attach opprobrium to these names, for, more than most men, am I sorry they are not still profitably engaged in business in Tulsa. But their names are used to point a moral. We do not know whether any of these firms failed in business, or whether they 'folded their tents like the Arabs and silently stole away,' but it is safe to say that the failure of each one of this list to stay in business means a certain definite loss of material wealth to some one, and therefore to the entire community. This loss is as real as it would have been if caused by physical death, and it is much easier prevented.

"There are probably not more than five plumbing and heating contracting firms in Tulsa, yet there have been fifteen business deaths in the trade there in five years. If ten physical deaths per thousand per year (one per cent) is an epidemic, three business deaths out of five (sixty per cent) is a deadly pestilence.

"I have said it can be prevented. Let me carry my parallel a little farther. Health departments carry on their wars against preventable disease by isolating and quarantining the infected patient and educating the public as to the medical beliefs as to causes of disease; and epidemics are controlled in spite of the fact that much quarantining is inefficient and many medical beliefs erroneous.

"Business deaths may be much lessened by having the associations in our correlated trades assume the functions of business health departments in their lines, and by an easily devised system of quarantine isolate the price-cutter as a danger to the business community and make it impossible for him to buy goods until he recovers his senses. We stand for shotgun quarantine in the case of yellow fever, but the deadly price-cutter is uncontrolled until he reaches the inevitable end, when he passes through a company of bag-holding mourners into some other community, where his pestiferous practices will be repeated to the danger of the trade there.

"Let us have some sensible scheme of control. The big and brainy manufacturers and wholesale dealers are certainly able to protect their well-intentioned and honest retail customers, and themselves by so doing, and no government on earth will consider you guilty of conspiracy in restraint of trade, when your sole object is to prevent fraud and extirpate business imbeciles.

"I commend this thought to the leaders of associated effort in the lines of business represented by *Domestic Engineering*, confident that they will find it a fruitful field for consideration. From them — and the associated banner bearers of our business world — their followers expect helpful advice and suggestions, and any plan which will limit the dreadful ravages of competitionitis in business ranks will be sincerely welcomed.

QUAINT RULES OF A SEVENTEENTH CENTURY OFFICE.

In the British Museum there is a mass of scraps of printed matter, filling thirty-odd folio volumes, which John Bagford, a printer of the seventeenth century, intended to use in his elaborate "History of Printing." Like many other excellent things, the history was never written. The material is in such a chaotic state it would tax the patience of a Job to use it as a reference, but now and again some one rescues an interesting tid-bit and the *British and Colonial Printer and Stationer* has unearthed some office rules that throw a light on practices of early printers. They are supposed to have been in vogue in the office of J. Orme, of London, about 1680-90, and are as follows:

ORDERS

To be Observed in this

PRINTING HOUSE.

First, Every Member of this *House* forfeits for

I. Going out of the House, and leaving his candle burning, Fourpence.

II. Breaking the windows within a year after they are made, Fourpence.

III. Fighting in Printing-house, Sixpence.

IV. Playing at any game in Printing-house, Sixpence.

Secondly, every Member of the *Composing-Room* forfeits for

I. Mis-matching the cases either in frames or elsewhere, Twopence.

II. Letting any Case, or part of Case, hang out of the Case-frame, Twopence.

III. Leaving any two-lined Letters, Braces, rules, etc., in any Cases, Windows, Gallies, or upon Boards, etc., after using, Twopence.

IV. Leaving any Distribution-notes, Hebrew, Greek, or any other Distribution-matter, Corrections, or Pye, in either Gallies, Cases, Window, or any other place, longer than two days at farthest, Fourpence.

V. Not tying up all Letter (by him used) within one week after using, or tying up two-lined Letters, White

Lines, and Letters of different bodies, or Faces, up together, Twopence.

VI. Not Distributing all Titles, and Title-pages within a week's time after they be out of Chases, except order to the contrary, Twopence.

VII. Cumbering either of the Imposing Stones with a Page or Pages, before he is ready to impose, Twopence.

VIII. Neglecting to correct his Proof or Proofs for an hour after they are Read, Twopence.

IX. Letting fall Letter under his case or elsewhere, and not taking up and distributing the same, Twopence.

The youngest Prentice of this Room every *Wednesday* and *Saturday* that he neglects the sweeping and carrying out the Dirt of this said Room, forfeits Twopence.

He that's ordered to hand up the Heaps, and does not within two Days, after they are wrought off, likewise forfeits Twopence.

Thirdly, Every Member of the *Pressroom* forfeits for

I. Not setting the Friskets behind his Press, out of the way, Twopence.

II. Not putting the wools in their proper places, Twopence.

III. Not taking off the Balls on Saturday night, Twopence.

IV. Letting any Lumber and trash lye on the Bank or about the Press, Twopence.

V. Not washing the Form at night, on which he has wrought all day, Twopence.

VI. Not taking off to make a Proof, or Proofs, within an hour after the Form, or Forms, are brought in, Twopence.

VII. Putting his Pelts, Balls, or Caps for Balls, etc., into the lye-kettle, or washing-trough, Twopence.

The youngest Prentice of this Room, every *Wednesday* and *Saturday*, that he neglects the sweeping and carrying out the Dirt of this said Room, forfeits Twopence and that Morning he stirs not the Lye, Twopence.

All wages layed in the House, are forfeited to the workmen.

All Money given to either *Room* (except the *Donors* may) to drink, is to be kept in Bank, and spent Quarterly.

All that are or hereafter shall be *Members* of this House must be conformable to these *Orders* and be liable to the *Penalties* aforesaid.

If any contest shall arise in any of these *Orders* aforementioned, it shall be referred to the Major Part of the Workmen, and if they do not decide it then to the Master.

HAD HEARD HIM MENTIONED.

It was at a White House reception that a Philadelphian picked up a choice gem which he never tires of telling.

A charming girl of eighteen, the daughter of a Western publisher and quite a society queen in her own city, had been brought to Washington by her father, and at one of the White House receptions was presented to President Roosevelt.

As her small hand disappeared within the hearty grasp of the President the maiden looked up at him and, smiling sweetly, said: "I'm awfully glad to meet you, Mr. Roosevelt. I've often heard father speak of you." — *Philadelphia Times.*

THE DIFFERENCE.

"Does your mother allow you to have two pieces of pie when you are at home, Willie?" asked his hostess. "No, ma'am." "Well, do you think she would like you to have two pieces here?" "Oh, she wouldn't care," said Willie, confidentially; "this isn't her pie." — *Christian Work.*

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

STEREOTYPING: A Practical Treatise on All Known Methods of Stereotyping, with Special Consideration of the Papier-maché Process, to which is added an appendix giving concise information on questions most frequently overlooked. By C. S. Partridge. Second edition, revised and enlarged. Chicago and New York: The Inland Printer Company. 172 pages. Price, $2.

The second edition of this standard work, which has been out of print for some years, is a welcome addition to the literature of the craft. The concise descriptive text, accompanied with copious illustrations well sustained by clear print and neat binding, make this reference and instruction book one that every stereotyper and every one interested in the graphic arts should own.

MODERN PRESSWORK, by Fred W. Gage. Chicago and New York: The Inland Printer Company. 136 pages. Price, $2.

This comprehensive work is the successor to the standard book on presswork published by The Inland Printer Company, "Kelly's Presswork." The author, Fred W. Gage, is a practical pressman of long experience and a successful employing printer. His consideration of the problems of presswork is given as the result of wide experience and practical tests. The book is a safe guide for the workman who desires to excel.

ELECTROTYPING: A Practical Treatise on the Art of Electrotyping by the Latest Known Methods; Containing a Historical Review of the Subject, Full Description of the Tools and Machinery Required, and Complete Instructions for Operating an Electrotyping Plant. By C. S. Partridge. Second edition. 214 pages. The Inland Printer Company, Chicago and New York, publishers. Price, $2.

The result of the accumulated practical experience of a writer who has a national reputation as an authority on electrotyping and conducting a successful business as an electrotyper, this work should be in the hands of every worker in this department of the graphic arts. The printer, pressman and other workers in the printing trades should read it. A well-rounded knowledge of the related arts in the production of printing is an asset of the first importance to every worker. Self-limitation is the foe to progress. Every worker should have a technical library — and use it.

FULFILLING INSTRUCTIONS.

The managing editor wheeled his chair around and pushed a button in the wall. The person wanted entered. "Here," said the editor, "are a number of directions from outsiders as to the best way to run a newspaper. See that they are all carried out."

And the office-boy, gathering them all into a large waste-basket, did so.— *The Green Bay.*

LOOK at me! Twenty years ago a poor boy, working like a dog, and now — look at me! See what I have made myself."

"Yes, sir. Is this meant as a warning or an example?" — *Practical Advertising.*

INTERESTS OF UNPRIVILEGED EMPLOYERS AND WORKERS IDENTICAL.

It is unfortunate that the existing employers' organizations are so deeply impregnated with the spirit of monopoly and so completely given over to class bitterness as to make friendly intercourse between them and labor organizations impossible.

The interests of unprivileged employers and the interests of hired workingmen are really identical. They are identical not only with reference to the narrow relation of employer and employee, but with reference also to the wider and more general relation of buyer and seller. It is only the beneficiaries of special privileges that are essentially inimical to either. Yet beneficiaries of special privileges, masquerading as legitimate business men, and often in some degree really legitimate business men, dominate the existing employers' organizations, and, while playing their own predatory game with their innocent associates, fan the flames of class hatred by constantly emphasizing instances of exasperating methods of labor organizations.

Labor organizations do resort to bad methods — "damnable methods," as the National Association of Manufacturers, assembled on May 17 in New York, expressed it in the words of one of its members and with cheers from the rest. But so do employers' organizations resort to "damnable methods." The National Association of Manufacturers itself is no exception. Human nature explains it all. And those "damnable methods" are not to be improved by the irreconcilables and impossibilists of either set of organizations. It is indeed to be said for labor organizations that they are, on the whole, better disposed than the employers' under present control.

What the best interest of both employer and hired man requires — those of both classes who earn their living — is that they get together on the basis of a genuine purpose to do the fair thing all around. There would be no difficulty, so far as the labor organizations are concerned, for they for the most part want to be fair. As a mass they are composed of fair-minded men and women; more so in dealing with employers' organizations, candor compels us to say, than employers' organizations are in dealing with them. Neither would there be any difficulty so far as employers' organizations are concerned if the membership in general would put aside such influence as their own little special privileges may exert and close their ears to the unfair suggestions of overbearing monopolists among them. Employers' organizations that wanted only a square deal with workingmen would find no other difficulty in coöperating with labor organizations upon a basis of justice than the difficulty which they themselves have fostered — the difficulty that would naturally arise from distrust by labor organizations of the good faith of employers' organizations.

Isn't the time nearly at hand for employers' organizations to take a more considerate view of labor organizations? Hasn't the day for vituperation gone by? Are there not enough fair-minded men in the employers' organizations to turn them back from their monopolistic tendencies and toward friendly intercourse with workingmen? What if it should prove for a time that the labor organizations won't respond in the same spirit? Isn't the responsibility upon the employers, considering their greater opportunities for cultivating the amenities of life? Let them set an example before they condemn workingmen for spurning it. And first let them oust their own monopolists.— *The Public.*

THE artist is he who strives to perfect his work — the artisan strives to get through it.— *W. C. Gannett.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

ABSORPTION OF WESTERN INK AND ROLLER BUSINESS.

Sinclair & Valentine Company, makers of fine dry colors and lithographic and printing inks, announce that they have taken over in their own name the printing-ink and roller business formerly conducted by Ralph Daniels, at 1820 Blake street, Denver, Colorado. It is their intention to maintain a very complete factory, under the management of Eugene Valentine, at the Denver address.

CHANGE IN PRINTING PRESS COMPANY.

The American Falcon Printing Press Company has been absorbed by the Auto Falcon & Waite Die Press Company, Limited, a new corporation controlled by the principal officers of the Toronto Type Foundry Company, Limited, of Toronto, Canada. The head offices of the new company in the United States are in the Rand-McNally building, 160 Adams street, Chicago, with R. T. Sinclair in charge. D. H. Champlin, 342-350 Rand-McNally building, Chicago, is the general western sales agent. Fine showrooms have been fitted up, where the various makes of Falcon presses and Waite die presses may be seen working under power.

STEREOTYPE MATRIX-DRYING BY COMPRESSED AIR AND ELECTRICITY.

The F. Wesel Manufacturing Company, of New York and Chicago, makers of electrotypers' and stereotypers' machinery, has effected an arrangement with the Westinghouse Company, of Pittsburg, for the equipment of its stereotype matrix-drying tables with the Westinghouse patented electric-heating apparatus. This application of electricity, combined with the use of compressed air, forms an important advance in the manufacture of stereotype matrices. It is said that the superiority of the Westinghouse electric-heating apparatus has caused other manufacturers of matrix-drying tables to assert that they can supply the Westinghouse equipment to their tables, but this we are informed they can not legally do.

NEW ISSUES OF THE AMERICAN TYPEFOUNDERS COMPANY.

Newspapers who feature baseball news will appreciate the white on black figures shown as "Baseball Figures" in an attractive booklet just mailed by the American Type Founders Company. These are made in twelve and eighteen point sizes, and for use of papers which stereotype the forms are made also with em blanks for stamping in the total runs after the last forms have gone to press.

Specimens are also shown of the special figures required by the Interstate Commerce Commission where footnote

references are required in tariff work. These figures are made from 1 to 50 in six, eight, ten and twelve point sizes.

For the newspaper and magazine advertising columns the foundry shows specimens of a half-dozen new border designs which will quickly find their way into general printing-office use. Cheltenham fractions and a new series of italic, cut as a companion for the popular Lining Cushing Old Style and cast in all sizes from six to seventy-two point, add further interest to this catchy booklet.

AN INEXPENSIVE NUMBERING MACHINE.

An entirely new typographic numbering machine is offered by the American Numbering Machine Company, 293 Essex street, Brooklyn, New York. It is known as "No. 30" and sells for $5. This is not an old model reduced



№ 12345

Impression of figures.

in price, but is constructed on a new design to meet the demand for a low-priced article.

The case is made altogether of steel, the drop ciphers are made of tool steel, and the plunger, which is constructed



Parts released for cleaning and oiling.

on a novel principle, has no screws or staples of any kind, and may be released by simply depressing it. The parts are easily released for cleaning and oiling, and, as the construction is most simple, they may be reassembled accurately in half a minute.

THE PROPER CARE OF BELTS.

A booklet of twenty-four pages, recently issued by the Joseph Dixon Crucible Company, Jersey City, New Jersey, deals with this important subject. It is divided into three sections, headed respectively, Belts, Belt Dressings, and Hints, Kinks, Tables. The first section deals with the running condition of belts; the second takes up treatment with various preparations; and the third, as the title indicates, has some general points upon belting and its use.

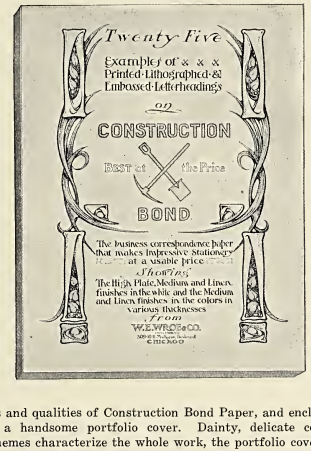
This last section contains much interesting and valuable matter collected from many authoritative sources. It tells what results were secured in a plant where records were kept for several years; gives the economical speeds at which leather belts should be run; has some matter telling of the different styles of joints, illustrating three methods of leather lacing; contains rules for calculating speed of pulleys; gives horse-power transmitted by various sizes of single and double belts, etc.

Any one who has any amount of belting under his care should have a copy of this booklet. While it is gotten out in the interests of the traction and solid belt dressings that the Dixon Company manufacture, it contains much matter of general interest to the practical man.

Those desiring a copy of this booklet may secure it by writing direct to the Joseph Dixon Crucible Company, at Jersey City, and mentioning this magazine.

EFFECTIVE ADVERTISING.

W. E. Wroe & Co., Chicago, have recently issued a portfolio which should prove effective in furthering the interests of their Construction Bond Paper. The portfolio consists of twenty-five samples of printed, lithographed and embossed letter-heads elaborately gotten up on various col-



ors and qualities of Construction Bond Paper, and enclosed in a handsome portfolio cover. Dainty, delicate color-schemes characterize the whole work, the portfolio cover, a reproduction of which we show herewith, being printed in gray and a violet tint.

A SIMPLE AUTOMATIC FEEDING DEVICE.

One of the latest automatic devices to attract the attention of printers who are looking for time-saving machines is the Monosheet-feed. This machine is one of the simplest in construction and, at the same time, an apparatus which does perfect work without blowpipes, air-suction, sheet-detector or other finely adjusted devices. In its construction the aim of the makers was to produce a machine that will operate under all the varying conditions imposed upon it with a minimum of working parts. How well they have succeeded may be judged by the following guarantee: 1. Speed as high as the press will print; 2. No smutting of print on sheets and no edges damaged; 3. Absolute

separation of sheets, delivering only one at a time; 4. No need of regulating the feeder for the different thicknesses of paper; 5. Will feed paper of any thickness; 6. Complete control of the sheet until delivered to the press. That the Monosheet-feed is a simple machine may be seen from the following description:

A very ingenious device is used for separating the sheets, which consists of a roller of soft rubber and a hard-rubber pad. The action of this contrivance is similar to the method of separating sheets of paper by hand, that is, the forward sliding motion of the soft rubber on the hard-rubber pad almost identically imitating the same motion of the thumb and fingers when separating sheets. The separation is certain and positive, the thickness or quality of the stock having no bearing on its action whatever. In using this device, it eliminates all finely adjusted sheet-detectors or other schemes to prevent feeding sheets in two at a time. An auxiliary device is attached to the back of the machine, from which several fingers descend successively on the exposed ends of the sheets as the top sheet is advanced from the pile to the press. This latter movement of the sheet is accomplished by two drop rollers, which carry it forward on to a board, from which it is conveyed by tapes running over the aforesaid board to the press-guides. Here, again, another important feature asserts itself: the sheet is controlled as well from the back as from the front, so that a kicking back or buckling at the guides is prevented entirely, making accurate register, even at high speeds, a matter of course. As the feedboard mentioned before is hinged, it may be thrown back; the feeding apparatus presents no interference to make-ready or any other operation about the cylinder.

Another feature which differs radically from other machines is the automatic lift for the pile of stock, which is attached at the back of the press. An endless wire is attached to the four corners of the table, so that when one corner or side is lifted it makes it necessary for the other side or corner to be raised likewise, as they are suspended by the same wire.

Additional details may be secured by addressing the Auto Paper Feeder Company, Flat-Iron Building, New York.

A PRESSROOM REVOLUTION.

The printer must have increased speed in his pressroom. The shortening of the work-day to eight hours, the great average increase in editions, the sharpness of competition and the difficulty of raising prices which were originally based on a longer work-day, makes it essential for the printer to secure much greater speed. At the same time there must be no reduction in the grade and quality of the work produced. The flat-bed press has reached the limit of its speed, and the only possible increase must come through rotary methods.

This is the problem which has been successfully solved by the new Cottrell Sheet-Feed Rotary, well named "The Eight Hour Press." It produces the best quality of work at double the speed of a flat-bed two-revolution press. It delivers the sheets singly, either printed side up or printed side down. It takes any size sheet up to its full capacity, and has every convenience for quick and easy handling of plates, stock, etc. It has none of the limitations and difficulties due to rapidly moving a heavy bed and form back and forth. In addition to the matter of speed, the Sheet-Feed Rotary has other manifest advantages of its own over the flat-bed machines.

Several of the large New York printing concerns have already seen the writing on the wall, and begun to fit their pressrooms with Cottrell Sheet-Feed Rotaries for their long runs. The Hill Publishing Company is installing ten of them as fast as they can be built, and the most far-sighted and enterprising printers and publishers of the country are placing their orders for as prompt delivery as possible. The "revolution" of pressroom methods is on, and those who are interested should carefully note the illustration and description of the Cottrell Sheet-Feed Rotary between pages 504 and 505 of this issue. The press may be seen in operation in New York by calling at the office of C. B. Cottrell & Sons Company, 41 Park Row.

TYPOGRAPHIC NUMBERING MACHINES.

The real life of a typographic numbering machine is the internal mechanism, and the depressible cipher is one of the most important details of construction to give long life to a numbering machine, and also to insure the ciphers printing clear and sharp. The casual purchaser, not knowing the importance of this detail, learns only from experience. The importance of this feature is recognized by all manufacturers, and one concern has followed so closely in imitating the cipher used in the device of the Wetter Numbering Machine Company, of Brooklyn, New York, as to adopt one particular form, that has been abandoned by the "Wetter" people for a more improved cipher as incorporated in their later machines.



The illustration shows the large bearing on the shaft of the "Wetter" cipher when the cipher is in printing position, which forms an interesting contrast with the construction of other ciphers.

A NEW AUTOMATIC JOB PRESS.

The Cartwright Automatic Press Company, of Cleveland, Ohio, has placed on the market an automatic job-press which is remarkable in its simplicity of construction and range of usefulness. This machine can be hand-fed for short runs, if desired, or may be changed in a moment to automatic sheet or roll feed. It will print and register accurately up to ten thousand impressions an hour. Exactness of register at high speed and rigidity of impression at all times are among its important features. The impression may be altered instantly, and will permit the printing of all kinds of stock, from tissue to material $\frac{5}{8}$-inch thick. The bed and platen remain parallel while the press is in operation, and the hinge and clam-shell movements are eliminated entirely in its construction. The mechanical principles involved are simple, resulting in accurate, positive movements. This is effected by using the rotary and platen press movements, giving a combination in mechanics where the best grades of work may be handled at high speed with a precision unheard of with the older methods. The new press is built with a view of handling the heaviest class of work, which includes embossing and printing of solid cuts. Slurring is prevented altogether by the absolute inflexibility of the bed and platen during the impression action. The inking apparatus is rotary in operation, the rollers passing around on an ink-drum, which gives the best possible breaking up of the ink, thus securing uniform distribution.

A pressman having an ordinary knowledge of platen presses becomes at once familiar with the Cartwright Automatic Press. The make-ready of forms is reduced to a minimum, and the appearance of work remains unchanged during long runs, little or no wear being perceptible on cuts

or type. As the machine prints from type-form and original cuts, a great saving of time is apparent. Short runs are handled economically, the working parts being as convenient and as accessible as on a Gordon or any other platen press.

THE THOMPSON TYPECASTING MACHINE.

Nothing can be more interesting to the American public or more gratifying to its pride than the history of some of its commercial enterprises. Especially when the subject is one in the printing field does it appeal to readers of THE INLAND PRINTER. When the organization is of printers, for printers and by printers, it is worthy of additional attention.

The month just passed marks the close of the second year of the Thompson Type Machine Company, organized in the spring of 1907 for the purpose of manufacturing the Thompson Typecaster, the invention of John S. Thompson, for many years prominent in the field of typesetting machinery. This machine marks an epoch in history, it being the first device which enabled the printer to cast his own type economically. To do this, the inventor conceived the idea of using the well-known Linotype matrix from which to cast single type, and his experiments, begun in 1904, resulted in a satisfactory experimental machine being completed during the year 1907. Prior to this, three other models were constructed, operated experimentally and discarded as lacking some of the elements of success. Though urged by printers and interested manufacturers to immediately place the device on the market, it was decided to adopt the "safe, sane and conservative" method of doing the experimenting in the factory instead of in the printing-office at the printer's expense.



THOMPSON TYPECASTER.

A machine of such undisputed merits could not but attract the attention of the leading men in the printing industry, and in 1907 a corporation was formed by a group of prominent printers to manufacture the Thompson Typecaster. Conservatism again prevailed over importunities of the over-anxious. A lot of but ten machines was started. Other manufacturers had set the contrary example. The usual method is to build a hundred or so, sell them to printers broadcast and let them discover the shortcomings at their own expense. Of course, these ten machines were contracted for long before they were ready for delivery. Three of them were ordered shipped to India. One, at the instance of one of the largest manufacturers of typesetting machines, was sent to New York, where it displaced two typecasting machines of another make. The remaining six machines were snapped up right here in Chicago by the largest printers. In nearly every instance they relegated or displaced other makes of typecasters. In every instance these machines are in successful operation to-day. Not a one was returned to the manufacturers, not a one but has made money for its user. There never has been a lack of matrices of all styles to meet every request. This was provided for by adapting the machines to employ every known make of matrix — Linotype, Compositype or Monotype, and it has now been supplemented by its own electrotype matrices, made especially for this machine.

Not only did these machines do everything claimed for them, but in many instances they did more. One user ran his Thompson Typecaster for months constantly on five and six point type at a rate of 157 type a minute. Most of them were operated night and day. Logotypes were cast from Linotype matrices, low quads and spaces and all sizes of type up to thirty-six-point, and much of it was sold to other printers. The type has stood the test of repeated stereotypes from it daily, hard runs on cylinder presses, and not a single complaint has been registered. The users of this machine have written letters to the manufacturers couched in terms expressive of their satisfaction. The wisdom of making haste slowly was again verified. It was possible to closely watch the performance of these machines, and gain knowledge for the improvement of the next lot to be constructed, work on which was started by the company in its own factory, which meanwhile had been installed. A skilled force of mechanics was engaged and early in the present year metal began to fly, and at the present writing twenty Thompson Typecasters are on the assembling floor and rapidly approaching completion.

Meanwhile a matrix department was being organized and deliveries of a superior matrix have already begun. Another surprise awaits the purchaser in these. They are made to cast all styles of type up to and including forty-eight-point in size. Think of it — from five to forty-eight point in the one mold, and low quads and spaces also. This latter achievement alone puts the Thompson Typecaster in a class by itself. It is claimed by the manufacturers that this machine possesses the following points of superiority over all other devices:

It is the only machine which can cast type from five to forty-eight point.

It is the only machine which can cast all sizes of low quads and spaces and type in the one mold.

It is the only machine in which the alignment of the type can be altered at will.

It is the only machine which can furnish its own matrices from five to forty-eight point in size.

It is the only machine which can employ any known make of matrices.

It is the only machine which can successfully use the cheap Linotype matrix.

It is the only machine which requires but a quarter-horse-power motor or can be run by belt from line-shaft.

It is the only machine which does not require a skilled attendant.

It is the only machine which furnishes mold bodies at $10 each.

It is the only machine which furnishes low quads at $5 per body.

It is the only machine which costs but $1,200.

It is the only machine which costs, completely equipped, five to forty-eight point, low quads, motor, etc., $1,500.

And this is the record of but a year. But this is not all. Important improvements are promised in the present lot of machines — better type, higher speed, quicker changes, etc. This is truly the age of mechanical achievement and the printer in this case is the beneficiary. Broad patents have been allowed in America and nineteen foreign countries, and factories will be established abroad in the near future. Orders have been received for machines from all parts of the world since the first announcement was made in these columns.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Sieb. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-shaded; size of books, 7⅜ by 9⅜ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ALLIED PRINTING HOUSES of important city will guarantee work to reliable parties who will establish Linotype and Monotype. G 161.

CASH FOR YOUR BUSINESS OR REAL ESTATE, NO MATTER WHERE located — If you want to buy, sell or exchange any kind of business or real estate, anywhere, at any price, address FRANK P. CLEVELAND, 1217 Adams Express building, Chicago.

FOR SALE — Bindery and job-printing plant; capacity, $30,000 year up; best town in Georgia — cotton and peach belt; owner will take stock. G 293.

FOR SALE — Controlling interest in a large book manufacturing, job and general printing-office in city of New Orleans, La.; founded 1859; large clientèle; reason — retirement. G 286.

FOR SALE — Excellent job-printing office in best condition; Southwestern city of 100,000; plant invoices $3,000; very easy terms. G 314.

FOR SALE — Newspaper in Jackson's Hole, Wyoming (adjoining Yellowstone Park), a famous growing region of wonderful resources and promise; the paper occupies a prolific field, unique in frontier journalism; established five months and paying excellently, but proprietor desires to sell for personal reasons; first-class new plant, including job outfit; particulars will convince of an A-1 opportunity for one or two live journalists who like and can exploit picturesque, wild Western life. COURIER, Jackson, Wyoming.

FOR SALE — Modern job-printing plant doing $6,000 a year business with good field for increase; located in growing factory town of about 10,000; good opportunity for hustler; reason for selling — too many irons in the fire; price $1,800, easy terms. G 224.

FOR SALE — Paying weekly in best town in famous Grand Valley, Colorado; snap. Write quick. BOX 338, Fruita, Colo.

GREAT CHANCE for printers and stationers; make additional profits by handling a strictly high-grade, up-to-date line of calendars. Write for information at once. G 312.

PERFECTION REMOVABLE BINDER for binding counter slips, bank-checks, etc.; sell one printer in a town. SHUMATE, RAILROAD PRINTER, Lebanon, Indiana.

PROFIT FOR PRINTERS — Sell your retail lumber dealers the Rastus Brown mailing cards and keep their advertising money at home; a great hit — especially with yards fighting the mail-order houses; something original, with a good profit for the printer; samples and particulars on request. H. A. BLODGETT, 308 Fourth ave., S., Minneapolis, Minn.

WANTED — Partner for printing-office with a $10,000 equipment, including model No. 5 Linotype and a well paying German weekly paper, in one of the largest Kansas towns; doing a $10,000 to $15,000 business annually; $5,000 required; need more capital in business and would incorporate. G 287.

WANTED — Sole British agency for the sale of high-class rubber offset press by old established firm of machinery agents in London. Apply G 276.

Publishing.

SET OF "Definition Blotters" free to printers contemplating engaging in publishing business. Write. HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

FOR SALE.

BABCOCK DISPATCH, speed 2,000, takes 4-page 7-column; also Potter 2-revolution, takes 4-page 7-column, will print first-class bookwork; other sizes; thoroughly rebuilt and guaranteed. RICHARD PRESTON, 167C Oliver, Boston, Mass.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

BOOKBINDING MACHINERY — Smashing, embossing, cutting, backing, paging and Smyth sewing machines; other machinery; thoroughly rebuilt and guaranteed; full particulars cheerfully given. RICHARD PRESTON, 167C Oliver, Boston.

BOX MACHINERY — Cutters and cressers, scoring, box-covering, slitting, printing, cutting and other machinery; thoroughly rebuilt and guaranteed. RICHARD PRESTON, 167C Oliver, Boston.

BROWN FOLDER, takes sheet 42 by 58, 32 pages, drop-roll feed, double delivery, in very good condition, sold at bargain. A. F. WANNER & CO., 342 Dearborn st., Chicago.

FOR SALE — Complete bindery, including ruling machine, modern and good as new; bought out a competitor; these items duplicate our own bindery. M. L. BATH CO., Ltd., Shreveport, La.

FOR SALE — New Model 5 Mergenthaler Linotype; used few months. Address PORTER & DAVIS, Sherman, Texas.

FOR SALE — One Century Campbell, 39 by 52; one Cottrell, rear-reel delivery, 36 by 52; one Morrison "C" stitcher; one C. & P. jobpress, 8 by 12; one hand toggle proof press, 15 by 22 platen; all in first-class condition. G 283.

FOR SALE — Potter pony cylinder; takes sheet folio; first check for $100 takes it; also chromatic bag press; prints parallel colors; anything from quarter barrel down. THE JOURNAL PRINTING CO., Middletown, Ohio.

FOR SALE — Two flat-bed Whitlock two-revolution presses, size 43 by 56, with geared table rolls, modern bed motion. FRANK H. DAVIS, 75 Crescent av., North Cambridge, Mass.

FOR SALE — Three Kidder rotary presses for printing wrapping-paper — two 30 by 40 and one 36 by 48; one, 30 by 40, prints from electro plates and is adapted for finer work. THE JOURNAL PRINTING CO., Middletown, Ohio.

MUST SELL AT ONCE — One Harris automatic press, with sheet, bag and envelope attachments; 1 Monotype outfit, consisting of 1 caster, 2 keyboards; 1 German disk-ruling and printing-machine; will be disposed of cheap. BECKER BROS., 800 Penn av., Pittsburg, Pa.

PRESS FOR SALE — Double-quarto perfecting roll-paper press; prints on both sides of web; fine for all sized sales books and general work; size 12 by 24¼; in first-class condition and a great bargain. G 310.

THREE HICKOK ruling machines, 34-inch cloth, 38-inch beam, with double striker and layboy, $200 each. A. F. WANNER & CO., Chicago.

The Printer Can Not Afford to use a substitute or a weak gold ink on a high-class job.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used. It is not an experiment. Suppose you give it a test?

Write to-day for samples, prices, etc. Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD
Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. During the past two months we have received calls for the following: Job printers, 2; Linotype operators, 3; Linotype machinist, 1; machinist-operators, 3; foremen, 4; superintendent, 1; bookbinders, 3; make-up and ad-men, 2; compositors, 3; wood engraver, 1; pressmen, 4; proofreaders, 2. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

Bookbinders.

PROGRESSIVE PRINTING and publishing plant, about to install new department, desires to connect with reliable man to take charge of ruling and bindery who can make small investment in the company; will bear closest investigation; an exceptional opportunity for ambitious man with small capital. G 296.

WANTED—An all-around bookbinder who can take charge of sbop and do estimating; medium-sized shop in Central Ohio. G 305.

Engravers.

WANTED—A first-class copperplate and steel die engraver to take charge of a small plant in a good Western town. G 281.

WANTED—Half-tone printer; none other than thoroughly experienced man need apply. G 316.

Foremen, Managers and Superintendents.

FOREMAN of composing-room and pressroom; small New England town; open sbop, operating 2 Linotypes, 4 cylinders and 3 jobbers; salary, $20 per week. G 400.

WANTED—An assistant manager for a large printing and lithographic establishment; should have a thorough knowledge of the business; capable of estimating, and some experience at soliciting; best of references required. G 98.

Miscellaneous.

WANTED by a large progressive printing house in New York city, a male stenographer; one who can perform the duties of a secretary and will use his head as well as his bands. Address, with full particulars, G 100.

Pressmen.

PRESSMAN WANTED ON LARGE MAGAZINE ROTARY—A first-class man for a two-deck press equipped with color couples, cover-feeding and wire-stitching attachments; must have good technical ability and be able to get high-class results; good position in modern plant for nonunion man; applications must be accompanied by references giving experience, full detail of qualifications to take charge, and stating salary expected. Address THE HOMESTEAD CO., Des Moines, Iowa.

WANTED—Foreman for high-grade cylinder pressroom; ideal working conditions, union, 8 hours; a clean-cut, capable executive wanted who can handle a well-equipped pressroom doing high-grade book, catalogue and job printing; one who can get work out on time and secure maximum production from presses; an excellent opportunity for the right man; state full particulars and references in replying. G 307.

WANTED—Foreman for medium-size job pressroom handling high-grade commercial work; an ambitious, experienced man who can obtain quality and maximum production under ideal working conditions; medium-size city in East. Address, stating experience and qualifications, G 308.

WANTED—Thoroughly competent cylinder pressman on 3 and 4 color processwork; also a first-class half-tone cylinder pressman; excellent positions for the men who can make good; state experience and references. G 275.

Salesmen.

PRINTING-PRESS SALESMAN WANTED to represent a first-class house in the East; must know the trade well and have had experience in selling newspaper and magazine presses and others. Address, giving full particulars, age and salary, G 298.

SALES MANAGER WANTED, capable of managing the sales department of an established printing-press manufacturing concern in the East; must be a good executive and have had some experience in our line. Write fully, stating age, experience, references and salary. G 339.

Typefounders.

WANTED—Typecasters: band, steam and automatic; also typefounders' other expert help wanted; steady work, full hours. Address W. F. CAPITAIN, Superintendent, American Type Founders Co., 300 Communipaw ave., Jersey City, N. J.

INSTRUCTION.

COMPOSITORS—Ten weeks' Linotype instruction, $60; special summer offer. Call or write. EMPIRE SCHOOL, 419 First ave., New York.

LINOTYPE SCHOOL—Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

SPECIAL OFFER—In order to thoroughly introduce the ECLIPSE KEYBOARD, we will give with each one sold up to August 1 a copy of STUBBS' MANUAL (worth $1), FREE. The Eclipse Keyboard is a practical, substantial Linotype practice keyboard, personally indorsed by holder of world's competition speed record; has movable spring-steel keys, exact touch, detachable copyholder; complete instruction book; adding to this Stubb's Manual FREE, with keyboard at regular price of $4 (sent prepaid), makes this the most complete Linotype keyboard course on market at very little; money back if keyboard is not as advertised. ECLIPSE KEYBOARD COMPANY, 117 Bonner st., Dayton, Ohio; Canadian Agent: A. E. Moissan, Postoffice Box 1118, Winnipeg, Man., Canada.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "F" st., N. W., Washington, D. C.; all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

MISCELLANEOUS.

I WILL TELL YOU how to make a fine ink reducer and dryer combined; fine embossing composition, excellent elastic tablet glue; print four or more colors from one cut without mutilation; instructions in any one 50 cents, or all four $1; send money order; you reap the benefit at small cost on what I experimented years to find out. LEWIS C. KING, 421 North 13th st., Richmond, Ind.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

All-around Men.

JOB PRINTER, practical all-around man, temperate, reliable, desires to come West. PRINTER, 226 N. Hicks st., Philadelphia, Pa.

POSITION by good all-around practical office man who has had experience in estimating, cost accounting, bookkeeping, selling, etc.; young man, single, good habits. G 272.

Bookbinders.

ALL-AROUND BOOKBINDER with 4 years' experience would like to locate in a Western town; can give references. G 280.

BINDERY FOREMAN, at present employed in one of the largest Eastern concerns, wishes to change; 15 years' experience, covering all branches; capable manager, knows costs and can make estimates; excellent reasons for wanting to change and best of references. G 313.

POSITION WANTED by all-around bookbinder capable of taking charge; sober and steady, married. Address G 295.

Compositors.

PRINTER wishes good position on first-class jobwork or newspaper work; thoroughly capable of holding a good situation; city or country; West preferred; union. G 300.

Electrotypers.

ELECTROTYPE FOUNDRY FOREMAN OR SUPERINTENDENT—Experienced practical electrotyper; specialty: first-class product under first-class system and economical management; references and particulars on application. G 297.

Engravers.

THREE-COLOR HALF-TONE OPERATOR using own make collodion emulsion desires to engage with first-class progressive house. G 317.

Foremen, Managers and Superintendents.

AS MANAGER OR SUPERINTENDENT of printing-plant; experience—8 years salesman, 2 years superintendent and 5 years manager; careful estimator and buyer; understands commercial lithography; references; would invest small amount if mutually satisfactory after trial. G 556.

FOREMAN wishes charge of pressroom; 20 years' practical knowledge; not a boozer; can furnish best of references; East preferred. G 186.

I AM GENERAL SUPERINTENDENT of a large office; 25 years of finest experience in all lines; manage, superintend, estimate, sell, plan work; competent, and on time always; temperate, reliable; I am looking for congenial surroundings more than a big salary—I have a few dollars in the bank; go anywhere. Write me. I offer you valuable experience. G 485.

MANAGING FOREMAN—Owing to poor health of a member of my family, I desire to get away from the seacoast; 18 years' experience as foreman and superintendent; familiar with all grades of work, including 3 and 4 color process; a good organizer, close estimator, and can meet the trade; gilt-edge city references; country location preferred. G 303.

SALES MANAGER—High-class engraving and printing concern with large capacity; am practical printer; 12 years' office and road experience, handling large contracts; can unquestionably deliver the goods with the proper backing; will only consider a promising future, permanency and a concern with money who will pay the right money for the right timber. G 291.

Operators and Machinists.

OPERATOR-MACHINIST OR MACHINIST, first-class, fast, thorough mechanic, reliable, union; must be day work. G 539.

Pressmen.

PRESSMAN, A1 on half-tone and color work, wants steady position as foreman or assistant foreman; California, Colorado or Texas preferred. G 288.

PRESSMAN—Cylinder and job—a practical and up-to-date young man desires a position with a good progressive house somewhere in the Pacific Northwest; possess good habits, unusual ability and executive force; at present employed; wish to make a change; union. G 279.

PRESSMAN, 20 years' experience, now with one of the leading color houses in Chicago, would like position as foreman in smaller city; No. 1 on all classes of work; union. G 304.

PRESSROOM FOREMAN desires situation with progressive house doing fine line of catalogue and three-color process work; Chicago preferred; has highest references for steadiness and sobriety, and considers himself fully capable of managing room of any size or equipment. G 318.

SITUATIONS WANTED.

Pressmen.

SITUATION WANTED by a No. 1 pressroom foreman; up-to-date on all presses and half-tone and color work; can produce the results desired; capable of managing large pressrooms; 20 years' experience; sober, union. G 315.

SITUATION WANTED — Cylinder pressman, first-class on half-tone, book and color work; temperate and steady. G 301.

Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. G 67.

WANTED TO PURCHASE.

SPOT CASH PAID — No. 1 or 3, two-letter Linotype running in number 5,000 or later. G 309.

WANTED —A secondhand folding machine to fold a sheet 28 by 42. M. S. & D. A. BYCK CO., Savannah, Ga.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

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STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-10

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A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 9-9

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A gentleman with unquestionable references and with many years' experience not only as an office and sales man, but who is a modern and practical *Electrotyper, Nickeltyper and Finisher* in all their branches, desires to interest himself financially with a concern that wishes to increase its business and needs such a partner, or would purchase a plant in some healthy location where good business on *modern methods* is assured.

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are *absolutely* the best for coloring post-cards, calendars, novelties, show-cards, price tickets, advertising posters, signs, etc. Write us for catalog now.

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JOS. E. SMYTH, Pres. *Manufacturers of*

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Machinery Rebuilt and Repaired. Day and night force. No delays. Expert mechanics.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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The kind of gloss that you can add to any kind of printing inks and make them print extremely glossy on any kind of paper. It makes no difference whether it is rough paper or the finest coated stock.

It saves you that "extra impression," and also, to a large extent, prevents offsetting. These are broad statements, but are attested to every day by printers who use my Ink Gloss. $1.00 per lb.

HAMPTON AULD Manufacturer of INK SPECIALTIES
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The VAN BIBBER ROLLER CO.

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WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



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Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.

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Business Builders

"I Can See Results the First Month"

writes a new client in Canada. That's why our printers' advertising service is so popular—it builds business. New color cuts and copy each month. We'll tell you more about it—if you'll listen.

Frank Armstrong Adv. Co. - Des Moines, Iowa

PRINTERS COLOR BLOTTERS

CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS

YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP

OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and productively. They are a credit to the printer and never fail to bring in business. Particulars free.

Write today, on your letterhead. CHAS. L. STILES, Columbus, Ohio

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Our price for Keyboard Paper, with **ROUND PERFORATIONS**, is still **6 CENTS** per pound. Satisfaction guaranteed.

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Fills All Requirements of Most Exacting Printers.

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DIXON'S Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

We Can Serve the Local Printer

With his SPECIAL WORK, in large or small runs, promptly, with our newly and fully equipped plant.

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We do Tin Mounting for the trade.
We sell Tin Mounting Machines.
We varnish and gum label paper.

We enamel, varnish and gloss postal card views.
Roughing or "Stippling" of the highest grade.

☞ Phone or write for full information.

American Tin Mounting Co. *54 North Clinton Street Chicago, Ill.*

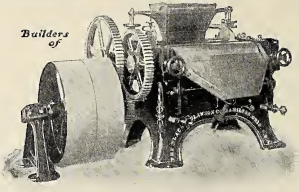
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HAMILTON, OHIO, U. S. A.



3 Chilled-Iron Roller INK MILLS

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plading Machines, Saturating Machinery and Special Machinery.

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Smelters and Refiners

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Engravers and Three-color Operators earn $20 to $50 per week. Only College in the world where these paying professions are taught successfully. Established sixteen years. Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. Graduates placed in good positions. Write for catalogue, and *specify course in which you are interested.*

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L. H. BISSELL, President. | No Saloons in Effingham.

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If you use STEWART'S EMBOSSING BOARD.

Simple, economical, durable.

Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid.

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SATISFACTION AND CONTENTMENT
IN THE USE OF OUR CUTS



THE WILLIAMSON-HAFFNER ENGRAVING CO.

DENVER, U.S.COLORTYPE PRESS COLO.

WE FURNISH THIS SUBJECT FOR NEWSPAPER INSERTS

WRITE FOR "THE LARIAT" THE BEST ENGRAVING HOUSE ORGAN PUBLISHED

Color Problems Solved

BY THE MARGO SYSTEM the Printer can select in advance with scientific accuracy the color, tint or tone of the ink or inks suitable for any stock or any design. All experimental proving is done away with. Time, worry, expense saved. Do not guess about color. Know about it. To know about color use the Chromatoscope. Write to us about it. "It is practical, correct and simple, and therefore wonderful," users say.

What the Largest Engraving House in the Country Thinks of the Margo System

This unqualified endorsement is the result of practical experience with the Margo System.

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HALFTONES
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CHICAGO 215 Madison Street | NEW YORK 32 Union Square | ST. LOUIS 214 Chestnut Street

Chicago, May 27th., 1909.

Philip Ruxton. Inc.

188 E. Harrison St.. Chicago.

Dear Sir:-

I feel it is only fair to tell you how we appreciate your Maratta System of color standardization. It is practical, correct and simple, and therefore wonderful. I feel that you have bridged the chasm between the artist's original color conception and the engraver's and printer's reproduction of it. Its greatest feature in my mind is the fact that it eliminates guess work entirely and makes it possible for a mechanic to produce artistic effects. Since actions speak louder than words, I will dismiss the subject by saying that we have adopted your system and are glad of it.

Very truly yours,

BARNES-CROSBY COMPANY.

Louis Flader

Mgr. City Dept.

L.F.---A

Get in consultation with us. Our consultation with you will save you time, many dollars, and improve your work.

PHILIP RUXTON, *Inc.*

NEW YORK and CHICAGO.

TONS OF TYPE

HAVE BEEN CAST BY THE

THOMPSON TYPECASTER

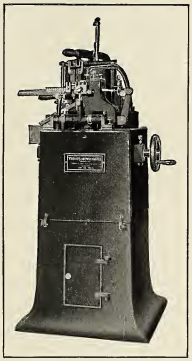
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All sizes of type 5 to 48 point and low quads and spaces are all made in the same mold. Mold bodies cost but $10 each.

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Daily News, Chicago.
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5 to 14 point, $2 per font. (Linotype matrices, 300 faces.)
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Low quad matrices, $5 a body.

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And other printing houses.

ASK THEM ABOUT IT

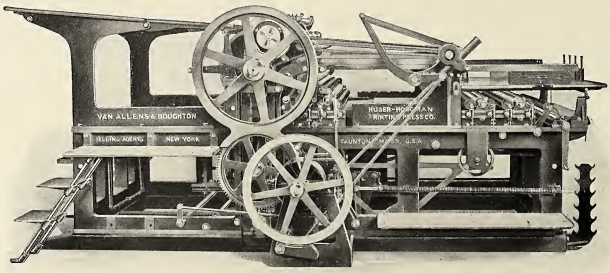
The Only Machine Which Can Successfully Cast Type from Linotype Matrices

The only machine which can cast type from 5 to 48 point.
The only machine which casts all sizes of type in one mold.
We guarantee perfect type and highest rate of production.
Watch for the announcement next month, in these columns, of our new model with several very important improvements.
Descriptive booklet and sample type will be sent on request.

THOMPSON TYPE MACHINE COMPANY

120-130 Sherman Street, Chicago.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

THE Huber-Hodgman Printing Press is a machine so simple in its construction, so rigid in its build, so absolutely accurate in its register, so efficient in every particular, it makes a friend wherever used. Those who are unacquainted with its merits are the ones from whom we solicit an investigation. The old Huber presses have a well known record for durability on account of the excellent materials used. The Huber-Hodgman is a modern machine in improvement of mechanism, but is made of the same kind of material. It runs almost noiseless, its driving mechanism is the most powerful and efficient made. There is no vibration to this machine because it has an iron base locking the machine together, and will never slide on the floor or shake the building as other presses do. See our four-roller Pony *de luxe*. This machine is not equaled to-day for general excellence. We build two-color presses, perfecting presses, all sizes of two-revolution presses, rotary zinc or aluminum presses. We solicit your consideration.

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AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY, 645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd. 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, Harrison 801. CHICAGO

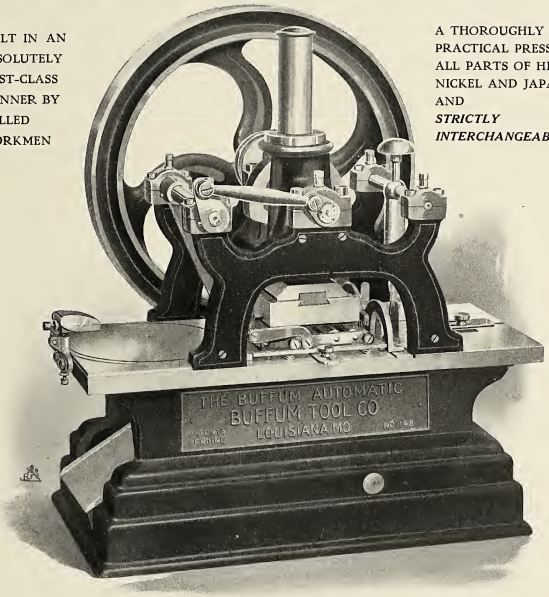
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A Triumph in Printing-Press Construction

PRINTS CARDS UP TO AND INCLUDING GOVERNMENT POSTAL SIZE
AT A SPEED OF ABOUT 8,000 IMPRESSIONS PER HOUR

BUILT IN AN ABSOLUTELY FIRST-CLASS MANNER BY SKILLED WORKMEN

A THOROUGHLY PRACTICAL PRESS. ALL PARTS OF HIGH NICKEL AND JAPAN FINISH AND *STRICTLY INTERCHANGEABLE*



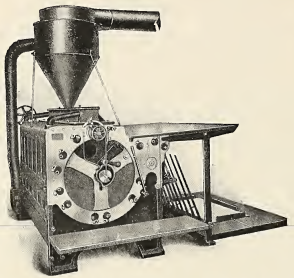
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BUFFUM TOOL COMPANY Louisiana, Mo.

Makers of High-Grade Tools for High-Grade Workmen

U. P. M. Vacuum Bronzing Machine

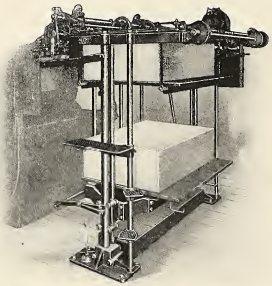


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FROM OLD METHODS

Saves Bronze
Increases Product
Decreases Cost

The disagreeable feature of bronze dust about the pressroom successfully overcome.

U. P. M. Continuous Pile Feeder



Has all the advantages of both Pile and Continuous Feeding Machines

No Climbing : No Wedging
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Demonstrates the practicability of short runs for an automatic feeder.

The DOUBLE ELEVATOR supplies a means for making the second impression without loss of time.

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CANADIAN AGENTS
TORONTO TYPE FOUNDRY CO., Ltd.
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Important Notice

We wish to announce that we have taken hold of the **Unitype Typesetting Machine**, and shall place it upon the market in extraordinary numbers.

This we are enabled to say because of certain recent, and extremely valuable, developments with respect to this machine, which our *thorough* knowledge of the machine composition situation has enabled us to bring about.

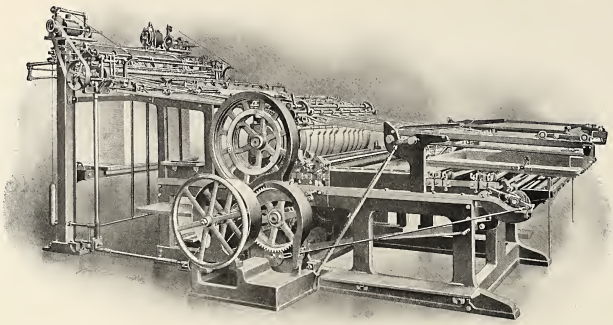
The new Unitype will not be offered until July 15th; but one may be seen in operation at our offices on and after July 1st.

Wood & Nathan Company

Number 1 Madison Avenue

New York City

Fuller Folders and Feeders

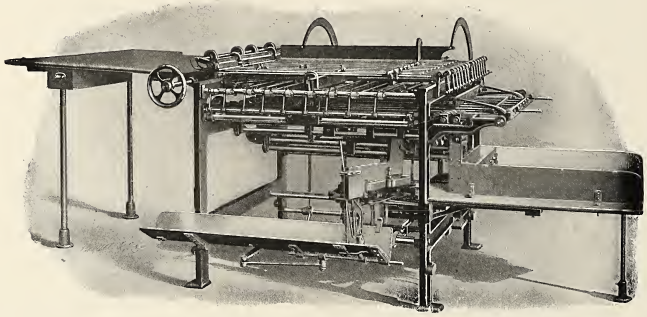


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We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

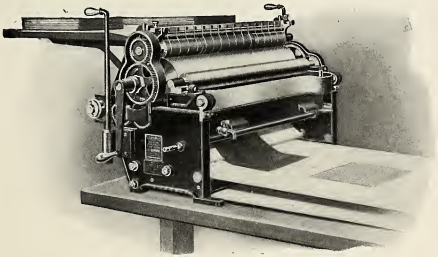
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28 READE STREET
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WORKS
NEW HAVEN, CONN.

The Smyth Gluing Machine



MADE BY SMYTH MFG. CO., HARTFORD, CONN.

Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. SIMPLE, RAPID AND EFFECTIVE.

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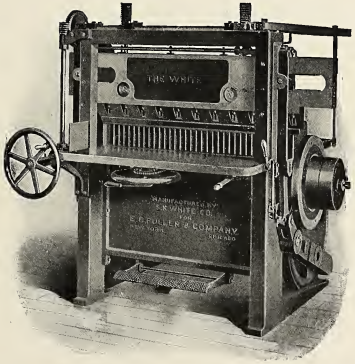
CHICAGO **E. C. FULLER COMPANY** NEW YORK

The White

Rapid

Powerful

Accurate



Automatic Clamp

Hand Clamp

Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

FISHER BUILDING
CHICAGO **E. C. FULLER COMPANY** 28 READE STREET
NEW YORK

What Are You Selling, Mr. Printer?



Are you getting real money for the real *results* you are able to produce, or are you working against the stiff competition that deals in typesetting, presswork and a percentage on the stock?

If you are competing in this way, *now* is a good time to stop, and the way to do it is to *give your customer something the other fellow hasn't figured on.*

There is good money in the printing business, but you can't get it out by cutting prices. It is far easier to get more for your work and give more for the money at the same time, if you will simply know a little more about type and paper possibilities than your competitor.

One way you can put yourself in line to make bigger and easier profits the coming year is to familiarize yourself with the *economical effectiveness* of our line of BUCKEYE COVERS.

Get a full line of Buckeye Samples from any of the following jobbers, or of us, and let them prove to you that Buckeye is "better than any other cover at anywhere near the price, and *better for more purposes* than any other cover *regardless of price*":

BUFFALO, N. Y. — The Alling & Cory Co.
CHICAGO, ILL. — James White Paper Co. (Ulster Covers*).
CINCINNATI, OHIO — The Chatfield & Woods Co.; The Whitaker Paper Co. (Highland Covers*); The Cincinnati Cordage & Paper Co. (Psyche Covers*); The Diem & Wing Paper Co.
CLEVELAND, OHIO — The Union Paper & Twine Co.
COLUMBUS, OHIO — The Central Ohio Paper Co. (Montrose Covers*).
DAYTON, OHIO — The Keogh & Rike Paper Co.
DETROIT, MICH. — The Union Paper & Twine Co.
INDIANAPOLIS, IND. — C. P. Lesh Paper Co.; Indiana Paper Co.
NASHVILLE, TENN. — The Whitaker Paper Co. (Highland Covers*); Graham Paper Co. (Peerless Covers*).
PITTSBURG, PA. — The Alling & Cory Co.; The Chatfield & Woods Co.
ROCHESTER, N. Y. — The Alling & Cory Co.
ST. LOUIS, MO. — Graham Paper Co. (Peerless Covers*).

NOTE.—We are almost ready to take up the "BUCKEYE SUGGESTION CAMPAIGN," which was stopped by the postoffice department some time ago, and we want the name of every progressive printer who is willing to be shown how he can make more money with less competition. Write us if you want to be on our list.

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

* Private brand name.

A Pen Stroke Today Saves You $50



On JULY 15th the price of

The MILLER "Special-Purpose" Saw-Trimmer

The Miller "SPECIAL-PURPOSE" is identical with the well-known "Universal" type, except that the table-elevating mechanism is lacking, and the output is therefore confined to

SAWING
TRIMMING
MITERING

FOR CUTTING SLUGS
FOR SQUARING CUTS
FOR CUTTING RULE
Sawing and Trimming to point measure, mitered or straight, at a single operation.



ADVANCES from $150.00 to $200.00

Now $150

But AFTER JULY 15th

$200

¶ By accepting our free trial offer before that date, you can enjoy thirty days' free use of the machine, and should you decide to keep it, save fifty dollars on its cost.

¶ July 15th positively marks the termination of our introductory price of $150.00. To secure this special figure you must get your request for free trial to us before that date.

¶ We urge you to do so. You risk nothing and incur no obligation.

¶ Under the terms of our offer, you are permitted to try out this machine for thirty days under your own shop conditions and decide for yourself whether or not its savings in time and labor will make it prove a profitable investment.

¶ You decide. If adversely, back it comes without a murmur from us.

¶ Get to us or to your supply house with the order today. It means $50.00 saved to you, and the risk all on us.

Request For Free Trial

Miller Saw-Trimmer Co.
MILWAUKEE
1909.

You may send us a Miller "Special Purpose" Saw-Trimmer on 30-days free trial F. O. B. Milwaukee. We agree to give same a fair trial and if satisfactory will accept the machine. If not satisfactory we will notify you at once and crate and deliver same in good condition F. O. B. Cars.

Name .....

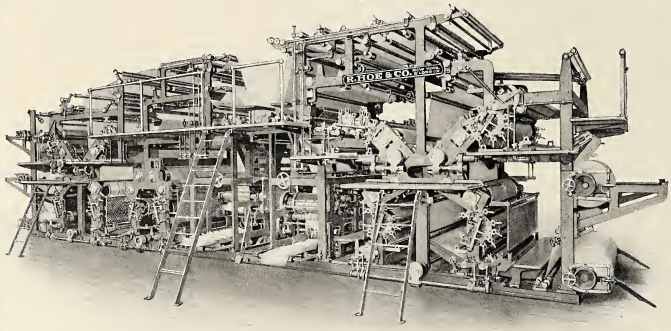
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MILLER SAW-TRIMMER CO. MILWAUKEE

Miller Saw-Trimmer Co., Milwaukee

DECUPLE NEWSPAPER PRESS WITH NEW LIGHTNING FOLDER, PAPER ROLL FEEDING DEVICES, PATENT TUBULAR CYLINDERS AND OTHER IMPROVEMENTS

THE LATEST AND BEST IN PRESS CONSTRUCTION



ONE OF 12 MACHINES ORDERED BY A CUSTOMER

PRINTS PAPERS AT A RUNNING SPEED OF 20,000 REVOLUTIONS OF THE CYLINDERS PER HOUR, OR 66⅔ PER CENT FASTER THAN THE SPEED OF 12,000 REVOLUTIONS, STANDARD FOR MANY YEARS.

THE PATENTED CENTRAL FOLDER DESIGN SAVES 30 PER CENT FLOOR SPACE. HIGHEST POINT FROM FLOOR, 9 FEET. CAN BE USED WITH OR WITHOUT ANGLE BARS. THE INK FOUNTAINS, PLATE CYLINDERS AND ALL OTHER PARTS ARE MOST ACCESSIBLE.

GUARANTEED CAPACITY PER HOUR

Running as a Five-Roll Press (No sheet passing over a bar)	*The Sextuple End, Running Independently*	*The Quadruple End, Running Independently*
160,000 4, 6, 8 or 10 pages, inset		
120,000 12 pages, inset	80,000 4, 6, 8, 10 or 12 pages, all inset	80,000 4, 6 or 8 pages, all inset
80,000 14, 16, 18 or 20 pages, inset	40,000 14, 16, 18, 20, 22 or 24 pages, all inset	40,000 10, 12, 14 or 16 pages, all inset
80,000 16 or 20 pages, collected	40,000 16, 20 or 24 pages, collected	40,000 12 or 16 pages, collected
60,000 24 pages, collected	20,000 28, 32, 36, 40 or 48 pages, collected	40,000 20, 24, 28 or 32 pages, collected
40,000 28, 32, 36 or 40 pages, collected		

R. HOE & CO.

504-520 GRAND STREET, NEW YORK

ALSO AT

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143 DEARBORN STREET
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109-112 BOROUGH ROAD
LONDON, S. E., ENG.

8 RUE DE CHATEAUDUN
PARIS, FRANCE



RAPIDS ABOVE THE UPPER FALLS OF THE YELLOWSTONE
OREGON SHORT LINE RAILROAD



PULPIT TERRACES, YELLOWSTONE NATIONAL PARK
OREGON SHORT LINE RAILROAD

Color Plates and Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Established 1844

Incorporated 1878

Dennison's
Business Boomers for Printers

The Printer who takes advantage of the world-wide reputation of Dennison is the one who gets the lion's share of the printing in his locality.

Tags, of course, form a big business connection between the Printer and Dennison, but Dennison also makes other things that are of as great importance to the trade as tags.

Dennison "Quality," as exemplified by Dennison's Tags, goes far towards landing an order when specified in the quotations.

It is equally inherent in all Dennison products, and means to every printer a better class of trade, a bigger trade, repeat orders, a good profit and a reputation for doing high-grade work. Among Dennison's Business Boomers for Printers are

Dennison's

TAGS
GUMMED PAPER
PIN TICKETS
ROUND CHECKS
GUMMED LABELS
RESTAURANT CHECKS
DUPLICATE CHECKS
GLUE, PASTE AND MUCILAGE
GUMMED INDEX TABS
GUMMED CORNERS
ADHESIVE TAPE
GUMMED CLOTH TAPE

MAILING CARDS
BANK NOTE BANDS
COIN WRAPPERS
BILL STRAPS
PAPER CLIPS
EYELET SETS AND PUNCHES
EYELETS
SUSPENSION RINGS OF PAPER AND CLOTH
GUMMED LETTERS AND FIGURES
SUSPENSION HOOKS

TICKET PINS AND CARD HOLDERS
SEALING WAX
PAPER FASTENERS AND WASHERS
SELF-PIERCING FASTENERS
PIN FASTENERS
WIRE SHANKS
GUMMED PATCHES
PAPER FASTENER PRESSES
STAPLE PRESSES
McGILL'S FASTENERS
PAPER BOXES

Remember—Dennison "Quality" is a valuable asset to any Printer. Let us quote you on any of the above-mentioned goods. Full information and prices on request. Address

Dennison Manufacturing Company

The Tag Makers

BOSTON, 26 Franklin St.

CHICAGO, 23 Randolph St. (A New Dennison Store)

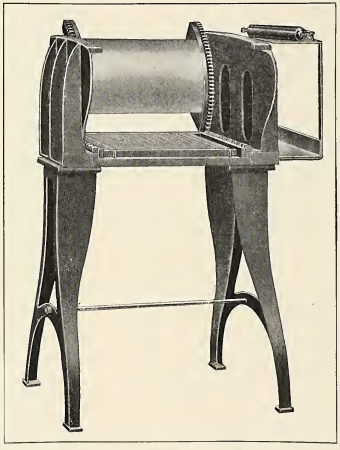
NEW YORK, 15 John St. Up-town Store, Twenty-Seventh St., Bet. 5th Ave. and Broadway.

PHILADELPHIA 1007 Chestnut St.

ST. LOUIS, 413 North 4th St.

The New Proofing Press

¶ The Vandercook Press is designed for taking perfect and rapid proof copies of type forms or engravings, and for printing limited editions of fine work. It is a departure from methods in vogue and hitherto unimproved for the past hundred years, and meets a long-felt want in every up-to-date printing office.



The 10 x 17 Vandercook Proof Press.

The first Vandercook Press was built in Chicago the middle of last February, and now the presses are in use in many of the best-equipped offices.

The Reason for this phenomenal progress is that the Vandercook Press is the best machine ever made for the purpose, and purchasers have not hesitated to tell others the facts.

Prices, with Complete Equipment—Iron Stand, Ink Table, Brayer, Etc.:

For platen	7 x 11,	$ 60;	shipping weight	250	pounds
"	8 x 14,	85;	" "	450	"
"	10 x 17,	125;	" "	550	"
"	11 x 25½,	160;	" "	900	"

The following are copies of letters sent by buyers of the press in response to inquiries:

From The Henry O. Shepard Co.
120-130 Sherman Street, Chicago.

We have found the Vandercook Proof Press a time-saver in that the platen is brought in operation with one movement. We find it gives a powerful impression—but a regulated impression such as is given by a cylinder press.

In proving electrotype plates it shows the plates as they will appear on the cylinder, and corrections may be made and bad letters changed before locking up, thus avoiding holding the press for such defects, which usually do not show in the soft proofs made by the electrotype foundries.

Half-tone and other cuts are well proved with regulated impression on the Vandercook Press. We are well satisfied with it.

Yours very truly,
The Henry O. Shepard Co.
P. R. Hilton, Pres.

From the Review Printing and Embossing Co.
327-329 Dearborn Street, Chicago.

Yours of the 27th, in regard to the Vandercook Proofing Press, received, and in reply would say that the machine is giving us the best of satisfaction and is doing all that is claimed for it. It is a great-time saver, and also a type-saver.

Very respectfully yours,
Review Printing and Embossing Co.
By H. L. Schmidt, Pres.

From S. D. Childs & Co.
200 S. Clark St., Chicago.

The Vandercook Press is all that is claimed for it. The quality of work that it does is greatly superior to that done on any other proofing press. The method of construction shows that the press is practically indestructible. After a little practice in operation a workman of the average intelligence can easily do twice the amount of work on it that the most expert can do on the Washington hand press.

We consider our press one of the best investments we have ever made in printing machinery.
S. D. Childs & Co.

From Toby Rubovits
319 to 327 Fifth Ave., Chicago.

R. O. Vandercook,
194 Fifth Avenue, Chicago, Ill.:

Dear Sir—The proof press you installed has been an advantage to our composing-room from the first day.

It does all the work you claimed for it in a satisfactory manner. Respectfully yours,
Toby Rubovits.

From Faulkner-Ryan Co.
66-74 Sherman St., Chicago.

Replying to your letter of the 27th ult., for which we apologize for not answering before, we beg to say regarding the Vandercook Proofing Press that we consider it one of the best time-savers that has ever been conceived for use in composing-rooms. It is capable of furnishing a first-class proof, and the beauty of the whole thing is that it is done in such a remarkably short space of time.

We have not had our machine in long enough to arrive at the exact saving which we would attribute to the machine, but we think we can say there is a saving of at least 25 cents per man per day. We predict that before long this machine will be in use in all printing offices where they value time as an expense.

Yours very truly,
Faulkner-Ryan Co.
Per M. Faulkner.

From Cozzens & Beaton Typesetting Co.
45-47 Plymouth Place, Chicago.

Answering your letter of May 27th in regard to the Vandercook Proof Press, would say that we are thoroughly satisfied with the two presses we have been using in our office. We find that they do all the work we were getting from our Washington hand press with a decided saving in time.

The best evidence of our endorsement of the press is that we have sold our Washington hand press and purchased two of the Vandercook Presses.

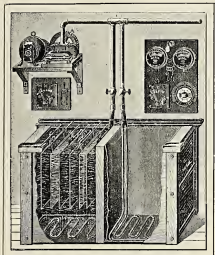
Very truly yours,
Cozzens & Beaton Typesetting Co.
F. B. Cozzens, Manager.

Write for sample proofs and discounts. Address

THE VANDERCOOK PRESS

194 FIFTH AVE., CHICAGO.

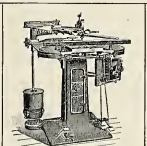
EVERYTHING FOR PLATEMAKING



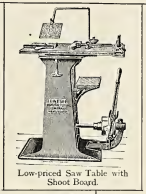
Electrotype Depositing Apparatus—sectional view.



Trimming Machine. Several styles.



Radial Arm Routing Machine, also for straight-line and curved work.



Low-priced Saw Table with Shoot Board.



Photo-Engravers' Printing Lamps. Several styles.



Plate Shaving Machine. Several styles.



Everything for Photo-Engraving. Several kinds of cameras for copying, reducing and enlarging.



Shoot Boards in all styles.



Jig Saw, Drill and Saw Sharpener combined.



Stereotypers' Steam Tables in every style.



Metal Pots and Furnaces for Stereo, Electro and Linotype Metals.



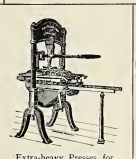
Photo-Engravers' Beveling Machines.



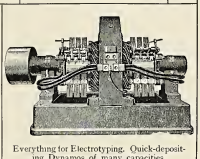
Best Saw Table for metal and wood ever made.



Everything for Stereotyping by all processes. Casting Boxes of every size.



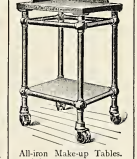
Extra-heavy Presses for proofing plates.



Everything for Electrotyping. Quick-depositing Dynamos of many capacities. Complete plants furnished.



Low-Priced Metal Pots for coal or gas.



All-iron Make-up Tables. Other styles of make-up tables.

Please Remember This:

WESEL'S PLATEMAKING PLANTS embody the latest, best and quickest processes. **WESEL** manufactures are leading all over the world. **WESEL** makes and sells EVERYTHING used by photo-engravers, electrotypers and stereotypers, and supplies more plants than any three other houses. **Let WESEL estimate on your requirements;** be abreast the times; there have been wonderful advances in platemaking processes, some of which can only be obtained from **WESEL,** who alone equips for all processes. Send for the catalogue you want—(1) Photo-engraving, (2) Electrotyping, (3) Stereotyping, (4) Printing Machinery and Materials.

F. WESEL MANUFACTURING CO.

Main Office and Factories
70-80 Cranberry St., BROOKLYN

NEW YORK, 10 Spruce Street CHICAGO, 329 Dearborn Street PHILADELPHIA, 712 Mutual Life Building

WESEL'S OLD LINE IS PRINTING MATERIALS OF WESEL QUALITY

"How Much Did the Job Cost, and What Was Your Profit?"

AT the solicitation of numerous representative printing houses of the United States and Canada, the *Inland Printer Technical School* announces the addition to its courses of study of a department of

COST ACCOUNTING FOR PRINTERS

The department is in charge of thoroughly experienced cost accountants, who have made a close study of this, *the most important branch of the printing business.*

The Cost-Accounting Course is designed not only for employing printers, who desire to place their business on a sound commercial basis, but it is of the greatest benefit to the ambitious worker, because it shows him how to successfully handle costs. It shows him how to go into business for himself and make a success of it if he is properly prepared—and, inversely, it will show him clearly the dangers in the path, and deter him from engaging in business for himself on a cut-price basis.

The whole subject of Cost Accounting, so far as it relates to the printing business, is covered by the Course. Among the subjects taught are:

Bookkeeping for the Printer
Order Entry System
Cost Accumulating
Calculating and Recording Costs
Filing for Handy Reference
Costs by Departments
Costs of Completed Work
Costs of Stock Work
Average Costs by Totals
Average Costs by Departments
Stock Keeping
Perpetual Inventory
Overhead Expenses
Department Expenses
Office and Selling Expenses
Proper Application of the Percentage Principle
Inventory and How to Take It for Cost Purposes

The Course of Cost Accounting for Printers may be taken personally or by correspondence. The value of the instruction is the same in either case, the Correspondence Course occupying a longer time.

The fee includes individual instruction by expert accountants who are highly specialized in the printing business; copy for all books, blank forms, time tickets, etc., so that the student-printer can establish the system himself at once, and work it successfully.

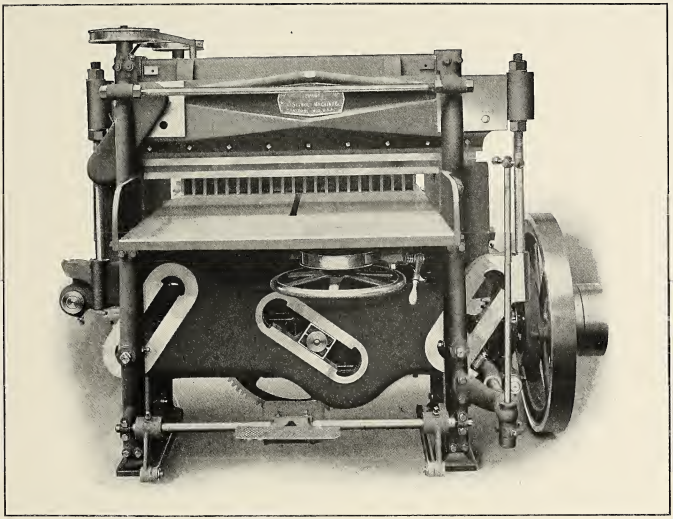
The system is very simple. It has been perfected after years of experiment. It has been tested and re-tested and has met with the approval of the best authorities in the printing business. The system we teach will enable *any printer to tell instantly and definitely* just where he stands *without any guesswork.*

Method digests the matter that industry collects. Without it no business can be carried on successfully. Great success in life only comes to the very few—and they are invariably Men of Method.

The Department of Cost Accounting provides a means whereby every printer can tell the condition of his business, and Where and How to give it *New Life.*

COST DEPARTMENT, INLAND PRINTER TECHNICAL SCHOOL
120-130 Sherman Street, Chicago

The Seybold 20th Century



¶ The machine that will do ABSOLUTELY PERFECT work.

¶ The machine that positively CAN NOT repeat.

¶ The machine built for fast, heavy cutting.

¶ The standard by which other cutting machines are judged.

Write for Descriptive Circulars and Prices.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

The J. L. Morrison Co.	F. A. Venney & Co.	J. H. Schroeter & Bro.	Canadian-American Mchry. Co.
Canada Agents	*Southwestern and Mexican Agents*	*Southern Agents*	*European Agents*
Toronto	Dallas, Texas	Atlanta, Georgia	London, E. C., England

CUT CARDS

It is just as important that you exercise discrimination in the purchase of CUT CARDS as in ordering Flats, Book or any other kind of Paper.

We manufacture our own Cut Cards and consequently are not obliged to rely upon the supervision of others, and are enabled to maintain a uniformity throughout each grade. It rests entirely with us to know what pleases our customers and we insist that our Cut Cards be made to answer their requirements.

Our complete set of Cut Card samples places you in touch with the best the market affords. *Write for it.*

DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER COMPANY	Milwaukee, Wis.
BENEDICT PAPER COMPANY	Kansas City, Mo.
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SOUTHWESTERN PAPER COMPANY	Houston, Tex.
PACIFIC COAST PAPER COMPANY	San Francisco, Cal.
SIERRA PAPER COMPANY	Los Angeles, Cal.
OAKLAND PAPER COMPANY	Oakland, Cal.
CENTRAL MICHIGAN PAPER COMPANY	Grand Rapids, Mich.
MUTUAL PAPER COMPANY	Seattle, Wash.
AMERICAN TYPE FOUNDERS COMPANY	Spokane, Wash.
AMERICAN TYPE FOUNDERS COMPANY	Vancouver, B. C.
NATIONAL PAPER & TYPE COMPANY (Export Only)	New York City.
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NATIONAL PAPER & TYPE COMPANY	City of Monterey, Mex.
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J.W. Butler Paper Co.
Chicago

ESTABLISHED
1844

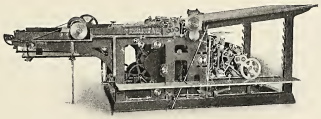


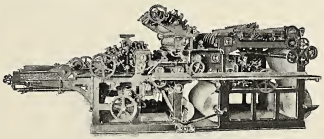
Big Money-Makers

The Rotary Presses shown below are the best investments for the large edition printer. They are suitable for all kinds and sizes of work and produce the largest quantities at minimum cost. Send us samples and data of your work and we will tell you all about the most suitable press and its capacity, price, etc.

The SCOTT SHEET-FED ROTARY TWO-REVOLUTION PRESS

Prints on one side of flat stock same as the regular two-revolution press, but at twice the speed. Will do finest half-tone and colorwork. Made in three sizes and in single and multi-color patterns.





The SCOTT ALL-SIZE ROTARY PERFECTING PRESS

This is the famous Scott All-Size Machine of which over thirty are in successful operation. They will handle any size job profitably, and are always busy as there is no waiting for jobs to "fit the press." Made in three sizes and numerous styles to suit all conditions and requirements. We are now furnishing these presses with All-Size Rotary Folders in addition to the flat delivery. Write us about them.

We manufacture Rotary Offset, Flat-Bed and Rotary Lithographic, Drum Cylinder, Two-Revolution, Flat-Bed Perfecting, Sheet-Fed Rotary, All-Size Rotary, Magazine Rotary and Newspaper Rotary Printing-Presses, as well as Electrotype and Stereotype Auxiliary Machinery.

"Tell Us Your Requirements—We Have the Press"

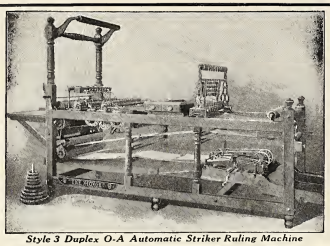
WALTER SCOTT & CO.

NEW YORK OFFICE
41 PARK ROW

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY
PLAINFIELD, NEW JERSEY, U.S.A.

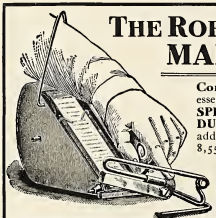
CHICAGO OFFICE
MONADNOCK BLOCK



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a mouth's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address
Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

Founded and Edited by H. Snowden Ward, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

Dawbarn & Ward, Ltd., 6 Farringdon Ave., London, E. C.
AMERICAN AGENTS:
Messrs. Spon & Chamberlain, 123 Liberty Street, New York





EIGHT HOURS OR NINE HOURS?

If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

Eight-hour-a-day Wage Calculator shows amount for every quarter hour from one-quarter hour to a full week of forty-eight hours, calculated for each half dollar of wages from $3.00 to $30.00 a week . . . . . **Price, $3.00**

Either book will save its cost in figuring one pay-roll. Sent postpaid on receipt of price by

The Inland Printer Company 120-130 SHERMAN STREET, CHICAGO
1729 TRIBUNE BUILDING, NEW YORK

The American Steel & Copper Plate Co

116 NASSAU STREET, NEW YORK

HEADQUARTERS FOR PHOTO-ENGRAVERS' SUPPLIES

LAKE SUPERIOR COPPER SATIN FINISH BRAND

Standard
Dragons Blood
Pink
Topping Powder
Russell
Etching Powder
Perfection
Etching and Film Inks
Superior Charcoal



Le Pages
Clarified Glue
Extra Quality
Proving Inks
Louis De Jongs
Proving Papers
Rubber Bound
Bristle and Camels Hair
Brushes

REQUISITE AND IDEAL PRINTING FRAMES

BRANCHES

97 QUEEN VICTORIA STREET, E. C.
LONDON, ENG.

358 DEARBORN STREET
CHICAGO, ILL.

What is Your Answer To This Equation?

1 Man + 2 Cartwrights = 8 Men + 8 Presses of the Hand Fed Kind

Cartwright Advantages

SPEED—4,000 to 10,000 impressions per hour according to size of machine. (Speed on average work of the ordinary hand-fed press now in universal use, 1,000 impressions per hour.)

FLAT BED, FLAT PLATEN

PRINTS DIRECT from type or original half-tones.

AUTOMATIC SHEET FEED
AUTOMATIC ROLL FEED
AND HAND FEED
Interchangeable in a few minutes

MOST CONVENIENT MAKE-READY—as easy as on a "Gordon" style of press.

IMPRESSION instantly adjustable from tissue to five-eights of an inch.

PERFECT INK DISTRIBUTION

QUALITY OF PRODUCT equal to that of the "Universal" type of press, (finest quality of press-work known).

ACCURATE REGISTER of the press is guaranteed by the square and rigid impression of the bed and platen, which are always parallel.

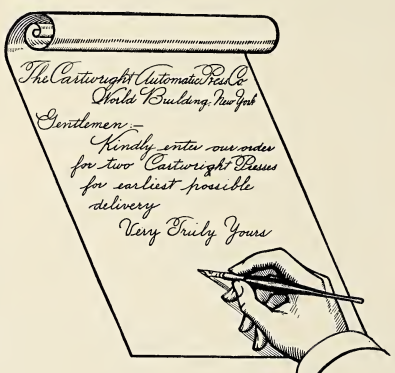
SIMPLE IN MECHANISM—Any intelligent pressman can run it after a few hour's instruction.

SUBSTANTIAL CONSTRUCTION—Well adapted to embossing or work requiring a heavy impression.

THE CARTWRIGHT PRESS combines the rotary principle with the flat bed, thus securing speed and at the same time eliminating the disadvantages of other rotary presses, namely: The difficulty and tediousness of make-ready and the inconvenience and expense of curved plates.

It is destined to revolutionize the job printing business, and is as great an advance over present methods of handling job press work as the type-setting machine is over hand composition.

Sign Your Answer Here



and Send it to

The Cartwright Automatic Press Co.

Sales Offices

World Building, New York, N. Y.

Composing-Room Equipment

Plus BRAINS and EXPERIENCE is the kind we sell.

LEADING AMERICAN PRINTERS

in New York, Chicago, etc., have placed their equipment in our hands.

10% saving on Cost of Composition is a conservative estimate of what we have saved printers who use our designs.

ARE YOU SATISFIED WITH YOUR COMPOSING ROOM?

Write to us now—we quote factory prices.

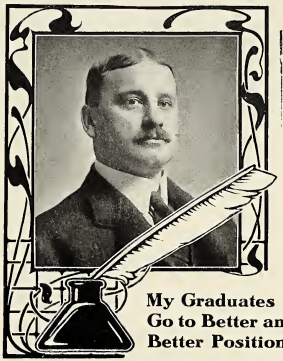
We make BRITE-LITE

See our advertisement in July "American Printer."

A. F. Wanner & Co.

340-342 DEARBORN ST.

CHICAGO, ILL.



My Graduates Go to Better and Better Positions

As "a tree is known by its fruits," so the Powell System is known by its graduates' repeated successes.

Works, not words, are what count in this world, and the ambitious young man or woman who is willing to devote an hour or so daily to the study and actual practice of advertising construction, with my assistance, will be interested in the following letter from an old Powell graduate, which tells the story of demand and qualification:

New York, June 1, 1909.

My Dear Mr. Powell:

You will undoubtedly be pleased to learn that I succeeded in securing the position of advertising manager with the Emil Grossman Company, manufacturers of automobile specialties, for which post you so kindly endorsed me. I am to enter their employ on the 15th inst.

While it will be expected of me to exhibit great capability and to shoulder manifold responsibilities, I am confident the Powell training has developed in me resources and qualifications that will enable me to acquit myself in a manner that shall reflect creditably upon your course of advertising instruction.

I take this occasion to recall to you that this is the fourth good connection I have been so fortunate as to secure through your kind offices; the wider experience gained in each succeeding one has tended to advance me further in the realm of advertising.

With assurances of deep appreciation of your many efforts in my behalf and extending sincerest thanks for this latest evidence of your interest in me, I remain,

Yours respectfully,

LEWIS M. SCHWARTZ,
327 East Tenth Street.

If you wish to double or quadruple your income as an advertising expert, either on salary or by conducting your own office, let me mail my fine free books — Prospectus and "Net Results."

GEORGE H. POWELL
1219 METROPOLITAN ANNEX - - - - - - - NEW YORK

American Model 30



No 12345
Impression of Figures

Steel throughout
Model 31—6 wheels . . $6.00

A STRICTLY HIGH-GRADE MACHINE COMBINING STRENGTH AND SIMPLICITY OF CONSTRUCTION WITH ABSOLUTE ACCURACY

NEW DESIGN
5 WHEELS

$5.00

FULLY GUARANTEED

AMERICAN Numbering Machine Co.

293 Essex St., Brooklyn, New York, U.S.A.
OR THROUGH DEALERS

Write for a Sample Machine on trial

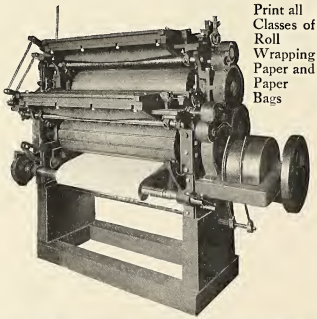
American Model 30



Parts Released for Cleaning and Oiling.

Steel throughout
Model 31—6 wheels, $6.00

The Giles Rotary Printing Presses



Print all Classes of Roll Wrapping Paper and Paper Bags

Two-color Bag Printing Presses, Two-color Roll Wrapping-paper Printing Presses, Two-color Bag and Roll Wrapping-paper Printing Presses, One-color Roll Wrapping-paper Printing Presses, One-color Bag Printing Presses.

All classes of Stereotyping Machinery.
Special Printing Machinery designed and built.

PRINTERS' MACHINERY CO., ELKHART, IND. U. S. A.

PEERLESS MOTORS

are made to operate any size press, from the small job to the largest cylinder or flat-bed press.



FOR A JOB PRESS

the **PEERLESS** Friction Drive Motors have no equal, and have stood the faithful test with all comers.

The uniform and economical service is of vital importance to the net earning capacity of your plant.

Occupies but small space, as shown in illustration. Requires no belting. The spring base prevents injuring the shaft if fly-wheel occasionally does not run true, or in case of sudden shock—all points of vital importance. Its application permits the drive to be operated with a minimum pressure between fly and friction wheels.

Send for Complete Catalogue, Prices, etc.

THE PEERLESS ELECTRIC CO.
Factory and General Offices . . . . . WARREN, OHIO



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

It's Not the Price You Pay, but the Satisfaction You Get for the Investment

We might have invented a Composing Stick that could be sold at much lower price, but times demand up-to-date appliances, in keeping, of course, with the price. There are many Sticks on the market—some are good, others not so good; but with the

STAR Composing STICK,



and its IMPROVED WEDGE LOCK, you have the "cream" of the best. A scientifically constructed Stick of high-grade polished materials, beautifully finished; popular sizes.

It saves "kicks" because no time is lost fussing around trying to set a truly rectangular form. Once set, it can not slip. It is lighter and neater, more convenient, less tiresome than any other stick. It is quickly set. Graduated to half-ems, has no eccentric movement. Can not be wedged out of measure by tight spacing. No holes to wear larger nor pins to wear smaller. Grooves will not be worn by continued use.

It has the proper allowance for "squeeze" to make lines lift when locked up with machine-set matter. It has more capacity by 6 to 8 ems than any other stick of equal size. It is the longest-lived graduated Stick made. This Stick is manufactured in both nickel-plated steel and brass. Send for our new booklet. FOR SALE BY SUPPLY HOUSES *GENERALLY.*

THE STAR TOOL MANUFACTURING COMPANY, 17 W. Washington St., Springfield, Ohio, U. S. A.

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, **$3.50** each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**

TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**

"FIGURE STUDIES"—by Ferd Wust—second series, 24 plates, **$3.00.**

AND THE

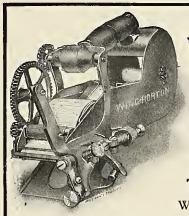
FREIE KÜNSTE

—SEMI-MONTHLY PUBLICATION—

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

PUBLISHED BY

JOSEF HEIM - - Vienna VI./1 Austria



NEW Wing-Horton Mailer

Some of the largest and most progressive publishers in this and foreign countries are adopting the WING-HORTON MAILER.

There is a Reason!

Would it not pay you to investigate?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.



West Baden French Lick Springs

Over night from your office—come back feeling like a new man. You can have complete rest—and just enough entertainment to enjoy yourself without exertion. Dreamy music in large rotunda—bowling, billiards, golf, or horseback riding among the Cumberland Hills.

The famous waters are excellent for stomach complaints.

West Baden-French Lick Springs are beautifully situated in Indiana, 300 miles south, on the

MONON ROUTE

FRANK J. REED, G. P. A. CHICAGO E. P. COCKRELL, A. G. P. A.

Printer *and* Publisher

is the Canadian printer's local paper. It is the only printing journal in Canada and is the organ of the Canadian Press Association. You know the value of a local paper to the advertiser; you realize its direct benefits to the reader in keeping him fully informed on what is going on in his own locality.

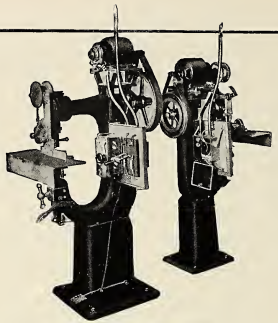
Every month

The Printer & Publisher

goes to all parts of Canada from coast to coast, covering the entire field. With its news of the month in gossipy form and various useful features, which make it a practical aid to the printer, its advantages to the advertiser who wants to cover the Canadian field and do it thoroughly can not be questioned.

Send for rate card and further information

Published every month in Toronto, Montreal, Winnipeg



Westinghouse Motors Driving Stitchers

With every machine in the printing shop individually driven by a Westinghouse Motor

there is no waste of power, as is the case when driving a large amount of shafting and a large number of machines that are doing no work. With individual drive when a machine is not working it is not running, and when working consumes only the power sufficient to run it. Furthermore, you can place your machines exactly where wanted. We make motors specially adapted to printing machinery, and can tell you just how to apply them.

Westinghouse Electric & Mfg. Co.
PITTSBURG, PA.

Sales Offices in all Large Cities.

For Canada — Canadian Westinghouse Co., Ltd., Hamilton, Ont.

MEMBER OF MANUFACTURERS ASSOCIATION OF ELECTRIC MOTOR APPARATUS

PLATINE TYMPAN

Specially Prepared for Printers from

DETROIT FIBRE

Stock sizes in rolls, 36 in. up. Basis, 24 x 36—80 lbs. Ask your jobber.

Samples upon application to the Manufacturers.

Detroit Sulphite Pulp & Paper Co.
MAKERS OF PAPERS OF STRENGTH
DETROIT, MICH.

Megill's Patent Automatic Register Gauge



The sheet, as shown, is fed short of the gauge and yet it will register. When the press closes, the "Automatic" extends forward and gently pushes the sheet to exact position. It does not bite the sheet and prevent it from registering. It never pushes it out. It registers cardboard or paper. The ordinary gripper operates it. No extra fixtures. The gauge forms a stop for the sheet and then registers it. Feed any way to it as a side gauge, and as fast as you like.

The Automatic Register Gauge costs $4.80. Including a pair of the Double-Grip Gauges for the bottom, to your door for $5.95. Testimonials and booklet. Your Dealer or

E. L. MEGILL, Patentee and Manufacturer, 60 Duane Street, NEW YORK



Megill's Patent
DOUBLE-GRIP GAUGE.

Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and adjustable any time, any degree, by easing nuts. Fastens through a vertical slit quickly cut in top sheet. Saves tympan. **$1.25 set of three,** including key and extra tongues.



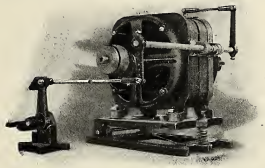
Megill's Patent
SPRING TONGUE GAUGE PIN.

Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.

Use Modern Equipment!

KIMBLE VARIABLE-SPEED SINGLE-PHASE A. C. PRESS MOTORS

We are the originators of VARIABLE-SPEED A. C. MOTORS



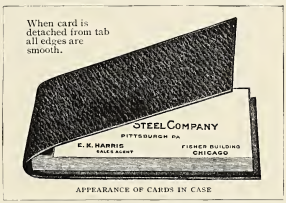
Stop your kicking and get a Kimble Variable-Speed S. P. A. C. Motor and *increase your output.*

PRICE		
¼ h. p., $52.00	½ h. p., $60.00	¾ h. p., $85.00
¾ h. p., $100.00	1 h. p., $110.00	1½ h. p., $130.00

Guaranteed Two Years. Send for Catalogue "P."

KIMBLE ELECTRIC CO.
324-326 West Washington Boulevard, CHICAGO, ILL.

A Peerless Trade-Builder



APPEARANCE OF CARDS IN CASE

As a trade-builder, a printer can get nothing that will approach

Peerless Patent Book-form Cards

because when you once get a customer for these cards you get him as long as he buys cards. Any printer who has developed a trade for these cards will testify to this fact.

Customers who remember you for cards will remember you, because of that fact, for other kinds of printing. Don't you want to be remembered?

You Do the Printing in Your Own Plant

We supply these Peerless Cards to you in Blanks, already Scored.

WITH USE OF OUR LEVER BINDER CASE, TABBING OF CARDS IS NOT REQUIRED.

Send for CARD SAMPLES and see the perfectly smooth edge when the cards are detached. Write for it to-day—now.

THE JOHN B. WIGGINS COMPANY
Engravers Die Embossers Plate Printers
7 and 9 E. Adams Street, Chicago

Warnock Sectional Blocks and Register Hooks

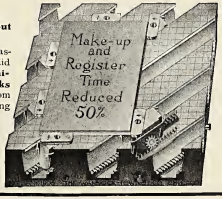
Quickest and most flexible hooks on the market

Key has **access** through the **jaw** to working parts and travels with it.
Dirt can not get at working parts or gather on racks.
Steel Racks inverted and cast in top of shell.
Swiveled Jaws and beveled on both sides.
Longest travel and quickest movement.
Handiest for speedy make-up of forms.
Cheapest Hook—all things considered.



4 x 8 Register Hook
A GIANT in strength—a midget in size

No pieces to **fall out** of form or **work up.**
Interlocked, when assembled making a solid bed—made of **Aluminum** with **steel racks** riveted in the bottom of each slot—assuring wear and rigidity.



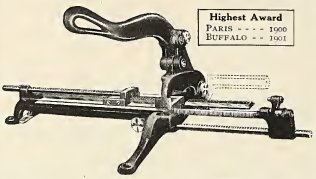
IF YOU WANT HOOKS OR BLOCKS FOR ANY PURPOSE, WRITE US

MANUFACTURED AND FOR SALE BY

THE WARNOCK-TOWNER CO., 334 Dearborn Street, CHICAGO

AMERICAN LEAD AND RULE CUTTERS

FORM A CLASS BY THEMSELVES



Gauges adjust instantly and lock automatically to non-pareils — No. 30 also gauges to points.
Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results — that's all.
If you want the Best, you *must* get an AMERICAN.
Made to both American and European (Didot) Systems.

Sold by reputable Dealers throughout the World.

MADE ONLY BY

H. B. ROUSE & CO. 61-63 Ward Street CHICAGO, U. S. A.

There are none "Just as Good" — None NEAR as Good.

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials.

ONE DOLLAR PER YEAR

802-805 Lyric Theater Bldg., CINCINNATI, OHIO

Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

PUBLISHED BI-MONTHLY.

$2 per Annum, post free. **Specimen Copy sent on receipt of 35 Cents.**

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

American Representative, A. O'DONOGHUE, 535 W. 125th St., New York

THE BEUSTER ELECTROTYPES

Bear the ear-mark of
"A Little Better than Expected —In Unexcelled Service."

If you require high-grade reproductions, for high-grade printing, and are one of those "hard-to-suit" buyers of Electrotypes, we can satisfy the most exacting requirement.

GOOD ELECTROTYPES AND QUICK SERVICE

COST you NO MORE than the ordinary kind.

It's worth your while to investigate our facilities, and a visit by YOU to our plant will set aside any question.

Special Automobile Service at your command.

THE BEUSTER ELECTROTYPING COMPANY

371-375 Dearborn Street, Chicago, Ill.
Phone, Harrison 2657.

When You Figure on a Job

do you fully anticipate all the leaks and possible chances of your "dropping" your profits?

Increase your profits by stopping the leaks

¶ A successful printer can not conduct a thrifty business without applying system to his work. Its workings will tell you every hour of the day your cost of operation and net profits, enabling you to figure on jobs intelligently. Once installed, this system need never be changed, no matter how your business grows.

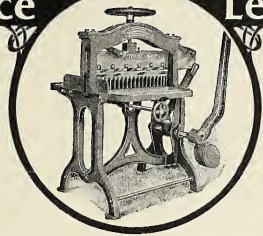
¶ By arrangement with the Cost Department of the Inland Printer Technical School I am prepared to install PERSONALLY in a limited number of printing-offices this modern safeguard method. *Full particulars on application to*

M. J. BECKETT

Inland Printer Technical School

120-130 SHERMAN ST., CHICAGO

The "Reliance" Lever Paper Cutter



"HARDEST TO BREAK and EASIEST TO REPAIR" just about sums up the advantage to *you* in buying a perfectly-constructed, perfect-cutting lever paper cutter like the "Reliance." You can't break it ordinarily. You can't lose anything but the cost of a new part if you're careless. No machinist to hire when repairing a "Reliance." *It's Interchangeable.* Made by

Paul Shniedewend & Co., Chicago

THE "Reliance" Lever Paper Cutter has an interlocking back gauge and clamp for narrow cutting, and all other features found on the best power cutters. Don't judge lever paper cutters by previous experiences you may have had with the ordinary kinds, but send your name and let us show you how "different" THE "Reliance" is.

SOLD BY ALL PROGRESSIVE DEALERS

IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON
(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate . . . . . $1.50 per year
Send for sample copy, 15 cents

Will You Accept This Business Book if We Send it Free?

Sign and mail the coupon below. Send no money! Take no risk!

One hundred and twelve of the world's master business men have written ten books—2,079 pages—1,497 vital business secrets, ideas, methods. In them is the best of all that they know about

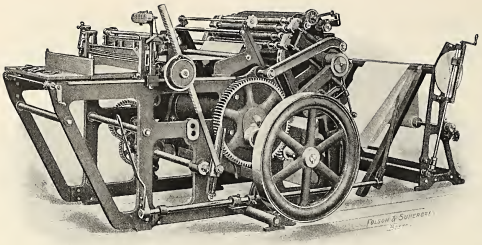
—Purchasing
—Credits
—Collections
—Accounting
—Cost-keeping
—Organization
—Retailing
—Wholesaling
—Manufacturing
—Salesmanship
—Advertising
—Correspondence
—Selling Plans
—Handling Customers
—Office Systems
—Short-cuts and Methods for every line and department of business.
—Position-Getting
—Position-Holding
—Man-Handling
—Man-Training
—Business Generalship
—Competition Fighting and hundreds and hundreds of other vital business subjects.

A 9,000-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling an I training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper. *Will you read the book if we send it free? Send no money. Simply sign the coupon.*

—The System Co., 151-153 Wabash Ave., Chicago—

If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it. 207-7

Name _____
Address _____
Business _____
Position _____



AUTOMATIC BED and PLATEN PRESSES

FOR FLAT PLATES OR TYPE

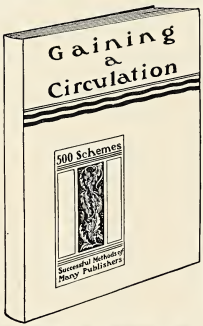
Printing from roll paper for **Tissue and Waxed Paper Wrappers, Gummed Labels** and other special products. Delivering sheets cut to any size. With attachments will number, punch, perforate and collate, or rewind rolls. Printing one or two colors.

Rewinder can be attached in place of delivery table shown in cut.

MEISEL PRESS & MFG. CO.
944 to 948 Dorchester Avenue
BOSTON, MASS. . . U. S. A.

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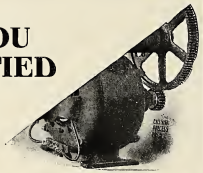


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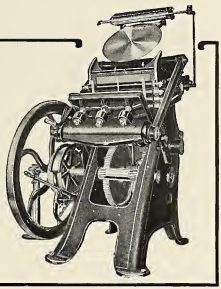
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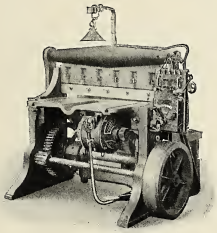
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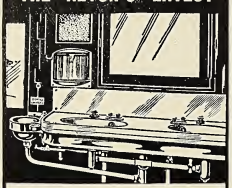
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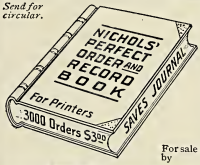
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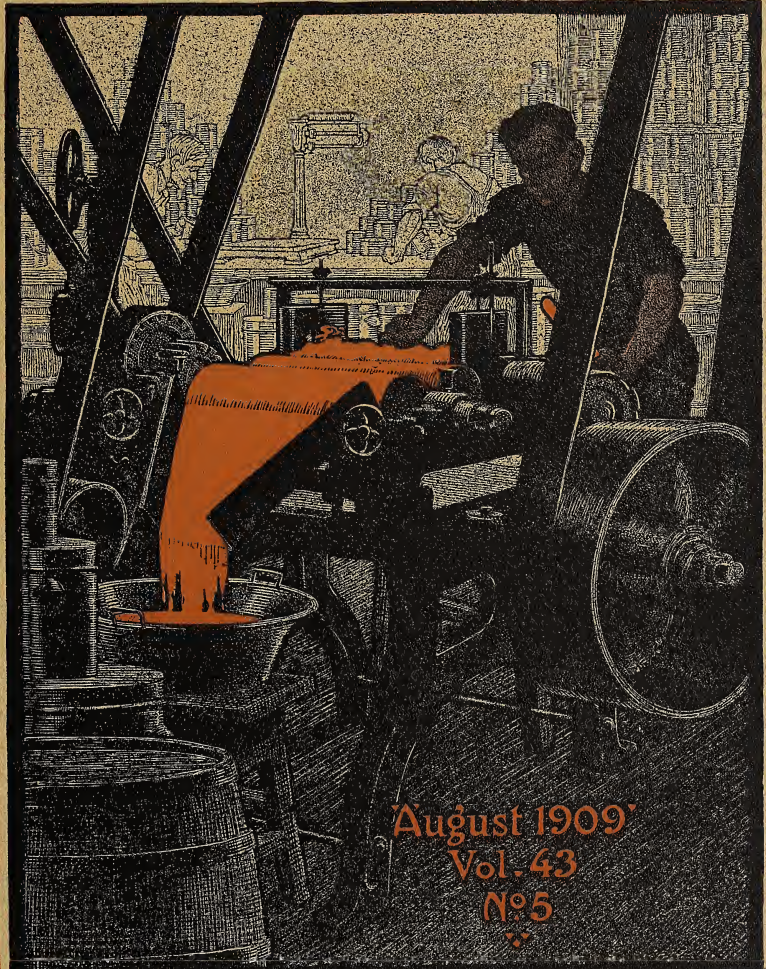
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THE INLAND PRINTER



August 1909
Vol. 43
No. 5

O. E. HAKE

The Making of Printing Ink

AUG 6 1909

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Has developed
A well-paying business
And
An enviable reputation
By the use of
Doubletones and Ullmanines
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And high-grade work in general.

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To bid for your share,
Nor spoil your chances
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of Doubletone Inks and Ullmanines

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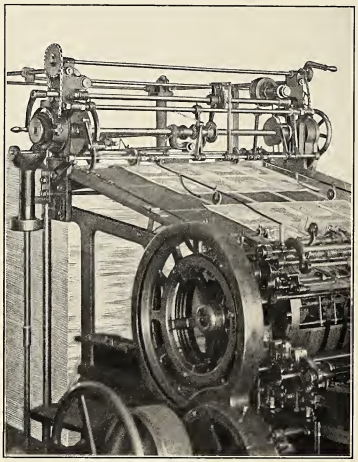


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¶ No expert supervision required.

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Most Reliable
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No Intricate Parts

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Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively

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The Duplex Single-Plate Rotary

THIS is the latest and in many respects the most remarkable product of the Duplex Works. Hitherto there has been upon the market no thoroughly satisfactory machine for printing daily newspapers with circulations or with number of pages too large for our Duplex Flat-Bed Press, but too small to justify the great initial cost and the expense of operation of a metropolitan outfit. The only presses available for this large class of daily papers were handicapped by the expensive necessity of duplicate plates, and when printing more than eight pages, of reducing speed one-half, because of the necessity of collecting the sheets.

Furthermore, these presses, in order to print more than eight pages, must cut the web before it enters the folder, and thereafter carry the severed sheets by tapes, thus introducing the serious liability, inseparable from a tape-carrying device, of irregularity of movement and clogging of folder, with consequent loss of

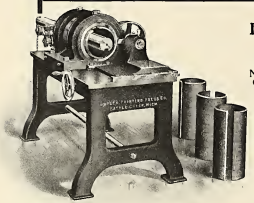


DUPLEX SINGLE-PLATE 16-PAGE PRESS
An additional section may at any time be added, making a 20-page press

time and paper and frequent breakage of the machine. Another most serious objection to all these presses is the fact that none of them are capable of printing 14 or 18 page papers.

In the Duplex Single-Plate Rotary all these disabilities and objections are removed. It prints any even number of pages, up to the full capacity of the press, from single plates and at full speed. And not only so, but because of their peculiar construction the plates themselves may each be made lighter than those of other presses. All these great advantages are secured by the introduction of ***tubular plates,*** an entirely new feature in newspaper presses.

FOUR of these machines were sold, without solicitation and without advertising, before the first one was completed



SHAVING MACHINE

Duplex Single-Plate 16-page Rotary Press as Compared with Others

Other Makes				Duplex Single-Plate Press			
No. Pages Capacity	No. Plates Required	Lbs. Stereotype Metal Required		No. Pages Capacity	No. Plates Required	Lbs. Stereotype Metal Required	
8	16	880	Speed claimed 20,000 per hour, practically 16,000.	8	8	324	All at FULL speed: 20,000 per hour — may be run at 25,000 if desired. All with book fold and without collecting.
10	12	660	All at HALF speed, claimed 10,000 per hour, practically 8,000.	10	10	405	
12	16	880		12	12	486	
16	16	880		14	14	567	
				16	16	648	

The Duplex is the only practical 16-page press that can print 14 pages, the only 20-page press that can print either 14 or 18 pages, and the only 16 or 20 page press that can print more than half its maximum number of pages at more than half speed.

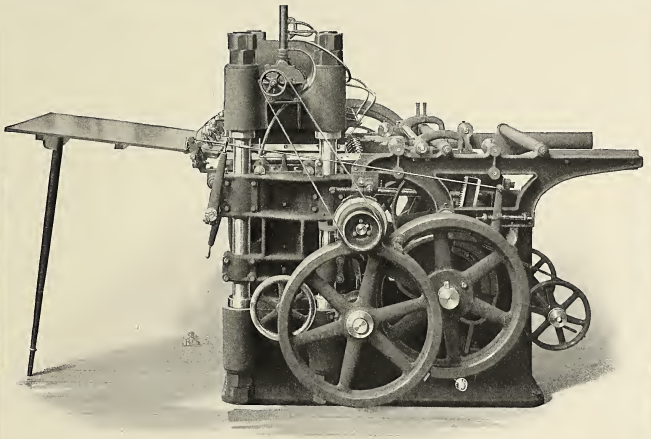
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Duplex Printing Press Company

Battle Creek, Mich. U. S. A.

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With Mechanical Feeding Device



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We guarantee absolutely perfect register at a speed of from 850 to 1,350 impressions per hour, depending upon the size and style of sheet being handled.

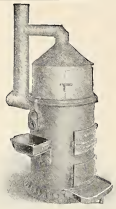
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THE SEYBOLD MACHINE COMPANY

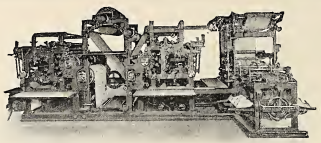
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NEW YORK :: CHICAGO :: SAN FRANCISCO

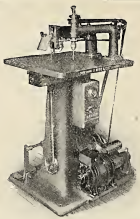
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With motor drive.



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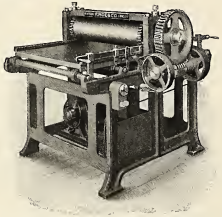
Combined Saw Table and Trimmer
With motor drive.



Power Screw-driven Shaving Machine
Especially adapted for use in newspaper offices. The most powerful Shaver made.

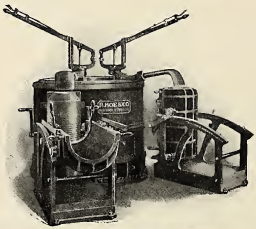


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With cored lid and adjustable bar. Also made with plain lid.



Improved Matrix-Rolling Machine
Motor driven. Hundreds in use.

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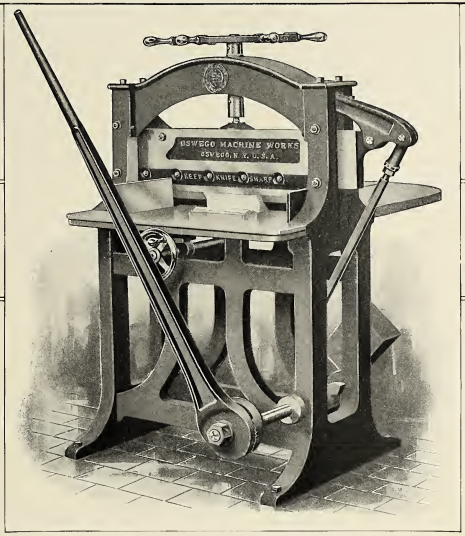
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With new "Equipoise" Curved Casting Molds for making stereotype plates. A valuable time and labor saving apparatus, which soon repays the cost of installation.

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Exclusively

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Oswego Lever Cutter

Rigidly constructed and easily worked

Four sizes:
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30-inch
32-inch

DO YOU KNOW THAT AT OSWEGO there is an organization of experts who think of nothing else but cutting machines; who, with the advantage of over a third of a century's experience, are devoting their entire energies to the problem of cutting accurately and with the least expenditure for power, and within the minimum floor space, any kind of material or manufacture? To do this there are NINETY different sizes and styles of OSWEGO Cutters, each one with several improvements on no other, **and one of these NINETY OSWEGO Cutters has features exactly adapted to your special needs.** A constant study of the latest demands of the trade, not only in the United States but also in Europe, and the immediate adoption of any feature that increases the efficiency of these cutters insure your always having the advantage of the latest practices and the latest improvements whenever you buy a BROWN & CARVER or OSWEGO Cutter. Starting with the 16-inch OSWEGO Bench Cutter and going up to an 84-inch Automatic Clamp Cutter, these machines are made Automatic Clamp, Semi-Auto Clamp, Hand Clamp, Small Power, Hand-Wheel Drive, Hand Lever, Bench Lever and Die-Cutting Presses, with many special production-increasing attachments, and are all generally in finished stock ready.

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NIEL GRAY, JR., Proprietor

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The only factory making Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.
GET IN TOUCH WITH US—YOU WILL BE GLAD OF IT. The 1909 Catalogue is a little different.

2d Announcement

The Unitype

Here is a typesetting machine with which a single operator can set 3500 ems of justified matter an hour.

It may be purchased for but $1500, payable in three years' time; or leased for five years at a small monthly rental.

We have arranged with the largest typefounders in the United States to supply for it the latest and most popular faces, at prices hitherto unheard of; while with the machine we give Four Hundred Pounds of specially cast body-type.

The printer never before has had such an opportunity to make a high-class, high-earning, investment at so small a cost.

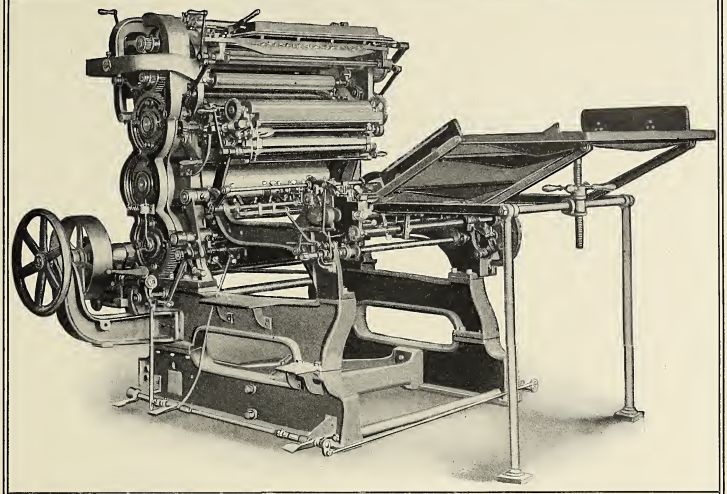
With this machine he can set the bulk of his work for less money than is possible with the line or type casting composing machines now in general use; and his product, *being printed from foundry type, will give far better satisfaction.*

Through the transaction we have just completed with important financial and practical interests, we are enabled to offer the trade such a chance to cut its costs as it has seldom seen.

Whatever may have been your past views, it will now be necessary, in the light of what we can show you, to reconsider the entire subject of machine composition.

Wood & Nathan Company

1 Madison Avenue, NEW YORK CITY



Three Points ? ! .

To enjoy your food your plate must be accessible.

To print with pleasure on an offset lithograph press the plate must be equally as convenient. The Harris plate is.

Handy blankets are appreciated in a happy home. (Not in August, however.)

The blanket cylinder on a Harris Offset Press is unhampered by mechanical contrivances which are in the way of the pressman.

Every one likes to be clean, even a press.

The impression cylinder on a Harris Offset Press is not tucked away where it gathers dirt, dust and rust, and can not be easily cleaned, but is out in the open, free from obstructions, within easy reach of the pressman (right in front of him) where it can be easily cleaned—a necessity on an offset press.

These are three Harris points.

Here are three more ? ! . Which interpreted mean, ask—you will be surprised—convinced—and finally buy a Harris.

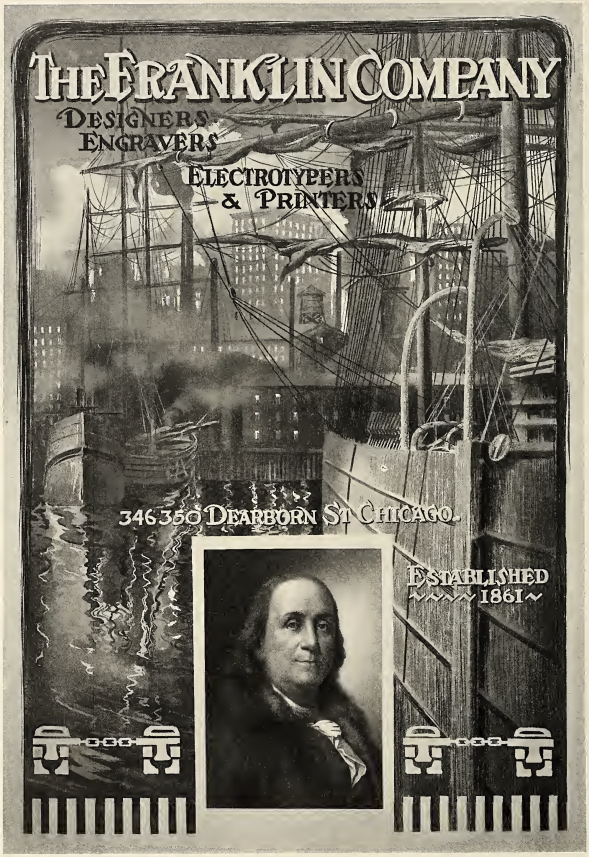
We have some more points.

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FACTORY
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ESTABLISHED
1861

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

Speed, register, distribution and strength;

and the Greatest of these is Strength.

No matter what perfections lie elsewhere, rigidity is the first of many qualities required in a printing press. If it does not practically offer inflexibility under impressional strains it must be unsatisfactory on the hard and heavy work now found everywhere. It will give inferiority, and the inferiority will cost more than it should because of the struggle to wrest from the machine something in does not possess.

In our printed matter we illustrate the section through the impression line of an Optimus of medium size. It shows the six tracks, and hints of the size, weight and strength of the center-girt, the main support to impression below the bed, upon which they rest. *Its equal in strength does not exist in a like press*, nor can it be attained. Driving motions and available space prevent.

A two-revolution cylinder must be lifted. The manner of doing it is the difference between superlative and comparative strength. Every other two-revolution has its cylinder boxes *loose in the side-frames*. They slide up and down, carrying the cylinder as it lifts and lowers. Such cylinders are not fixed. Opposed to this the Optimus cylinder boxes are a part of the side-frames, fixed and immovable, and hold the cylinder with great strength and solidity to impression. It is the only way to secure extreme rigidity, and avoid the looseness and flexibility inherent in many parts actuated from below the bed.

Again we refer you to our printed matter where we have space enough to fully explain the above, and to tell you of other things that make for a rigid press; wherein we tell you not only of *the strongest press made*, but of one in which every printing quality is as superior as its strength; we show you by language and illustration just why the Optimus is the best for the fast, hard and heavy work modern methods have made common, and that the qualities that fit it best for this work make it best for all. These reasons you can understand. We are confident they will appeal to you; for only through them can we account for the most satisfactory year in the history of Optimus manufacture now just closed.

The Babcock Optimus

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC.

AN ECONOMICAL DEMONSTRATION OF HAMILTON'S MODERNIZED COMPOSING-ROOM FURNITURE

When you buy HAMILTON FURNITURE, you get the best equipment any printer has ever used. Wouldn't that be a source of satisfaction in itself?

We stand ready to show any progressive printing office proprietor that we can save him from 25 to 50 per cent of his floor space and from 10 to 25 per cent in the time of his composition. Isn't that statement worth investigation?

Your floor space is probably worth something like 50 cents per square foot per year; that is about the average in city offices. If you are paying rent, figure it out for yourselves.

A composing-room cabinet actually occupies about 12 square feet of floor space. The alleyways and overhang of cases will take about 36 square feet — a total of 48 square feet, representing a rent expenditure of about $24.00 per annum. A modern composing-room cabinet will cost you about $80.00 to install, making a total saving of $45.80 by installing one modern composing-room cabinet. How does it look to you now? Then there is a saving in material which we will leave out of this calculation. You already have a saving of over 50 per cent each year on the purchase price. It will be more than 100 per cent in many instances. Can you make a better investment?

It will be the same with modern Stone Frames, Storage Cabinets, Working Banks and many other pieces of composing-room furniture.

Let us show you what others have accomplished by sending you a copy of "Composing-Room Economy." Look it over, and after you have grasped the idea ask us to show you what we can do with your composing-room.

Remember it is up to us to *show you*. If we can't make you believe it would be to your interest to install modern



Let's be conservative and say a compact modern composing cabinet will save you only 20 per cent of your floor space. That would mean a saving of $4.80 in rent each year. Worth consideration, isn't it?

Now it will save you, figuring on a very conservative basis, 5 per cent in your labor. That's good for $41.00 each year, furniture, you will be nothing out. Fill out the attached coupon and mail it to us, and we will have some one show you what can be done in modernizing your office. If we can't make good our claims, we do not want your order. We will get it, however, if you give us the chance we are asking, *because we can make good our claims.*

Results in the home of the Saturday Evening Post and Ladies Home Journal

THE HAMILTON MFG. CO., Two Rivers, Wis.: *Philadelphia, Pa.*

Dear Sirs,— The Composition Bureau of this establishment was furnished throughout with wood goods of your manufacture. By the use of extension front, steel-run cabinets valuable floor space is saved, and, aside from the neat and orderly appearance of the equipment, we have made a decided saving in labor time because of the convenience of the outfit.

Very truly yours, *THE CURTIS PUBLISHING CO.,*
John B. Williams, Superintendent Mechanical Department.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would re-arrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy?" .....

THE HAMILTON MFG. CO.

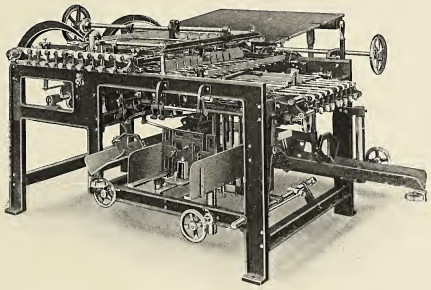
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Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

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Brown Folding Machine Company

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OWNERS OF
Emmerich & Vonderlehr Machinery



SOLE SELLING AGENTS FOR

The McKinley Perfection Distributing Roller

Improves Your Work

Saves Ink

Gives Perfect Distribution

Simple but Effective

IF YOU HAVE NOT TRIED ONE, LET US SEND YOU ONE ON THIRTY DAYS' TRIAL

A FEW TESTIMONIALS

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,— We write to inform you that we have just ordered another printing-press, which should be delivered here in the course of another three weeks. When it is installed we will give you an order for your "Perfection Distributing Roller."

We are now using this roller on five printing-presses and have tested them during the last three or four months. It is a pleasure for us to say to you that this roller has proven to be just what you call it, namely, "Perfection." As Colonel Sellers used to say, "It is the lacking ingredient," and now that we have it we are not having any of the troubles that we previously had in the direction of thoroughly distributing the ink on our presses. The mechanism on this roller is *simplicity* itself, and yet the result is absolute. When the press is working, the roller must vibrate, thus the ink is bound to be perfectly distributed, and therefore all streaks and spots in the printing are done away with.

We cheerfully recommend this roller to all printers, believing that if they purchase one, that in two weeks after it is installed they will find it absolutely necessary to have all their presses fitted up with this "Perfection Roller."

Yours truly,
CHAS. W. SHONK CO.

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,— After a thorough practical test of some months, we wish to say that your rollers, which we have attached to all of our presses, have proved a source of great satisfaction and delight to us.

The uniform result in the work produced by their action in the distribution of the ink and the saving of time on work on which the colors run more or less solid has been such that we would under no circumstances be without them.

Yours very truly,
ACHERT & HENCKEL,
WM. K. ACHERT.

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a business man makes the acquaintance of

Worthmore Bond

(it has the crackle)

that paper makes a firm friend. Its success as a medium-priced, high-grade, satisfactory paper (with *serviceability* in every sheet and a wide range of colors and weights from which to choose) is due to the fact that it is better than anything we can *say* of it!

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No matter what type of machinery you are operating, or what your requirements are, "The KOHLER SYSTEM" will increase its output

For the electrical operation of the small rotary or flat-bed presses and newspaper web perfecting presses, the

MULTIPLE PUSH-BUTTON AUTOMATIC SPEED CONTROL

is a reliable system, simple in operation, easy to install, and should be considered as an investment — not a luxury. Here are only a few reasons why **"The Kohler System"** should have your earnest investigation:

Saving of Time — Because the operator has instant, automatic and absolutely correct control from the nearest push-button station.

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Increase of Production — Because of rapidity in making the machine ready, quick stopping when required, and eliminating waste material.

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Protection of Machinery — Because danger of injury is eliminated by doing away with jars or jerks, and by automatic stopping in case of mechanical troubles.

Protection of Men from Injury — Because the operator, when working on movable parts of the machinery, can always protect himself by pushing the "SAFE" switch.

Remember, **"The Kohler System"** will meet the most exacting demands of every known form of machine which requires *precise*, *accurate*, *instant and infallible control*.

Tell us the kind of machinery you use, its make, size, and the voltage of your power circuit, and we will send bulletins describing how we operate it.

KOHLER BROTHERS

CHICAGO

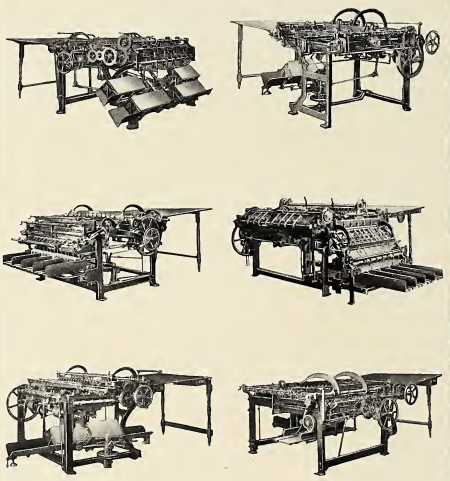
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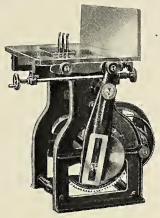
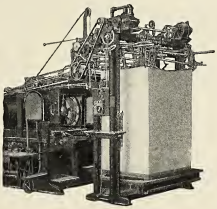
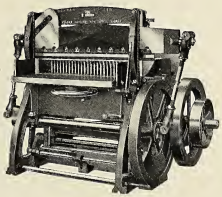
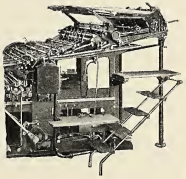


We stand back of all our machines. Buying Dexter Machinery is an absolutely safe investment. You take no risk.

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Our guarantee covers quality—quantity an unapproached service and complete satisfaction. Let us work with you.

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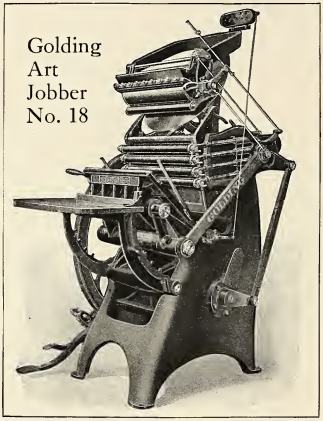
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Everything Depends

on the

Cost *of* Production

Golding
Art
Jobber
No. 18



Production cost governs the job printer's selling price and profit. Reduce your cost and thereby increase your profit. We guarantee 25 per cent greater and better product from the

Golding Jobber

Three Golding Jobbers will do the work of four crank-action presses. Its users are willing to prove it to you. Can you afford to pay four men where it only takes three? You are simply throwing away time and money. You are losing profits.

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Ask us, or ask your dealer to send you a Golding Jobber of the size preferred, subject to thirty days' trial and return if not satisfactory.

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The name ***Jaenecke***

on our Label means ***Excellence*** and ***Unvarying Quality,*** and a Guarantee that we stand back of.

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are known the world over, and are ***recognized*** by those who appreciate uniform quality. The price is right.
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How to Save Money
Though a Printer

IF the printer will stop to consider, there's more money lost in his "make-up" department than through any other channel. You handicap speed by "old methods." You blame the make-up man for loss of time. The fault is yours. You can not expect to cultivate the same number of acres with a stick plow and oxen as your competitor who is alert and equipped with modern utensils. Modern methods mean convenient facilities and increased production.

Your Make-up

is the one great leak that should be investigated by the progressive printer. The printer with **The Rouse System** can stop the leakage.

You ask, "What will all this cost?"

Modern "make-up" methods are an investment—not an expense. The question is, will you give up the *old* for the *new?* Your competitors use modern equipment—that's why they do business with profit; they can figure on an "estimate" intelligently; they know how much to allow for quick make-up. Speed and convenient equipment are two essential necessities. Suppose you let us submit an estimate showing the exact cost of properly equipping your plant. The Rouse System of Hooks and Bases is a Dollars and Brains proposition—and it's worth your investigation.

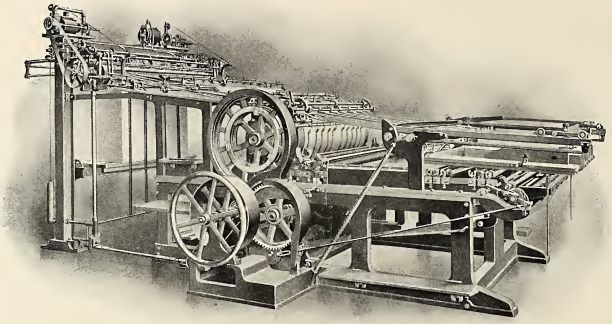
MADE ONLY BY

H. B. ROUSE & CO.

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Originators of Point-System Bases

Fuller Folders and Feeders

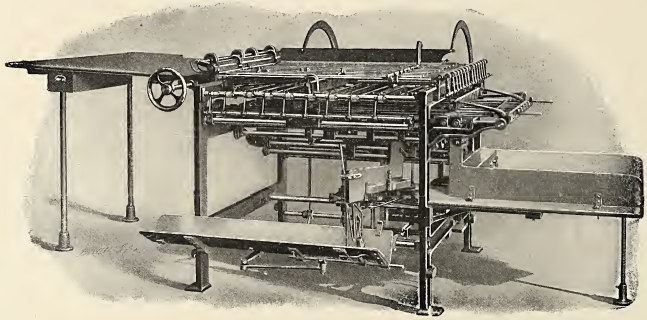


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

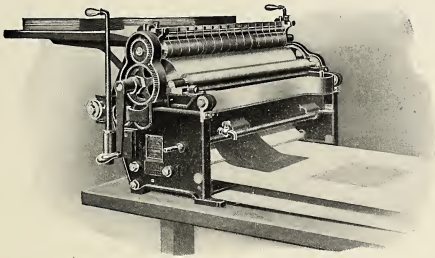
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Works
NEW HAVEN, CONN.

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Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. SIMPLE, RAPID AND EFFECTIVE.

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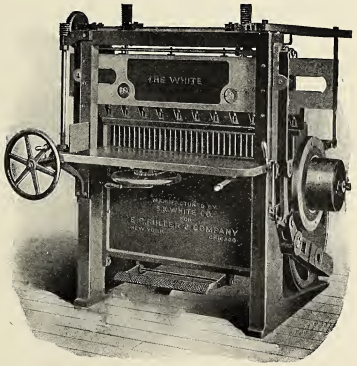
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Rapid

Powerful

Accurate



Automatic Clamp

Hand Clamp

Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

FISHER BUILDING
CHICAGO **E. C. FULLER COMPANY** 28 READE STREET
NEW YORK



Strathmore Talks

(Introductory)

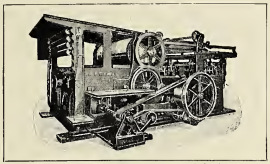
¶ Beginning with the next issue of this magazine we are going to run each month a series entitled "Strathmore Talks." It is our intention to make these talks strong and alive on the value and advantages of good printing and good paper.

¶ We shall aim to give practical selling arguments that can be used with buyers of printing. Our experience has been varied and long, and while our talks may not all contain new ideas, certainly there will be some things worth reading. If at any time our line of argument is impractical for actual application, or there are points not mentioned, we should be glad to be set right.

¶ These talks will necessarily hinge on the ***"Strathmore Quality"*** brands of Book, Cover and Writing Papers, than which we ourselves and many others are thoroughly convinced there are no papers of their classes better adapted for high-grade commercial and social work. The papers are shown in the ***"Strathmore Quality"*** sample books, and as reference will be made to these, you better let us know if you haven't the set. They are for responsible employing printers, advertising agents, etc.

MITTINEAGUE PAPER COMPANY
MITTINEAGUE, MASS., U. S. A.
The "STRATHMORE QUALITY" Mills

ELECTRIC DRIVE



Round Type Motor Belted to No. 7 Babcock Optimus Press.

IN PRINTERIES

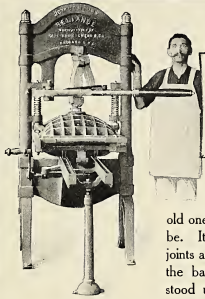
is better than any other drive because it allows absolute control, is always ready for use, does not keep light out of the shop, and is efficient, reliable and economical.

Send for Bulletin No. 2294.

SPRAGUE ELECTRIC COMPANY

527-531 West Thirty-fourth St., CITY OF NEW YORK

BRANCH OFFICES IN PRINCIPAL CITIES



THIS FALL

You'll need a new proof press. That old one isn't what it used to be. It's getting loose in the joints and generally going to the bad. Ought to have stood up longer. ***It will*** next time, if you make it a

Reliance

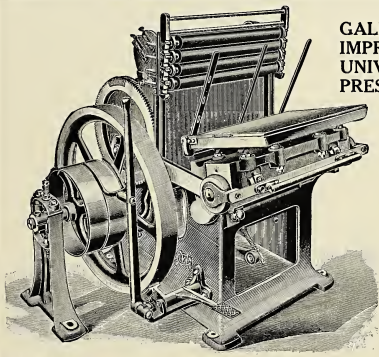
The Reliable Proof Press

We haven't yet heard of one of these presses which has lasted "forever," but we do know it is getting harder and harder to do business with the old established engravers. "Why get a new one," they say, "When the old one is still good as new?" Let us tell you who some of those houses are and why they feel that way.

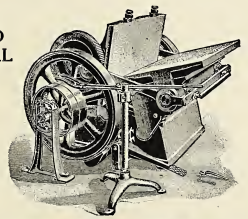
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A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase No. 2 - - 23½ x 31 inside chase
No. 1½ - - 22½ x 30½ " No. 3 - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase,	- - 10 x 15	Embosser No. 1, inside chase,	- 21¼ x 22
Half Medium, "	- - 13 x 19	Embosser No. 2, "	- - 24 x 26
Half Super Royal "	- - 14 x 22	Stamper No. 3, "	- - 24 x 26
Super Royal No. 4, "	- - 17 x 25		

4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
Stamping Press

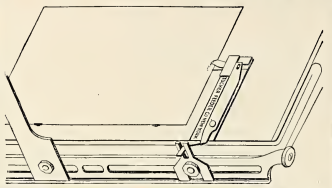
Sold by all reputable dealers in the world

Send for Catalogue or ask nearest Dealer

THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U. S. A.

SOLE MANUFACTURERS

THE TUCKER AUTOMATIC REGISTER GAGE
FOR PLATEN PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

Price, $3.00

FOR SALE BY ALL DEALERS AND

TUCKER FEEDER COMPANY

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Let Old Mill Bond Sell Itself For You

Show your next letter-head customer samples of OLD MILL BOND.

Let him put it to every test he can think of for strength and durability—have him compare its style and finish with bond papers far higher priced.

You will find that OLD MILL BOND sells itself without fail—and it's the paper that nets *you* the biggest profits.

OLD MILL BOND

We are Mill agents—not jobbers We sell to you direct from the mill at the same price the jobber *buys* his paper.

We sell Old Mill Bond in *case lots* only. This is another advantage to you. It cuts out the competition of irresponsible printers, keeps down the price and gives you a reliable stock to fill orders promptly.

Send us your name on a postal. We will send you a complete line of samples of Old Mill Bond as well as of other grades of Cady case lot paper.



Look for our advertisements in the standard magazines and the leading national publications. These ads. teach business men to demand Old Mill Bond.

Cady Paper Co.

314 K Tacoma Bldg. CHICAGO

More than thirty years' experience in building

Photo-Engraving Electrotyping and Stereotyping Machinery

enables us to offer the most improved line of Printers' Plate-making Machinery.

STANDARD 30 YEARS

We also handle a full and complete line of Photo-Engravers' Material and Supplies, including Chemicals.

Our 1909 Catalogue for Photo-Engravers is now ready.

WILLIAMS-LLOYD MACHINERY CO.

Headquarters for Photo-Engravers' Supplies

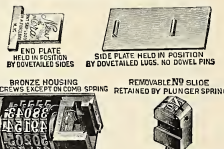
337 Dearborn St., CHICAGO

EASTERN REPRESENTATIVES

UNITED PRINTING MACHINERY COMPANY

12 Spruce Street, NEW YORK 246 Summer Street, BOSTON

SUPERIORITY DETAILED.



Pat. Sept. 22-'03. Patents Pen'dg.

Style of Figures **No 24365**

The "New Era" Typograph Numberer

THE SIMPLEST AND STRONGEST
Reliable : Durable : Accurate : Efficient
Up-to-date LOW PLUNGER

MADE IN LENGTH AND WIDTH TO POINT SIZE

Model A—5-wheel, forward } **$7.50**
" **E**—5-wheel, backward }

Model G—6-wheel, forward } **$9.50**
" **K**—6-wheel, backward }

Engraved Steel Wheels. ***EVERY MACHINE GUARANTEED.***

Made as a numbering machine should be—simple, strong, and easily understood. No complicated or unnecessary parts. No screws. Lower-priced machines if desired. Made by the Oldest and Largest Numbering Machine Factory.

For Sale and in Stock by all the Typefounders and Printers' Supply Houses, or direct from **WM. A. FORCE & CO., Inc., New York and Chicago**

We make a Specialty of EXPERIMENTAL DEVICES, any combination. Every class of **NUMBERING MACHINES REPAIRED**

SAID THE OLD MAN TO THE BOY

"The only Book Ink which has given satisfaction to your father, my father, you and me."



H·D· INK

1925 South St., - - Cincinnati
345 Dearborn St., - - Chicago
147 Pearl St., - - - - Boston
11th and Hamilton St., Philadelphia
316 Fifth Ave., South, - Minneapolis

THE QUEEN CITY PRINTING INK CO.

Gilbert, Harris & Company

OWNERS AND LICENSORS

PATENT METALLIC OVERLAYS

WHEN PROPERLY USED

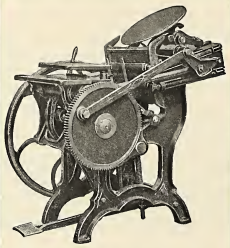
THEY ARE THE GREATEST LABOR-SAVER OF MODERN TIMES

158-164 E. Harrison St.

CHICAGO.

Thoroughly Dependable Printing Equipment

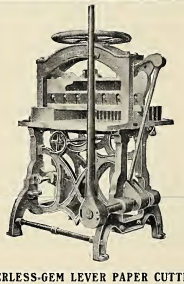
is most essential to the economical and prosperous printer. The Peerless Job Presses and Cutters are of the dependable construction; they require the least repairs of any make on to-day's market.



PEERLESS JOB PRINTING PRESS
SIX SIZES

OUR ILLUSTRATED BOOKLET tells an interesting story of how these machines are made and what they will do. Ask for it.

For Sale by the Principal Dealers in the United States.



PEERLESS-GEM LEVER PAPER CUTTER
FOUR SIZES

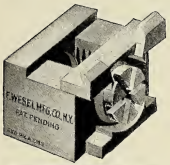
PEERLESS PRINTING PRESS CO.

The Cranston Works, 70 Jackson Street, PALMYRA, N. Y., U. S. A.

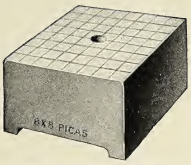
Lieber's and A-B-C 5th Edition Codes.

75% of all Blocks used in America for holding and registering plates are made by Wesel. Every buyer should know why. 75%

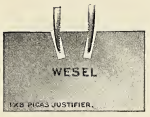
Send for **"BLOCKS: What Those Who Print from Plates Should Know About Blocks."** By the only firm that makes all kinds of Plate-holding Blocks.



Wesel's New Reversible Narrow-margin Register Hook, in two pieces, showing how catch is removed for reversing.



Wesel extra-hard Iron Section.



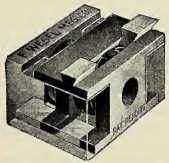
All Wesel smaller Sections and Justifiers are slotted or drilled for lifting with tweezers.



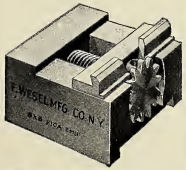
Wesel Catches, slotted.



The catch reversed.



Wesel's Reversible Narrow-margin Hook, with Narrow-strip Catch, holding plates both sides.



Wesel's New Combination Ratchet and Register Hook.

A Big Step Forward

Wesel sums up forty-three years' experience in the new **Wesel Reversible Narrow-margin Register Hook.** It *is* simplicity, in two pieces. The catch may be reversed—a great convenience. *It is the only Hook with a Reversible Catch.* With hooks abutting, plates as narrow as ¼-inch may be held safely — this has been impossible hitherto. The catch is moved by an $\frac{1}{48}$-inch worm-screw, larger than on any other hook, giving the maximum strain resistance. The catch moves one point for each maximum turn of lever.

The New WESEL is the Best Register Hook

For a quick-action hook, combined with facilities for exact register, the new **Wesel Combination Ratchet and Register Hook** is recommended. The ratchet wheel moves with the catch. The catch is brought to the plate quickly with a curved ratchet which does not scratch the sections and requires no groove to work in. The final fine register is obtained by a lever in holes drilled in recess behind the ratchet, thus giving the narrowest margin obtainable on a ratchet hook.

Always — Wesel Accuracy and Durability.

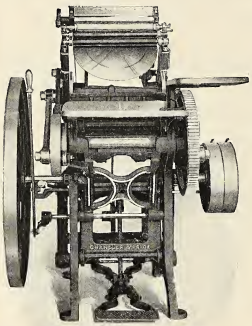
F. WESEL MFG. CO. Main Office and Factories 70-80 Cranberry Street **Brooklyn, N. Y.**

NEW YORK, 10 Spruce Street. CHICAGO, 329 Dearborn Street. PHILADELPHIA, 712 Mutual Life Building

Largest complete Providers for Printers, Electrotypers, Stereotypers and Photo-Engravers in the world.

CATALOGUES ISSUED—(1) Printing Machinery and Materials; (2) Electrotyping Machinery and Materials; (3) Stereotyping Machinery and Materials; (4) Photo-Engraving Machinery and Appliances; (5) Curved Casting Apparatus for Harris Presses; (6) Blocks for Holding Plates.

Over 35,000 Chandler & Price Gordons Sold



This is remarkable, but listen: Of the more than 35,000 Presses sold and delivered by this Company, not one has ever been returned to the factory as defective in material or workmanship.

We have sold more than 22,000 Presses since the beginning of this century — less than nine years.

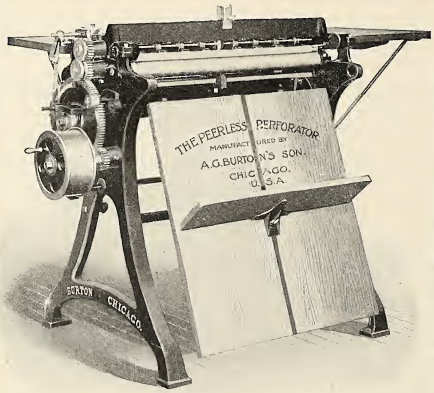
As printers' requirements become more exacting, Chandler & Price Presses become more in demand. As economy becomes more necessary, the sales of Chandler & Price Presses increase; as the necessity to get work out quickly increases, the popularity of Chandler & Price Presses increases.

No radical changes in essential principles have been made in the Chandler & Price Jobber, but a refinement in manufacturing has gone on with development in manufacturing processes.

The CHANDLER & PRICE COMPANY

Makers — CLEVELAND, OHIO — U. S. A.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. . . . . NEW YORK, N. Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

A.G.BURTON'S SON

135 to 139 South Clinton Street

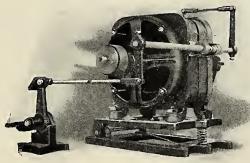
CHICAGO, ILL., U.S.A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

Use Modern Equipment!

KIMBLE VARIABLE-SPEED SINGLE-PHASE A. C. PRESS MOTORS

We are the originators of VARIABLE-SPEED A. C. MOTORS



Stop your kicking and get a Kimble Variable-Speed S. P. A. C. Motor and *increase your output.*

PRICE

¼ h. p., $52.00	½ h. p., $60.00	½ h. p., $85.00
¾ h. p., $100.00	1 h. p., $110.00	1½ h. p., $130.00

Guaranteed Two Years. Send for Catalogue "P."

KIMBLE ELECTRIC CO.

324-326 West Washington Boulevard, CHICAGO, ILL.

The Greatest "Roman" of Them All!

PERFECTION No. 12

Manufactured by

THE J. L. MORRISON CO.

A. G. MACKAY, Proprietor

143 WORTH STREET - - - NEW YORK, U. S. A.

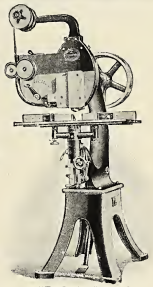
Chicago Toronto London, Eng. Leipzig, Ger.

The most powerful Wire Stitching Machine in the World.

Capacity, ⅛ to 1½ inches in thickness. Flat work only.

Takes Wire 18 to 24 Gauge.

Speed, 80 Revolutions per Minute.



Size of Pulley, 15 inches.

Weight, Net, 480 pounds.

Weight, Crated, 730 pounds.

Size of Table, 26 by 12½ inches.

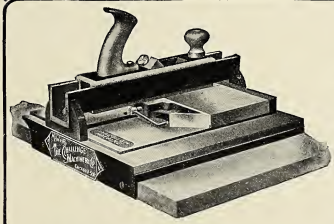
Floor Space, 3 by 5 feet.

Steam Power only.

"Perfection" No. 12

Designed and built on the same principles as our well-known No. 6 Machine, but for Flat Work only. It will form and drive a Wire Staple through a solid block of paper 1⅝ inches thick perfectly, and can be instantly adjusted to stitch any thickness down to ⅛ in. without any change of parts whatever. Especially adapted for Heavy Catalogues, Wall Paper Sample Books, and all classes of work beyond the range of our General Purpose Machines. We sell the finest quality of Stitching Wire on the market. Send for Samples and Prices.

MAKE-READY HELP



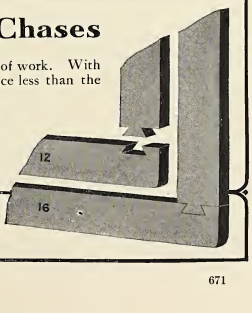
WHEN every cut in the form is true and type-high, make-ready is half done. **The HOERNER Combination Shute-Board** and **Type-High Machine** quickly reduces cuts to type height, corrects warped and uneven blocks, straightens edges, cuts miters, trims leads, slugs and rule. It keeps busy saving time and trouble for its owner. You can very soon save its cost (**$35**), to say nothing of its helpfulness in turning out uniformly good work.

Enough Chases

A big chase for a little form wastes time and often impairs quality of work. With **McGREAL Chases** you have a chase to fit any form, and at a price less than the cost of a few regular steel chases.

For example, twelve pairs popular lengths of McGreal Chases form sixty-six different sizes of chases and cost only **$65.60**—less than **$1.00** per chase.

It will pay you to send for a circular and get posted.



MANUFACTURED BY

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN, U. S. A.

$10,000 to Make This Trade-Mark Valuable to You.



The Buckeye "Suggestion Campaign" starts this month.

The initial expenditure will be $10,000 — but it isn't the *amount* that is important, so much as *the way we are going to spend it.*

The purpose of our advertising will be, not to help you sell Buckeye Cover instead of some other stock, but to *increase* your business.

The Buckeye "Suggestion Campaign" will make orders grow where there were no orders before.

It will create new users of cover stock, will bring *new, profitable, non-competitive* business to every progressive printer who will take advantage of the opportunities created by our work.

If you want to know how we are going to accomplish this, and how you are to get your share of the benefit, send us your name, and watch our future announcements in this space.

In the meantime, you will find it a good move to familiarize yourself thoroughly with the various colors, weights and finishes in the Buckeye Line.

List of Jobbers in any recent Inland Printer. Get samples from nearest to-day, or write direct to

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

The Reason Why

Hundreds of printers have asked why the American Type Founders Company ceased to advertise its type faces through trade papers and practically otherwise during the past year. The answer is solely because its foundries have been so crowded with work that it has had to "back order" extensively, and while working full time last summer and piling up millions of pounds, and working 56 hours all winter, it was not able to keep up with its orders for weight fonts.

It advertised in Boston, New York, Philadelphia, Baltimore, Chicago and St. Louis papers for type foundry employees, and hired every experienced person it could get and is training over 60 apprentices.

It made one large addition to its foundry a year ago; another 6 months ago and will complete 30,000 square feet additional September 1st, and will then add 50 more apprentices.

Over 60 of its machines have been continuously at work on Cheltenham Family alone. In the case of 12 point Cheltenham Bold, it had accumulated last summer 15,000 pounds of this one size, and while running several machines continuously on that size it was compelled to "back order" through the winter.

With the big addition to the plant and the number of type foundry employees it has been enabled to engage and the apprentices it is training, it will again renew its usual amount of advertising in trade papers and otherwise.

Look out for the new faces that are coming along.

American Type Founders Co.

Commercial Script

60 Point — 3 A $5 80 5 a $4 20 $10 00

Brighter Kingdom

48 Point — 3 A $4 40 5 a $3 10 $7 50

Handsome Conceptions

36 Point — 3 A $2 90 10 a $3 60 $6 50

Delightful Composing Room
Beautiful Furniture

30 Point — 4 A $2 65 10 a $2 85 $5 50

Banking Institutions Modernized
Remarkable Method

24 Point — 4 A $2 05 14 a $2 95 $5 00

Gorgeous Reception
Fine Speaker

18 Point — 6 A $2 00 19 a $2 50 $4 50

Many Splendid Features
Attractive Design

14 Point — 8 A $1 75 23 a $2 00 $3 75

Determined Foreigner Protesting
Unsophisticated Citizen
Fine Patriotic Demonstration

12 Point — 8 A $1 40 32 a $2 15 $3 55

Government and Railroad Securities
Direct Stock Reports
Stocks and Bonds Purchased

American Type Founders Company

Originator and Maker

Specimens of the new Commercial Script shown in practical display

Government Bonds *Railroad Investments*

Mordaunt Brothers

Municipal Securities

Second Floor
Commercial Building *Burnel, Idaho*

Louis Runselman, President *John Brand, Treasurer*

The Runselman Company

Hydraulic Drills and Stone Crushers
Mining Machinery

Capital Stock $800,000 *Surplus $200,000*

East Houston Bank

Dearborn and Harmon Streets

Frank H. Sherman, President
Gregory L. Burt, Secretary
John B. Mosher, Treasurer
Charles Bransdowne, Cashier

Berlin, Mo., _____ 19__

Frank H. Sherman

President
st Houston Bank

Commercial Script

For Everyday
Bank and Commercial
Printing

American Type Founders Company

Leader in Stylish Type Designs

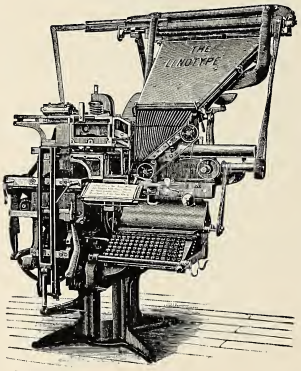
Rebuilt Linotypes

Model 1, *Two-letter* Linotypes

All worn parts replaced by new.

Guaranteed to produce as good a slug as from a new machine.

All machines sold with new matrices and new spacebands.



¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.

¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.

¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } *WRITE US*

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES

ESTABLISHED 1830

To the Trade: We beg to announce a new

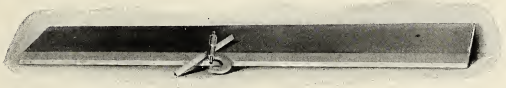
MICRO GROUND

Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

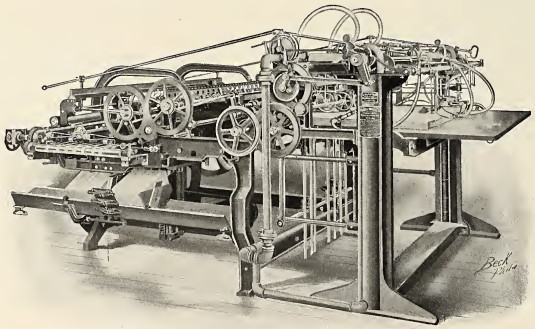
DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard



A LETTER FROM YOU will insure your receiving a set of these books. And if we were you we certainly would write that letter.

THE BOOKS are as fine as they look and better. The papers are as good as you ever saw and the illustrations in keeping with the quality and character of the stock.

It doesn't make any difference how big a concern you represent or how prolific of ideas you may be, you need the books.

THE BOOKS are only for responsible firms in the printing, advertising and designing business, and will be distributed by express from the mill only. Agents will not have a supply for distribution, but will be glad to forward requests.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

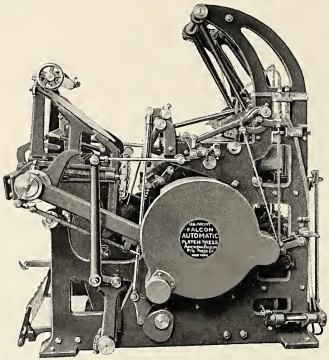
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

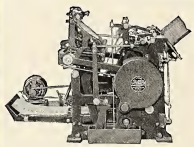
ASHBY PRINTING CO. . . Erie, Pa.
WILBERT GARRISON CO., New York
BRACELAND BROS. . . Philadelphia
BAKER-VAWTER CO., Benton Harbor
LONGAKER, PRENTICE CO., Philadelphia
CHAMBERLAIN MEDICINE CO., Des Moines
UNITED DRUG CO. . . . . Boston
E. RUGG & CO. . . . . Winnipeg
GEO. RICE & SONS . Los Angeles
KINGSLEY, MOLES & COLLINS CO., Los Angeles
SPEAKER-HINES PRINTING CO., Detroit
FRANK PICKUP . . . . . New York
G. W. ENGLER . . Mount Vernon

Size, inside chase, 18¾ x 12½ inches. Price, $1,750, f. o. b. Factory.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, 10⅝ x 7⅝ inches. Price, $800, f. o. b. Factory.

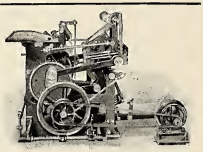


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 4,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER, Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

FURTHER PARTICULARS ON APPLICATION TO

Auto Falcon & Waite Die Press Company, Limited

(*Successors to* AMERICAN FALCON PRINTING PRESS COMPANY)

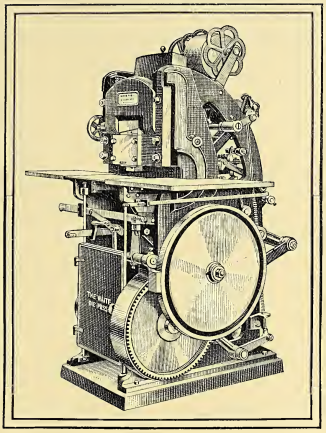
OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

Factory: DOVER, N. H.

GENERAL WESTERN SELLING AGENT
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All over the world are using the "Waite" Die and Plate Press. Why? Because it is unexcelled in stamping, steel plate, photogravure and bank-note printing, securing the best results from the most delicate and fine-line engraved plates.

Inks, wipes and prints at one operation. Has a speed of 1,500 to 2,000 perfect impressions per hour. Uses far less ink than any other like machine on the market. Uses a thirty-five per cent lighter wiping paper than can be used on any other machine.

The only die press on the market that will give a hairline register.

Any intelligent operator can learn to manipulate the "Waite" Die Press in all its details in a few hours.

We want to tell you more about this press. Send for our booklet now.

Made in three sizes—3x2 inches, $825; 5x3 inches, $1,300; 8x4 inches, $1,750

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Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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The INLAND PRINTER

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 5. **AUGUST, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year Canada, $3.60 per year.

RECENT IMPROVEMENTS IN STEREOTYPING CURVED PLATES.

BY HENRY LEWIS BULLEN.



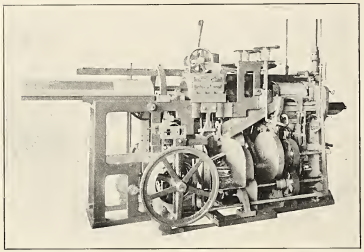
IFTY years after stereotyping by the clay process came into use the *papier-maché* process was introduced, and the flexibility of the paper matrix made it possible to cast curved plates. Curved plates were first used in America on the New York *Tribune* in 1861. Thomas Rooker, the superintendent of that paper, had advocated stereotyping in vain for four years, but a great increase in circulation, caused by the Civil War, compelled the *Tribune* to duplicate or triplicate its forms. Thomas Rooker preserved one of the matrices used in making the first set of stereotype plates used on a regular edition in America, and that matrix is now owned by the American Typographic Library and Museum in Jersey City.

From 1861 to 1900 the only radical improvement in stereotyping was the introduction of the matrix-rolling machine, which to an extent made it unnecessary to beat in the matrix with a brush. The inventive mind was otherwise apparently dormant in this department.

In 1900 the method of making curved stereotype plates was revolutionized by the introduction of the Autoplate machine on the New York *Herald*. That paper frequently casts as many as 2,700 full-page curved plates in a single night. The first Autoplate, which the writer had the pleasure of seeing on several occasions in the beginning, was practically perfect. Night after night for months its inventor, Henry A. Wise Wood, stayed by his machine, instructing the operators, overcoming difficulties, and gaining experience on which to base the many improvements found in his later Autoplate machines. The chief object of stereotyping on newspapers is to shorten the time between what happens (the news) and placing the account of it before the readers. The Autoplate very materially shortens the time between closing the forms and starting the presses. It is automatic from the instant the operator places the matrix in the casting-chamber until all the plates required from that matrix are completed. It casts, completely finishes and delivers ready for the press plates of one-half inch thickness at the rate of four a minute. When the plate is one-quarter inch thick the rate may be seven a minute. These plates are cooled automatically in the latest type of this machine. It is said that there are twenty-two manual processes in casting a plate by hand in the old fashion, and nineteen of these are automatically accomplished by the Autoplate.

The Autoplate is used in all countries where newspapers have very large circulations. It was followed by the Junior Autoplate, a less expensive machine, which delivers the plates cast, sawed and beveled, after which they are carried to an ordinary curved shaving machine to be shaved and then finished by hand, or to an Autoshaver, which automatically shaves, trims and cools the plates. This was also invented by Henry A. Wise Wood, who in September, 1908, was awarded the Elliot Cresson gold medal of the Franklin Institute of Pennsylvania for his valuable and original inventions. The Junior Autoplate is made single and double. A single Junior Autoplate will cast three

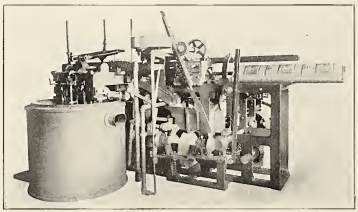
plates a minute, the double apparatus, having two casting-boxes, casts six plates a minute. The Autoshaver is auxiliary to the Junior Autoplate, the two combined accomplishing nearly all the functions of the standard Autoplate. One Autoshaver will finish (shave, trim and cool) the output of two Junior Autoplates at the rate of six



Standard Autoplate, front view, casting, shaving, finishing and cooling curved plates automatically, ready for the press.

plates in a minute. The foregoing important inventions are made by the Campbell Company, of which Mr. Wood is president.

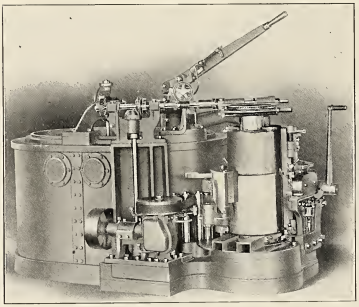
One of the first difficulties encountered on the Autoplate was the tendency of the matrix to break down under the immense pressure developed in the matrix chamber. The gas-heated matrix-drying machine ("Roaster") was found necessary to thoroughly dry and harden the matrix. This machine was invented several years before the



Standard Autoplate, rear view.

Autoplate, to which it is now a valuable auxiliary. It is manufactured by the F. Wesel Manufacturing Company.

The Autoplate stimulated invention in this line. Charles E. Hopkins, a practical stereotyper, seems to have been almost contemporaneous with Wood. His apparatus, however, was not automatic. He was prohibited from manufacturing in the United States by order of the courts, pending decision of the suit of Wood against Hopkins for infringement. The Hopkins apparatus is in use in Germany only. The Goss Printing Press Company came successfully into the market with a patent pump stereotype metal furnace, by which the metal is pumped by hand into Goss' rocker style casting-boxes. This supplants the old method of filling the casting-boxes with ladles, and each casting-box is so poised that one man can handle boxes which formerly required two men. These pumps are made to supply from one to three casting-boxes. R. Hoe & Co. also makes a patent pump metal furnace with equipoise curved casting-boxes, pumps made to supply from one to three boxes, each box easily handled by one man. The first application of the pump to the metal furnace may be put to Mr. Wood's credit. It is a marvel

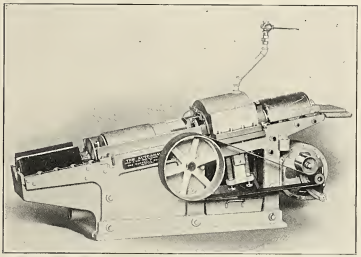


Junior Autoplate, or Autoplate No. 2, casting, beveling and sawing curved plates automatically. The plates are shaved, finished and cooled on other apparatus.

that in an inventive age fifty years elapsed before any one took steps to abolish the clumsy and slow ladle. There is a parallel instance in typecasting. For four centuries the typefounders poured metal into their hand molds with ladles. In 1838 Bruce invented his casting machine, in which a pump to force metal into the mold was a chief part; and then, when the hand mold was made practically useless, except for making trial casts, an ingenious mind discovered that a pump could be utilized with a hand mold. Consider the millions of little types made in four centuries, each necessitating the pouring of a thimbleful of metal; consider the time that might have been saved if some one had thought of the pump! "The saddest words of

tongue or pen: it might have been." As it is, we must now rank Henry A. Wise Wood among the illustrious, with Gutenberg, Schöffer, Ged, Stanhope, König, Richard March Hoe, Gordon, Dellagana, Bullock, Ives, Benton and Mergenthaler, each of whom radically advanced the art and craft of letterpress printing by basic inventions, the foundations upon which others may build if they can.

The latest invention announced in this field is by Charles E. Hopkins, and styled the one-man semi-automatic stereotyping apparatus. It is designed for use with a pump metal furnace of the type made by Goss or Hoe. The front of the casting-box rocks from the perpendicular position in which it received the metal, to the horizontal position shown in the illustration, as in the Hoe and Goss boxes, carrying the plate with it. The operator shoves the cast and beveled plate onto the finishing cylinder by hand, after which the sawing and shaving operations are automatic.

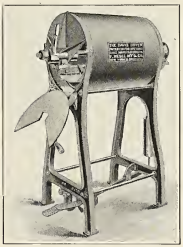


Autoshaver, automatically shaving, trimming and cooling the plates cast on the Junior Autoplate.

The plate returns to top of finishing cylinder automatically, and is lifted to the water-sprayed cooling cylinder by a hand mechanism. It is claimed that this machine will produce these plates ready for the press, cast, finished and cooled, in two minutes, with one operator.

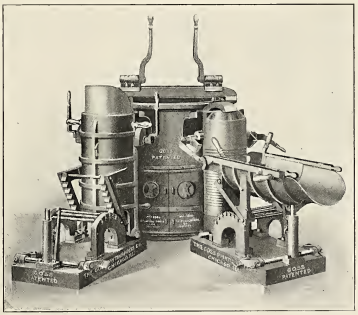
The very latest improvements relate to making the matrices. The original method, still largely used, is to beat the *papier-maché* into the interstices of the type-form, after which pressure is applied on a table heated by steam until the moisture is extracted from the matrix. Beating with a brush is effective but slow, and the matrix-rolling machine was invented to abolish the brush and save time. A rolling pressure is better, as it expels the air between the matrix and form, which direct pressure does not do so satisfactorily.

Pressure has been applied to matrix-drying tables by hand wheels for fifty years, and muscle was about as necessary as brains in making a satisfactory matrix. As the matrix conforms under pressure to the type-form the pressure relaxes and requires to be continually followed up. One manufacturer attempted to operate these tables with steam pressure, but as it could not be made continuous, steam failed. Within the past two years



Gas-heated Matrix Drier or Roaster.

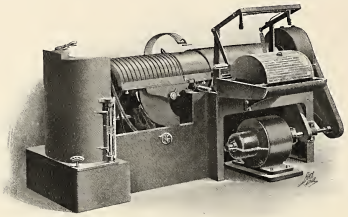
the F. Wesel Manufacturing Company has successfully applied pressure to its matrix-drying tables with compressed air. The patent compressed-air apparatus of the Westinghouse Company, manufacturers of air-brakes, is used. The first result is that pressure is applied without manual exertion by simply opening a valve; sec-



Goss' Pump Stereotype Metal Furnace, with Rocker Style Casting-boxes.

ondly, the pressure is continuously at its maximum until released; thirdly, the pressure ranges from sixty thousand to ninety thousand pounds on a

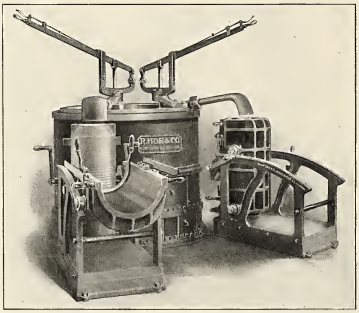
type-page, as required, whereas thirty-five thousand pounds was the maximum by hand wheel. While the use of the matrix-rolling machines is still advised, it is found that the tremendous pressure on these new tables produces a satisfactory



Hopkins' one-man semi-automatic stereotyping apparatus, which completes a curved plate ready for the press.

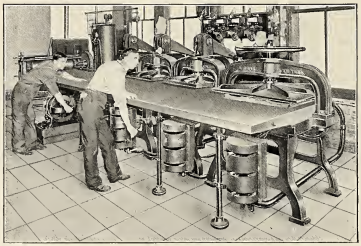
matrix without rolling, especially if there are few half-tones in the form; and in the final rush minutes of getting to press the rolling machine is not now used on several large dailies. Tables actuated by compressed air may be heated by any approved method.

Hitherto matrix-drying tables have been heated by steam. Not many offices were able to get a



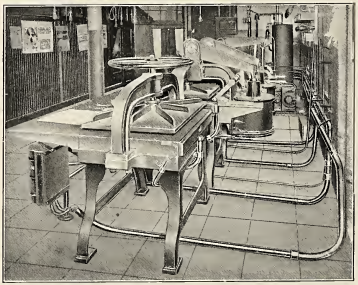
Hoe's Pump Metal Furnace, with Equipoise Curved Casting-boxes.

sufficient pressure of live steam, especially if the tables were several stories above the boilers, and gas-heated steam generators are very generally used in the large and livelier plants. Gas-heated tables are effective, but disagreeable and dirty adjuncts to a stereotyping room. Almost simultaneously with its invention of a compressed-air matrix-drying table, the F. Wesel Manufacturing Company successfully applied direct electric heat to their tables. Far more heat than is required can be developed, but the heat is usually regulated up to a maximum of 350 degrees. The maximum, rarely reached, on gas-heated tables is 277 degrees. When a temperature of 350 degrees develops by



Electric-heated compressed-air Matrix Drying Tables, front view. At the right is an old-style hand-wheel table. At the left in the rear is the air compressor. In the background is the electric signal apparatus.

electric heat, a bell rings, a red signal light flashes, and the operator reduces the heat by a turn of a lever. The combination of maximum heat and maximum pressure reduces the time of drying a matrix one minute and five seconds, and the results are said to be greatly improved. Not the least of the advantages derived from these two inventions are, first, cleanliness, and, secondly, a more normal



Rear view of Electric-heated Compressed-air Matrix Drying Tables, showing three operating levers actuated by compressed air. In the foreground is an old-style hand-wheel table heated electrically. (In this outfit this is used occasionally for double-page forms.) The pipes on the floor contain electric connections, and should be under the floor. The air compressor and its motor are seen at the back.

temperature in the stereotyping room. The heat, while intense on the table, does not radiate to an appreciable extent, and when the matrix is not in process the heat is diminished instantly. The air, formerly vitiated by scores of gas-burners, is now pure. When the pressure is released on these tables the type-form is automatically shoved from under the tables onto the apron. It will thus be seen that the stereotypers have entered upon less strenuous days, in which skill will count for more than muscle, and the stereotyping room, as these improvements become general, will become less of an inferno.

THE "STILL SMALL VOICE."

The moral of this story may be that it is better to heed the warnings of the "still small voice" before it is driven to the use of the telephone.

A New York lawyer, gazing idly out of his window, saw a sight in an office across the street that made him rub his eyes and look again. Yes, there was no doubt about it. The pretty stenographer was sitting upon the gentleman's lap. The lawyer noticed the name that was lettered on the window and then searched in the telephone book. Still keeping his eye upon the scene across the street, he called the gentleman up. In a few moments he saw him start violently, and take down the receiver.

"Yes," said the lawyer through the telephone, "I should think you would start."

The victim whisked his arm from its former position and began to stammer something.

"Yes," continued the lawyer severely, "I think you'd better take that arm away. And while you're about it, as long as there seems to be plenty of chairs in the room ——"

The victim brushed the lady from his lap, rather roughly, it is to be feared. "Who — who the devil is this, anyhow?" he managed to splutter.

"I," answer the lawyer in deep, impressive tones, "am your conscience!" And then he hung up.— *Everybody's Magazine.*

THE BOSS BACKCAPPER.

An Australian member of Parliament received from an indignant constituent, who had asked him in vain for a "billet" (a job in politics), the following unique letter:

"DEER SUR,— You're a dam fraud, and you know it. I don't care a rap for the billet or for the muney either, but you could have got it for me if you wasn't as mean as muk. Two pounds a week ain't any moar to me than 40 shillin's is to you, but I object to bein' made an infernil fool of. Soon as you was elected by my hard-working friends a feller wanted to bet me that you wouldn't be in the house moren a week before you made a ass of yousself. I bet him a Cow on that, as I thought you was worth it then. After I got your note sayin' you deklined to ackt in the matter i druv the Cow over to the Feller's place an' tole him he had won her. That's orl I got by howlin' meself horse for you on election day, and months befoar. You not only hurt a man's Pride, but you injure him in bizness. I believe you think you'll get in agen. I don't. An' what I don't think is of moar konsequince than you imajin. I believe you take a pleshir in cutin' you best friends, but wate till the clouds roll by an' they'll cut you — just behind the Ear, where the butcher cuts the pig. Yure no man. Yure only a tule. Go to hel. I lowers meself ritin' to a skunk, even tho I med him a member of Parliament."

Written for THE INLAND PRINTER.

THE BELIEF OF THE PRINTER.

BY FRANCIS MARION COLE.

IN this day and age of incredulity, destitute indeed is he without a published creed. And, so, here comes

THE CREED OF THE PRINTERMAN.

I believe that the "Art Preservative" is the most exacting, nerve-racking and mind-straining of all the trades pursued by man. The printer toils with diligence, endures with patience, is often maligned and, in the end, receives but a miserly remuneration.

I believe in the puerility of the prevailing practice of placing an order for printing but a few hours previous to the time of actual need. Requests requiring undue impetuosity are given but scant attention, and the outcome is often an abomination to the critical eye of the printerman and a burning disgrace to the buyer and user of printing.

I believe in the joy and beauty of work well done.

I believe in the judicious employment of a high quality of ink and paper stock, for I know that cheap color and poor paper are to the printer workman even as a dull saw and a slab of gnarled oak is to the carpenter.

I believe with all the strength of a printer's soul that the great mass of inferior printing which floods all channels of trade is due not to the incompetency of the man behind the stick, but solely and only to the inordinate greed of the man in commerce.

I believe the trade of the printerman is the most eminently deserving of all the vocations of man. The types in the hands of this wan craftsman have preserved to mankind all the riches in the literature of the ages — the songs, the poems and the stories — the products of the minds of the men of genius of all time. All that's worth knowing in the history of man — all the wealth of a deathless past, stretching back for almost an æon and pregnant with priceless gems — is at your finger tips on the printed page, prepared and published by the printerman.

THE OPEN SEASON FOR HONEST REPUBLICAN LAWYERS.

A graduate of an Eastern law-school wrote to a prominent lawyer in Arkansas to find out what chance there would be for him in that part of the country.

"I am a Republican in politics," he wrote, "and an honest young lawyer."

"If you are an honest lawyer," came the reply, "you will have no competition, and if you are a Republican the game laws will protect you." — *Everybody's Magazine.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

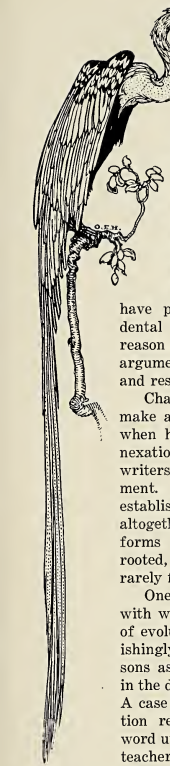
ONE of the surest truths about evolution in language is that some of the locutions that become firmly established in usage are not good, and never can be good in any way other than as mere conventionalities. Some words when first used meet with stout opposition, but prove to be so useful that no puristic objections can prevent their permanent establishment in use. The commonest criticism that would be powerful in counteracting such neologisms, and the one that is most telling as argument against them when they can not be supplanted by better words, is that they are hybrids. Philologists call a word a hybrid when it is made by joining elements from different languages, as in uniting a Latin word or element with one from Greek. We shall revert to this, to show that the criticism is not always potent; but first let us exemplify the opposite, with which we started. The other phase of the subject is mentioned here because of a wish to have the two ideas plainly in contrast — that some neologisms outlive their state of newness, and become firmly implanted in the language notwithstanding initial scholarly protest, and that others are almost universally adopted, notwithstanding inherent lack of any real commendatory quality. With these points well in mind, it may be profitable to note a few facts bearing on actual and possible evolution.

Fitzedward Hall, a Vermont Yankee who went to India, became a Sanskrit scholar and philologist, and then lived in England until he died recently, wrote a book on "False Philology," in which he called attention to many words that made their way into reputable use in spite of disreputable methods in their making. Professor A. S. Hill, for many years prominent in the English department of Harvard University, wrote a book on "Principles of Rhetoric," which deals interestingly with numerous instances of proper and improper evolution. These books and others, especially Greenough and Kittredge's "Words and their Ways in English," afford unquestionable evidence that certain locutions among those most strongly denounced by some verbal critics are absolutely beyond effective objection. This further digression is made because of the writer's inability to make in these articles anything like an approach to the exhaustive treatment which the books afford, and because of his strong conviction that every proofreader would be greatly benefited by careful study of everything involved.

One of the words firmly established in an erroneous use is convene with the meaning properly belonging to convoke. Proofreaders would be well within their province in uttering a strong protest against convene as meaning call together, because its elements actually mean come together. While good writers have for hundreds of years been using the expression "to convene a meeting," or to convene anything, and will continue to use it, it is and always will be fact that convoke is the preferable word, because it says just what is meant. Why did no one ever use convoke where convene is the correct word? It would be just as good as the other misuse, but one is very common and the other has never happened.

Another word that is often misused is comprise, but this is a case where the proofreader may use his good judgment without hesitation. Whenever this word is used as in two expressions actually published, the two being "the houses that comprise the row" and "the companies that comprise the regiment," comprise should be changed to compose. In all cases the things put together in a group compose the group, and the group comprises the things that compose it. This confusion of comprise and compose is exactly analogous to that of convoke and convene, with the one exception that comprise in the wrong use is simply occasional and comparatively rare, though becoming more common, while convene is more often used than the correct word, instead of convoke. In this case also it is at least a curious fact that no one ever uses compose where comprise is the right word, just as no one ever gets convoke into the place properly belonging to convene. A curious difference is noticeable, though, in the facts that in one case the more unusual word, and therefore the one that probably seems a little more learned, is substituted for the more familiar one, and that in the other case the one wrongly used is the more familiar.

Professor Francis A. March, widely known as a philologist, and the principal orthographic and orthoëpic editor of the Standard Dictionary, wrote a strong protest against the word electrocute when that word was new, and not only proposed electricute instead as being better made, but put his own proposed word into the dictionary, giving the one actually used only as a variant form. He made out a strong case in favor of his proposed form, showing positively that it is better made than the other. Yet the word of poorer make is the one in actual use, and will probably remain so; and a strong reason for this is found in the existence of many other words beginning with electro and of none beginning with electri as a distinguishable element.



Pencil drawing by Otto E. Hake, Chicago.

Fitzedward Hall, in discussing objections made against the word presidential, which had been condemned by some critics as not correctly made, wrote: "Our presidential is complementary to both president and presidency, and presidental would be complementary to president only; but we required an adjective complementary to both that and presidency, and we have it in presidential." Although some men, who thought they were right, tried hard to have presidential rejected and presidental adopted, they failed, and the reason quoted is a good one. The same arguments are applicable to residential and residental.

Charles Sumner thought he might make an improvement in the language when he used annexion instead of annexation; and, following his lead, a few writers adopted his proposed improvement. But the shorter word never was established in use, and was soon dropped altogether. Adherence to old familiar forms with wide analogies is deep-rooted, and proposals contrary to it rarely find favor.

One more fact is worth noting here, with which our desultory consideration of evolution may conclude. It is astonishingly common, even yet, to find persons asserting that a word not defined in the dictionary can not be a good word. A case was called to the writer's attention recently. A schoolgirl used the word unusable in a composition, and her teacher said there is no such word, because it is not in the dictionary. On the contrary, it is as good a word as if every dictionary had it. One of the best-known dictionaries for many years, if it is not still better known than its successor, was entitled "Webster's Unabridged Dictionary," yet the word unabridged did not appear in it. Tireless, meaning the same as untiring, not becoming tired, was not in any dictionary until very recently, yet it has been a very common word for a long time. Our language has many words that are not in the dictionary, while the dictionary, on the other hand, contains numerous words which are rarely if ever used in ordinary written or oral communication.

ADVERTISING A CITY.

In our modern pride of advertising we may delude ourselves into believing that we are pioneers in advertising a city.

We are wrong. About seventy-five years ago Cincinnati was boomed by an advertising campaign outshining some of our present efforts in clean-cut business method. Nicholas Longworth, progenitor of the present-day genial son-in-law of a famous personage, was at that time in possession of a group of seemingly hopeless hills along the Ohio. He couldn't sell them, he couldn't lease them, and he couldn't work them.

For a long time he studied the situation, and his mind traveled the same groove toward a solution that is traveled in so many present-day commercial difficulties — toward *advertising*. Longworth recalled the vine-clad terraces of the German Rhine, and he proceeded to use the only advertising medium which was worth much in those days — the postoffice — to bring viniculturists here.

He printed circulars and wrote letters to the full productive capacity of the little town of Cincinnati, and flooded the Fatherland with them. He told them exactly what he would want to know if he were in their place, describing soil, climate, living conditions, etc., and he offered them profitable employment and protection.

As a copy-writer he must have been a winner, and the original reason-why man, for how numerously the Germans responded is now a matter of history. Hundreds of thousands of Germans live in and about Cincinnati to-day.

If more cities with advantages would wake up and follow the example of Longworth or of Kansas City, whose splendid and resultful campaign is noteworthy, there would be a better adjustment of population and industry, to the profit of all concerned.

There has been too much unprepared and harum-scarum advertising done by cities, which has resulted in no good. An effective campaign must be well *followed up*. Montgomery, Alabama, several years ago, spent $10,000 in advertising, and when results came in they were not organized to take care of them. Such a mistake is always fatal. — *Printers' Ink.*

STUDY YOUR ADVERTISEMENT BEFORE YOU PRINT IT.

It is easier to tear down than to build. The most carefully planned piece of advertising matter will be adversely criticized by people who never did anything half so good in their lives. For this reason every piece of printed matter should be the subject of much thought and study. Forestall and prevent criticism if you can.— *Character.*

THE VOICES OF THE DUNES.

BY C. G. BLANDEN.

Music is everywhere:
No place so bleak and bare
But hath a gentle spirit
To sustain and cheer it;
And even these sad dunes
Have their enchanting tunes
That crowd the seasons full —
The wind, the wave, the gull,
And here and there some grass
Sighing as zephyrs pass.
So, even Grief doth find
Some solace for her mind;
She hath her music, too,
Although its notes be few —
The fountain of her tears
And some few hopes and fears
That sigh among the reeds
Where, wounded, her heart bleeds.



Etching by Earl H. Reed.

THE VOICES OF THE DUNES.

Earl H. Reed '09



A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLIII. AUGUST, 1909. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. *Do not detach the lower coupon.*

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

5–4

EDITORIAL NOTES.

THIS is the season of the year to keep a sharp eye on the printing needs of your friend and neighbor, and let him know that you know what will be good for him.

THIS is August and the heat is still in the air, but many buyers of printing want their announcements mailed in September. So it behooves the printer to "get on the job" now. Far-sighted advertisers have their work done by this time, but there are numbers who are not noted as being possessors of foresight. The printer who thinks of these ordinary average people and gets after them now may reap a harvest. It pays to keep a watchful eye on the printing needs of possible customers.

EVERY employing photoengraver should read the article by A. W. Rathbun that appears in this issue. It is a plain, straightforward statement of the need of a cost-accounting system and a forceful appeal to put the photoengraving business on a more scientific basis. It seems absurd that one of the most modern of industries should for a large part be conducted along lines that comport with the days of small enterprises in which little capital was invested. The trade doubtless inherited this along with some better things from the wood engravers, with their limited productive capacity. But times and needs have changed, and Mr. Rathbun is an apostle preaching the doctrine of practical recognition of the new order in the business office.

PRINTERS brew trouble for themselves in failing to make the customer give explicit instructions, or in failing to comprehend explicit instructions. The mix-ups that result from uncertain instructions from preoccupied or muddled brains are a heavy drag on profits. This uncertainty is in all their acts. The orders that come to supply houses, for instance, are occasionally so obscure as to take the character of a rebus. A course of mental training, new thought, or any old thought, would be desirable for the man who sent an order to a Chicago ink house, reading as follows: "GENTLEMEN,—In regards to the ink for the enamel paper that I ordered and which you have no doubt sent by this time I wish to state in this letter that I did not in the other is that I think one fault is about the ink that I use that it is not thin enough or rather the cold weather causes it to be still, and if you yet think from this letter that you have not sent the kind I should have, will ask you to please send another kind from what you have sent. Respectfully yours, ———. P. S.—If you

know of anything that I can mix with the ink, in case it will not work that will help please advise." We venture the opinion that if the correspondent mixes his ink as thoroughly as he has mixed his syntax, he ought to obtain results.

In the Cost and Method Department there is a short article on insurance by Alderman W. P. Dunn, of Chicago. The subject is one of importance to many printers, who regard the insurance fraternity with some distrust after hearing of the experience of others. Alderman Dunn has been through the mill, having suffered a total loss by fire a few months ago. He is not embittered against the adjusters, probably because he kept an inventory of his plant and took other precautions that obviated controversy, which is always inimical to the interests of the insured. Those interested in insurance and others to whom the subject is like unto a closed book should peruse this article. Though it is largely local in some of its aspects, it may contain an unthought-of hint that will ultimately prove a substantial solace when a solace is sorely needed.

Employers of union labor are upon occasions confronted with regulations from the local organizations that are trivial, vexatious and unnecessary. These enactments are prejudicial to all concerned. Accepting the proposition to deal with their workers as an organization, employers have a right to insist that their employees shall be present at the meetings the regulations of which they have agreed to respect. The foreman is the medium through which the employer deals with his help, and it would be a protection to the employer and to the workers themselves, if the foreman's duties should require each employee to present his card in certification of the fact that he was present at the meeting before beginning work on the succeeding day, or give a satisfactory explanation for his nonattendance. A few rules to help the employer might not be amiss.

The old-age pension scheme of the International Typographical Union gives the world its most accurate information regarding the average wages of compositors, as they pay into the fund, on the percentage basis, one-half of one per cent of their earnings. The *Typographical Journal* says the monthly contribution for the last fiscal year averaged 37.3 cents a member. The 44,921 members in good standing earned $40,293,738, or an average of $897 a member. The *Journal* claims that no other union "can show an average earning capacity for its members that comes anywhere near these figures." For the field covered, this is the most reliable data we have regarding the wages paid in any branch of the industry. It would be interesting to know just what percentage of compositors are not in the union ranks, but we have never seen that estimated. However, it is probably a good guess to say that members of the other unions in the printing-trade group receive $25,000,000 a year in wages. That makes a total of $65,000,000, the most nimble sum of that magnitude in the industry. So far as we know, this is the first time any union has secured reliable figures concerning the money its members handle during a year. When they actually realize the enormous volume of money that passes through their hands and the potentiality that inheres in it, the unionists will devise methods tending to make its expenditure inure to their advantage.

The Inland Printer welcomes the International Printing Pressmen's Union as a recruit to the ranks of the trade educationists. On the suggestion of President Berry, the recent convention authorized the appointment of a committee, which shall coöperate with the officers, to investigate and devise some method that will have the effect of "educating our journeymen to a higher standard of efficiency." The resolution has all the earmarks of being sincere, as the committee is not ordered to report to the convention a year hence, but is authorized to submit its plans to the referendum if the educational scheme involves material expense to the organization. Under the energetic leadership of President Berry — for whatever else one may think of that gentleman, all will concede him to be a reservoir of energy — we may reasonably expect that a first step will be taken toward popularizing the art and science that lies at the bottom of the well of presswork. The innovation is a logical move for the union to make and is in keeping with the spirit of the times. Possibly the most encouraging feature in connection with this action is that every delegate who spoke on the subject expressed hope that the committee would be able to accomplish the task assigned it. We may be pardoned reiterating our pleasure at this evidence of a harvest, for we have sown seed long and with the infinite patience that befits a teacher. The initial article in the first issue of The Inland Printer — October, 1883 — was an appeal for protection against "botches," and it was suggested there that the State should be as much interested in the development of mechanics and artisans as it was in producing lawyers and physicians. Since then we have steadily advocated enhancing the efficiency of the workers, according to such meth-

ods as appeared feasible — but our cry has always consistently been "Educate! Learn how to think straight on craft problems." Not only have we preached, but we have also tried to put our precepts into practice at times when it meant financial loss. But that is of the past, and is forgotten in the heartening that comes from knowing that another great organization sees the light.

Some well-meaning friends have asked from time to time why we did not adopt at least a few of the recommendations of the Simplified Spelling Board. Reason and logic are all on the side of the change, but we felt — knew, as well as such things can be known — that there was no demand for a change, as spelling is one of those affairs the popular voice will control, be it with or without reason. As many of our readers are required to spell correctly, for obvious reasons it were better for them to have their trade journal follow the orthography required of them in their daily work. If buyers of printing showed an inclination or were likely to show a desire for change, we should have done all in our power to help our readers fit themselves for the new order. That our conception of the attitude of the public was correct is borne out by the experience of Editor French, of *Profitable Advertising*. That excellent journal has been merged with another and is now known as *Advertising and Selling*. The "slightly simplified spelling employed" has been regretfully abandoned, and Mr. French explains the return to Webster, by saying that the "people do not like" the more modern spelling. During three years in which the editor indulged his soul in what he regarded as logical, sensible and scientific orthography he "was not once commended by one reader, and was constantly condemned by many readers!" This is a case where change will come with exasperating tardiness, and those of light and leading will have to wait in patience till the great mass, that is "sot in its ways," is prepared to move forward.

Advance copies of the reports of the officers of the International Typographical Union show that delegates to the fifty-fifth annual convention — which meets in St. Joseph, Missouri, on August 9 to 14 — will be called upon to review the acts of a year of unparalleled prosperity. There are 652 subordinate unions, and the average of fully paid up members is given as 44,921 — but 1,812 fewer than in 1905, just previous to the eight-hour strike, which was the banner year for membership. Attention is directed to the fact that the membership in good standing for the last quarter of the fiscal year was 46,949, which tops all records by 215 members. It requires a rather bulky volume to give an epitome of the activities of this great organization with its anti-tuberculosis campaign, home, old-age pensions, supplemental trade education, and the expenditure of its immense revenues. The healthy condition of the funds is demonstrated by a surplus of more than $250,000, to which should be added a somewhat greater sum in cash in local treasuries. It is expected that the convention will devote much attention to the discussion of changes in the old-age pension law and the feasibility of establishing an insurance scheme. There will also be an attempt made to move the headquarters from Indianapolis to University City, St. Louis, Missouri. The advocates of this change profess to see an opportunity whereby the union may ultimately become a millionaire real-estate holder without additional taxation. Some one has said of the International Typographical Union that its history reads like a romance. Its business methods are surely of a high order, and well deserve the commendation bestowed by former President Ellis in one of his addresses to the United Typothetæ. Notwithstanding its wealth and wonderful resourcefulness, the base of this union's greatness is the efficiency of its officials, the loyalty of its members, and that economic conditions prevailing in the trade offer a fertile field for unionism.

In an article in the Cost and Method Department, Mr. Jordan, the Chicago poster-printer, depicts rather vividly the conditions existing in that branch of the industry before the formation of an organization. Distrust, envy, jealousy, hatred and price-cutting were so general that erstwhile friends became enemies, passing each other on the street as strangers. Such a tinge of barbarism colored the trade that the assembling of seven poster-printers in one room was regarded as a great achievement. The article shows what has been accomplished since, which is a tribute to the value of the "get together." In reproducing an appreciation of the Industrial Commission of Illinois we give a still more remarkable tribute to the power that inheres in supposed enemies telling each other their troubles. For years the labor element in the Sucker State had sought a better law for the protection of workers in mines and factories. The usual opposition from the manufacturers made its appearance, and yearly harsh language and bold insinuations were bandied back and forth. The governor appointed a commission composed of representatives of the unions, employers' associations and sociologists. They got together, looked each other in the face and found "the common ground upon which both sides may

stand without the sacrifice of either principle or self-respect." The sociologists were expected to act as mediators between these ancient enemies, but their services were not needed in that capacity. This commission developed what the representatives of the unions claim is the most "comprehensive labor code in America if not in the world," and while it has been enacted into law, the labor men say "the fundamental thought is that the employer will make its legal enforcement unnecessary, and the employee — safer, healthier and more contented — will contribute his not unimportant share to the public good." The brochure we quote is well printed on hand-made paper and is a word of thanks from the labor committee to the capitalists on the commission for their unselfish devotion to the common good. The pity of it is that, despite the manifold evidence of the humane and civilizing effect of association by conflicting interests, there are those who are slow to see the advantage of it.

THE report of the proceedings of the twenty-third convention of the United Typothetæ in this issue shows that the organization has expended a tremendous amount of energy and some money in adding to its membership and preaching the gospel of "costs" to the craft. Secretary Heath reports that sixty-six new members constitute the result of the direct appeal, while time alone can furnish returns on the purely educational work. Possibly the most important incident of the convention was the step taken toward systematizing the work of the secretaries. The most significant action was the adoption of a resolution asking for the legislative elimination of the judicial doctrine of "contributory negligence" in damage suits. This constructional device of the courts has been designated as a "feudalistic brutality," which breeds injustice under our complex industrial system. For a quarter of a century the labor unions have been inveighing against the application of this theory in damage suits, and it seems meet that a printing-trade organization should be the first employers' association to take a modern position and speak out on the subject.

THE growth of organization spirit among printers is not wholly due to the tenseness of competition. The movement toward better business ethics is a subtle though powerful impetus. As ethics has to do with man's relation to his fellows, it necessarily follows there must be a foregathering to ascertain what is practicable in this step toward higher ideals. The old notion still prevails that there is neither sentiment, religion nor idealism in business — that its one god is Results. Notwithstanding the claims of intense individualists, we are not the absolute makers of our destinies. Powerful as commercialism is in these days, there is a still more powerful force compelling obedience to its wishes. That force is public opinion. It has ideals and sentiments; indeed, in some of its manifestations it is highly emotional. We have had evidences of its desire to repudiate the "devil-take-the-hindermost" doctrine. Its fulminations against Standard Oil and railroad methods were not so much aimed at those corporations as against their practices, which, after all, do not differ — in a moral or ethical sense at least — materially from those generally prevailing in the business world. The people were led to believe, however, that by calling on courts and legislatures they could curb the rapacity of some corporations. Go out on the highways and byways and you find the methods condemned infinitely more than the individuals involved are reprobated. The American people may be stunned for a while by their failure to punish the alleged malefactors, but they have made up their minds that some unethical practices must go. At bottom, the war is on policies rather than against men or corporations. The American public is not the most logical quantity in the world, but it attains its ends and, sometimes, in wondrous ways. We need only note the evolution of the chattel slave from being the most sacred kind of private property to a state of solicitously watched freedom and recent penalties imposed on the liquor interests which flouted public opinion to see that the people achieve their object without much regard for precedents or property rights. Those more or less expert at forecasting events realize that a new commercialism is to arise. The work of preparation is being pushed. Many are unconsciously doing this when they say, "Come, let us get together and see if we can not eliminate some of the bushwhacking. Surely business is not war, in which all forms of trickery and deceit are fair — let us see if it be not something better than that." And so they organize to discover that much of competition is foolishness and the mother of rottenness. In this manner the way is being paved for the elimination of those practices which offend the awakened moral sense of the great and all-powerful public mind.

HISTORICAL.

Gutenberg was born in 1398, and died in 1468; Jenson was born 1420, died 1482; Etienne, born 1460, died 1521; Garamond, born 1498, died 1561; De Tournes, born 1504, died 1564; Plantin, born 1514, died 1589; Elzevir, born 1540, died 1617; Fournier, born 1712, died 1768; Didot, born 1730, died 1804; Senefelder, born 1771, died 1834.

Written for THE INLAND PRINTER.

HOW LONG WILL IT TAKE TO SET THE JOB?

BY AN INQUIRER.

IN the June number of THE INLAND PRINTER, page 371, I gave the result of some practical experiences in composing, correcting and locking up catalogues. Mr. F. J. Marlnee, foreman of the job department of the Union Printing Company, Wellsville, Ohio, writes as follows:

"After reading the article 'How Long Will it Take to Get the Job to Press?' published in the June issue of your magazine, I reached the conclusion that the composing-room time was entirely too long as given in both instances, provided that the page submitted is a fair sample of the entire catalogue.

"I am reasonably familiar with catalogue work, having worked as make-up and stoneman in some of the best shops in the country, and am a fair Linotype operator (not a swift, by any means).

"In a shop properly equipped for such work, and with operators — or at least the foreman — reasonably familiar with the capabilities of the machine, it seems to me that the time should be about as follows:

"The composition, if all measured as nonpareil, would amount to 4,320 ems to the page, and ninety-six pages would contain 414,720 ems. A fair operator should be able to set 2,500 ems per hour. Call it 415,000 ems in round numbers, this would give 166 hours machine composition.

"To do the work in this time, I would set the machine to twenty-one ems, the full length of the line, so as to be able to take care of any full lines. Then, the copy being all marked the measure it is to be set, I would set the jaw in to the longest measure on the page, setting the long assembler finger and slide likewise. I would set all of this measure for that page, then change to the next shorter measure, and so on throughout the entire page. Then taking the next page I would commence with the shortest measure and reverse the operation of first page, thus doing away with as many changes of jaw and long assembler finger as possible. This manner of changing takes a great deal less time than changing liners and ejector, and in the end will serve the same purpose.

"The slugs should then be trimmed on a Miller Saw Trimmer or some similar machine.

"In this manner I believe that the time could be reduced as follows:

Linotype composition	166 hours
Inserting heads in proper places on galleys	16 hours
Trimming slugs on saw-trimmer	48 hours
Mortising cuts on same machine, allowing an average of four cuts to page, a total of 384 cuts	10 hours
Justifying cuts (provided there is plenty of proper material at hand)	16 hours
Sorting cuts from box, placing same on galleys in the order wanted	40 hours
Total	296 hours
Proofreading, make-up and lock-up	777 hours
Making a total composing-room time	1,073 hours
Average time per page	11½ hours

"It is necessary, in order to do the work in the time I have given, that the proper materials be at hand in sufficient quantity to justify the mortised cuts, and that the men working on the job know in advance just how they are going to do the work.

"P. S.— Since writing the above I have set the specimen page shown, and the time of work including change from thirteen ems to twenty-one ems liners and ejectors until I was ready to change back to thirteen ems was one hour and thirty-three minutes. There were ten changes of long assembler finger and slide, and I set in the jaw ten times."

With the consent of Mr. Marlnee, his suggestion was submitted to some experienced Linotype operators, who object to his conclusions, reasoning that the time taken in picking out the uniform measures and grouping them would take longer than the few moments necessary to make the changes to the several measures. There is more liability to error by Mr. Marlnee's method in the estimation of these gentlemen. What have other readers to say?

Mr. Albert Scholl, of the Scholl Printing Company, Chillicothe, Ohio, writes:

"I am interested in your article of June issue relative to cost of composition on Crofts & Reed's catalogue. I am sending you under separate cover a copy of catalogue of The Chillicothe Hardware Company, which we printed. The specifications were as follows:

7,500 copies.
Number of pages, 64.
Trimmed size, 9 by 12.
Stock inside, 25 by 38 — 45-pound M. F. book.
Cover, 25 by 38 — 80-pound enameled book.
Bound with wire, saddled.
Black ink inside — cover red and black.
Eight eight-page forms inside.
Cover, one form — print and turn and cut.

"Cuts and copy were all properly marked and copy was in good shape.

"It took 293 hours to get out the composition, proofreading and corrections, stacked on stone ready for lock-up.

"We set it on a Model No. 5 Linotype machine, and the large display by hand.

"Some of the cuts were very much warped and had to be sanded and underlaid, which was done by compositor.

"The job contains about eight hundred cuts.

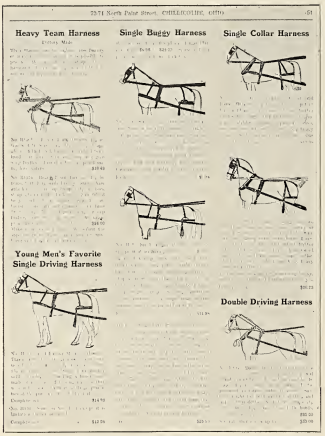
"How long would it take in Chicago to do the work? and, if possible, would like for you to make an estimate of what this job should be worth."

Mr. Scholl replies that his figures and methods are correct, and says:

"In reply to your letter of the 2d relative to estimate on catalogue of Chillicothe Hardware Company. I note that some printers doubt the time used in getting the work ready for press, namely, 293 hours. It only goes to show that the 'country' printer has the ability to execute work with speed as well as the 'city' printer, but the



Size of type page, from rule to rule, 7⅞ by 10½ inches. This is a reproduction of one of the most difficult pages. Only a few pages in the catalogue have uniform measures.



Size of type page, from rule to rule, 7⅞ by 10½ inches. This is a reproduction of one of the easiest pages.

The writer obtained an estimate from a Chicago house and submitted it as follows, advising Mr. Scholl that in the opinion of several printers he was mistaken in the hours needed to do the job:

7,500 copies — 64 pages and cover — 9 by 12.
25 by 38 — 45-pound M. F. book — one color.
25 by 38 — 80-pound enameled book — two colors, work and turn.
Saddle wire stitched.

	8-p. forms.	16-p. forms.
Composition, 64 pages and cover	$488.00	$440.00
Stock, 64 reams, 25 by 38 — 45-pound, inside	156.00	156.00
Stock, 4 reams, 25 by 38 — 80-pound, cover	25.00	25.00
Presswork, 8/8's, 7,500 each, $25	200.00	120.00
Cover, presswork, ¼ pp. red, 7,500.	18.75	18.75
Cover, presswork, ¼ pp. blk. 7,500.	18.75	18.75
Cover, registering and slip-sheeting	12.50	12.50
Ink	40.00	40.00
Binding, $6.50	48.75	48.75
	$967.75	$879.75

country printer must have plenty of material and can not run around with the bodkin in his hand and pieing dead and live jobs in order to get up the work, and the sooner the proprietors of the city and country learn that it is better and more profitable to patronize the typefounders a little more rather than pay for jobmen running around 'hunten' sorts — that's how much sooner he'll find that the jobroom can earn a profit as well as the pressroom.

"We always have on hand all sizes of leads and slugs still in the original packages ready for emergencies. Think of a job-office in a town of fifteen thousand doing an ordinary line of job and book work having three thousand pounds of leads and slugs and twelve tons of Linotype metal, bushels of metal, iron and steel furniture, brass rule, good skylights and good conditions. Wake up, Mr. Master Printer, and get plenty of good material

for your men and then insist on getting the maximum output.

"You also make an allowance of $12.50 for register and slip-sheeting. Beg to state that the writer registered the cover-form in fifteen minutes and did not slip-sheet. We use good machinery—why couldn't we turn out quick work?"

Let me take occasion here to ask readers of these notes to remember that I am endeavoring to get opinions on "mechanical method"—to ascertain how long it should take to do jobs. The methods of figuring, cost accounting, etc., are considered elsewhere in this publication. If the composing-room or the pressroom or the bindery is not working under good generalship the printer will lose out. Printers can send in their questions and state their perplexities here, and their names and places of business need not be published. The names are given here only with the consent of the writers. But if printers will give their experiences to each other they will surely benefit the trade and, of course, themselves. Let us open these questions up boldly and get new light.

TOO COSTLY FOR USE.

A traveler in the heart of Alaska tells of seeing a man make a purchase in a Dawson store. He paid for it in gold dust, and in doing so merely pulled a leather poke from his pocket and handed it to the clerk. Then he turned round and began a conversation with another man, paying no heed whatever to his bag until it was handed back to him, when, dropping it once more into his pocket, he picked up the articles he had purchased and departed. He had given no heed to the weighing of the dust taken in payment, and unless he had weighed his gold before entering the store had no means of knowing whether the right amount had been taken out. The wondering tourist, coming from a land where change is at least glanced at when it is handed back to one, asked the storekeeper if all his customers were as trusting as this one appeared to be, and simply handed him their dust pokes to take what he wanted.

"He knows well enough," said the merchant, "that I couldn't afford to cheat him. We trust one another in this country—more, probably, than you do in the States. In the early days we had to, and woe to the man who betrayed a trust. There is nothing so utterly unpardonable in a mining camp as a deal that isn't square and, in the early days, the man who was not square didn't last long."

There are those who are disposed to think exact honesty only a rigid requirement of divine law. It is a significant commentary on any such view that rough men on the very outskirts of civilization have found its enforcement an absolute necessity if they are to live together, and have made a community where dishonesty is so costly a luxury that nobody can afford it.—*Forward.*

NEMESIS.

Fare—"Hi, cabby, what are you stopping here for?"

Cabby—"There's an old woman in 'ere a-getting an awful time of it havin' 'er teeth out. I wouldn't miss it for a dollar. I 'ad 'er for a fare yesterday."—*London Opinion.*

Written for THE INLAND PRINTER.

PRESSROOM PRACTICE—SOME OBSERVATIONS BY A STONEMAN.

BY VERNON POSSNETT.

THE following notes were intended as a stimulus to discussion following the recent series of articles in THE INLAND PRINTER by Mr. Gage.* The frequent reference to the question in the "Presswork" page of THE INLAND PRINTER suggests that discussion is needed. The May issue gives some prominence to an answer on the relationship of cylinder and bearers, and the view of the problem is submitted as an outsider's criticism of a highly technical point. "Yes" or "No"—the concluding summary of this article, should be definitely accepted by every man in the craft. The writer says "Yes" and here are his reasons:

No visitor calls so frequently nor has such interest in the practice of a pressroom as the stoneman. In a large job-office he inevitably acquires a fairly wide experience of the capabilities of men and the performances of presses. While it would be sheer presumption for this man to pose as a critic of many features of presswork, he may reasonably claim to be heard on those details which concern the forms. Further, he may even be in a position to assist the pressman of limited experience, by setting forth some points in the practice of more capable men.

Craftsmen the world over are apt to suffer for want of intercourse. Whatever their calling, there is always a danger that they will become mechanical. Method degenerates into mere habit. The right hand's cunning can not be forgotten, because it belongs to the subconscious part of nature. Especially in a craft so closely allied to mechanical science does this danger assert itself. Mediocrity is the tool of the press; a press is the tool of ability. The solitary pressman in a village shop is little more favored than his confrère in the city, where incessant rush (or rivalry) forbids comparison of methods, and the standard by which all are judged is the sum of the week's work. The technical press is the guide, philosopher and friend of all, and to maintain this triple title will be the chief aim of this contribution.

As a rule, when difficulty occurs with a form, the stoneman is called for. To be "wanted down below, press No. 13," may be a terrifying summons to the uninitiated, especially when one is further instructed to register or to stop a form from rising. But the stoneman approaches either of these tasks with commendable resignation.

* Now published in book form—"Modern Presswork," by Fred W. Gage—by The Inland Printer Company.

Sometimes the pressman has already tried his hand. Perhaps he has turned the chase over, or driven an assortment of nails into blocks and furniture, or punched the spacing material hopelessly out of shape, or stuffed a bit of card or wet paper here and there. Or he may have gone about the business in most workmanlike manner, and shown excellent judgment in adapting his remedies to what appears to be the cause of the trouble. And when the stoneman takes his turn he may show just as little or just as much intelligence as the various types of pressmen referred to.

Stonemen and pressmen alike, however, often realize that the cause of the trouble has not been removed nor even discovered. Bad register remains a mystery. Spaces will mark or slugs get tipped off their feet. Eventually, if a partial reduction can be effected by sheer force, a compromise is struck, and the job goes through rather slower than was anticipated. Some phases of this problem have already been treated at length in this journal, but others are apparently regarded as inevitable. It is taken for granted that edges of plates and ends of lines, or any extremities of printing surfaces which are parallel with the axis of the cylinder, will speedily wear and blacken. A large share of "good commercial" printing shows these faults quite conspicuously. Even in first-class work abundant evidence can be found proving that an elaborate make-ready has deferred for only a short time the blunting of type and cuts. Disfigurements of work from this cause are so familiar that the mere mention thereof is vexatious. This is the very point where a large share of the pressman's time is consumed. Right here the second-rate man shows his inferiority.

Why is this trouble so universal? Why do masters and men regard this evil as inevitable? The answer is — compromise. A certain principle has been accepted in building and running a press and the man who questions that principle is indeed a *rara avis*.

Some months ago THE INLAND PRINTER expressed a desire to bring pressroom practice to "an exact science." That is a most worthy object, and Mr. Gage's articles were conducive to that end. It is in no personal sense that I introduce his name. He represents a school — a theory — and it is quite pertinent to ask how extra impression is to be obtained when a sheet printed under those conditions requires more squeeze?

This point has been discussed in a desultory fashion for a few years. In December, 1906, I had a few notes in THE INLAND PRINTER supplementing a previous contribution by Mr. Gage. Since that date I have canvassed a number of pressmen and have found opinions more diverse than they ought to be. Manifestly, "exact science" does not number presswork as one of its departments.

Previously I emphasized the unvarying tendency in several kinds of presses for Lino slugs and type to be driven off feet *always toward the gripper edge*. I do not recollect a single instance of slugs or type being dragged the other way. The reason forced itself upon me that overpacking of cylinders was the common cause, and — theories notwithstanding — the only practical method of obtaining extra impression is to add a sheet or two to the clothing of the cylinder.

On this occasion another phase of trouble and loss may be cited as an argument against these general theories — I refer to the unequal wear of



FIG. 1.

different parts of the same form. An example of this trouble is shown in the reproduction herewith (Fig. 1).

To begin with, let us come to an agreement concerning the varying demands which successive jobs may make upon some one press. We are told that a modern press contains approximately twice the weight of metal that a press of similar size would have contained a generation ago, and most of this extra weight has been introduced to promote rigidity of impression. Yet the fact remains that a large form can not be printed satisfactorily

with the same amount of packing which a smaller form on the same press would require. Although I am not a pressman, and am thousands of miles from Chicago, I know that a press which prints sixteen pages of THE INLAND PRINTER will print an eight-page form with a sheet or two less on the cylinder. A four-page form would probably require one or two sheets less still. Suppose the cylinder to be absolutely correct in circumference when printing the four-page form, it must be

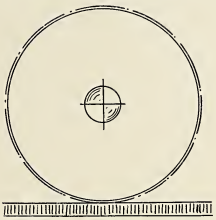


FIG. 2.

grinding the form when printing eight pages, and still more when sixteen pages. So long as we accept the principle of increasing the clothing of the cylinder in order to increase impression, grinding is inevitable on a heavy form.

When presswork has attained to an "exact science" there will be no variation in the circumference of the cylinder whether light or heavy forms be printing. Assuming the cylinder to be of accurate circumference when printing the four-page form, as in the previous paragraph, it is made gradually larger as the forms vary in size. Thus the variation is always on the excess side of the ideal. For the purpose of illustration we will consider each sheet added to the cylinder as one degree of error, and that an eight-page form needs two sheets and a sixteen-page form four sheets in excess of the four-page forms. The actual working condition might then be stated thus:

Size of Forms.	Extra Sheets on Cylinders.	Degrees of Error.
4-page	0	0
8-page	2	2
16-page	4	4

A press so large will seldom be employed on the smallest form, and in twenty forms we may have two four-page, six eight-page and twelve sixteen-page. Tabulated we have:

Size of Forms.	Number of Forms.	Degrees of Error.	Total.
4-page	2	0	0
8-page	6	2	12
16-page	12	4	48
Total	20		60

The average working condition is shown to be in error by three degrees or three sheets too much on the cylinder ($60 \div 20 = 3$).

If we introduce mechanical drawings, the point is at once evident. Fig. 2 represents a correct cylinder. The cylinder is set upon bearers exactly type-high, and the packing of the cylinder is uniform with the collars or bearers on the cylinder, the circumference being identical with the travel of the carriage. This condition obtains in print-

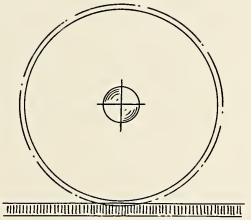


FIG. 3.

ing a small form, and the press is not strained in obtaining impression. Fig. 3 may be considered as representing the alteration of the cylinder when several sheets have been added to give enough impression for a heavy form. The extra packing occupies space which is supposed to be occupied by the form. As it is physically impossible for the same space to be occupied by both cylinder and form we may reasonably conclude that one yields and by common consent we may say the bed yields. Although the bed is deflected slightly it has only the same distance to travel as in Fig. 2. Not so the cylinder. All the time of printing the surface of the paper is traveling faster than the type. This could only be suggested by great exaggeration in drawing, but the point is so obvious that we need not elaborate an argument to emphasize it.

Possibly there are some who agree that there is a slight difference in the speed of cylinder and bed, but do not agree that so slight a difference can be the cause of serious trouble in the form. I contend that this slight difference is all-important. The excessive speed of the cylinder drives type and Lino slugs off feet, tilting them *always* toward the gripper edge. This slight difference in speed is the reason why overlays so often get displaced during a long run and *almost invariably* the slower moving type has dragged them away from the gripper edge. But my chief point in this article is the effect upon the face of the form, whether type, slugs or cuts. If extra impression could be obtained without enlarging the cylinder, the life of plates would be prolonged many times. Even

if the enlargement could be only partially reduced, the form would suffer much less wear than at present.

Of these alternatives, the first would require a complete change of method in making ready. The second, however, could be achieved without difficulty.

Let us state briefly the points upon which opinion is unanimous. We all know that type or plates wear most quickly on the edges referred to. We agree that a large form needs more impression than a small form on the same press, and that the most practical method of obtaining that impression is to add a sheet or two to the clothing of the cylinder. Probably we agree as to the reason why this extra packing is necessary; it is because the bed is more or less deflected from its theoretical position. These points are so commonplace as to need no comment; yet the accepted theory in setting the cylinder ignores the deflection of the bed. Apparently the pressbuilder works to the same principle in erecting a press as would be followed in building a skeleton machine like a clock. Theoretical accuracy could be maintained in the clock, but can not be maintained in the fine tool of the pressroom. The exigencies of make-ready demand variation in cylinder thickness in the same line of impression, and further variation wherever the line of impression may be taken. I do not suggest that the variation can be avoided, but I contend that it should not be ignored. Extra sheets and overlays and patches are now added to the perfect cylinder, and every addition carries us away from theoretical accuracy and helps to grind the face of the form.

Modern presses can be strained to an almost incredible degree when an extra heavy job is being carried. A 40 by 25 inch sheet, on a 40 by 30 inch press — the form being electros of a white letter design — showed the following measurements when the form came off the press:

	Inch.
Plate and interlay	.167
Type-metal mount	.750
Underlays	.029
Total	.946
Standard type-height	.918
Excess thickness of forms	.028

I am told it is a rule on such heavy jobs to equalize the excess packing, giving about as much extra packing to the cylinder as to the form. What becomes of the accepted theory in a case like this? The measurements were taken by micrometer by a skilled typefounder.

If we trace the process of making ready and printing an ordinary job, we may mentally see the evil operation of an enlarged cylinder. The back of a printed sheet is the pressman's guide in working. His skill is directed to reducing and increasing (not much reducing) the impression until a given face of letter appears uniform throughout the sheet. Finally expert criticism fails to find any detail which needs amendment and O. K. is given. Scrutiny is not relaxed when the press is running. A touch here and there compensates for variations as they are detected. Yet, in a long run edges lose their sharpness long before the center of the pages. Why? An agency which no eyes could discover has been operating all the time. At each separate impression the slightly enlarged cylinder has been racing the form. The full impression of a line of pages is a retarding influence to the cylinder and the racing is accomplished as impression is released in each gutter of the form. The gripper edge of the pages receives a blow from the cylinder, while the back edge is pushed slightly by the swifter-moving paper. The friction is too slight to be observable on a single impression, but fifty thousand impressions show a definite result on the form. It is friction, and not impression, which wears away the edges of the plates.

An appearance of heavier impression along these edges is quite natural when a first proof is pulled and can be logically explained. The line of impression has a certain degree of width, which begins at the point of the first contact of paper and form, and ends at the point of final contact. When the width represented by this line is not fully occupied by the form, the portion which is occupied is sustaining additional impression. But the pressman remedies this by easing the edges and patching the centers, until impression is uniform in the printed sheet.

Plato might have foreseen the errors in modern pressroom practice when he wrote, "The man who makes use of a thing must necessarily be best acquainted with it; and must in the course of using it keep the maker informed as to the success or failure of its performances." The uneven wear of the form in the production of modern jobwork must be written down as one of the failures attending the builders' theory of press construction. The fine-drawn theory of what a press ought to do can not be squared with the concrete illustration of what a press does. A cylinder, set and clothed to accepted ideals, is theoretically perfect. In practice this same cylinder develops three distinct evils, which can be produced only by a cylinder of greater circumference. (1) Type and slugs are forced forward to incline toward the gripper edge; (2) Friction injures those parts of the form which engage the cylinder while the line of impression is

not fully occupied; (3) Overlays and other packing on the cylinder tend to be displaced by contact with a form which moves at a slower speed than the paper. So pronounced is this third fault that overlays are generally placed a shade nearer the grippers by many first-class men. The common explanation is that "the packing stretches." Exactly; but if form and cylinder traveled in unison there would certainly be less stretching than is often the case. If these evils can be attributed to any other cause, my argument loses much of its force; but the universal character of the troubles stated should not be mistaken for a purely local matter when any other explanation is submitted.

At the risk of being tedious, I venture to point out the essential weakness in the popular theory of setting a cylinder. The mistake begins in basing calculations upon the bearers instead of upon the form. Let us imagine the bearers are removed from the carriage, and a form of average weight is in position. Granting the cylinder has been clothed perfectly, the essential condition is that the cylinder shall be secured in such a position as to produce a perfectly printed sheet. Let there be no question of bearers until a satisfactory impression is obtained. Then, while the form is sustaining the full weight of impression, bearers should be built up to fill the space between the cylinder collars and the press-carriage. I am fully aware this will be dubbed impractical, but I ask my hasty critics to suggest another cure for the evils I have shown. It is common knowledge that one press is much more rigid under impression than another. By making a bearer proportionate to the strength or weakness of the press we should obtain the end for which bearers exist. Bearers are unquestionably serviceable, but they are not an absolute essential. I have known a press run all manner of best work, from the heaviest possible to the lightest, without bearers on the carriage. I am not recommending this as an example to be followed; I am content to state the fact that best jobwork in a first-class office was so produced. Further I do not suggest that there should be frequent tinkering with the bearers when once the cylinder has been set. When a press is used on miscellaneous work the form used as a guide for setting the cylinder should be one requiring medium impression. There would still be an extra sheet for a heavy form, or a sheet less for a lighter one. When a press is used solely on one job, or on one class of jobs, the cylinder might be regularly as nearly perfect as possible. Of course, cylinders are supposed to be "perfect" now, yet we have the universal evidences that theoretical perfection coexists with practical enlargement.

There are mechanical objections to the method of cylinder setting just described. Purely as a question of facility, setting to bearers is preferable to setting to a form. If the present method of setting to type-high bearers so generally produces the evils resulting from cylinder enlargement, it appears a logical deduction that to set to bearers a shade lower than type-high would fix the cylinder a few sheets nearer to the form. The net result would be a few sheets less packing, and a rather smaller cylinder. Slight adjustments elsewhere might be necessary in some presses, but such details need not concern us here. The main question is: Are our cylinders generally too large? If the answer is Yes, we are left with the problem of reducing them. If the answer is No, we have the more perplexing problem of discovering the cause of the evils which reproach our presswork.

"WHEN GOD MADE BUDD."

Last Sunday for a few hours we had the pleasure of a visit from "Col." M. E. Budd, of Burlington — one of the best printers that ever stepped foot in Kansas. For seven years he worked for the writer while we were an employing printer in Wichita, and never did he fail to meet the demands made on his time and skill. He was faithful to every trust, conscientious in the performance of every duty, and phenomenal in the amount of work he could and did do. With him printing was an art. No picture so beautiful as the skilful arrangement of type on the well-printed page — unless we except the picture made by the living faces of the children he loved so well. Generous, yes, to a fault — so generous that the boys interpreted his initials as "Most Easy," a sobriquet he upheld with everybody but himself. Modest, unassuming, unambitious, he is the same old Budd, with a slightly grayer tinge across the temples, and a new wrinkle or two — the love-marks of time. The two-day vacation he had treated himself to, after months of faithful service, was already growing irksome. Before he was in town an hour we knew he was hearing the call of the shop — was wondering how the boys were getting on with the work; and long ere this is printed he will be back in the harness again, printing his life away. Such men are scarce in these days, and as we grasped his honest hand to say good-by we were tempted to paraphrase a line from Riley and say: "When God made Budd I'll bet he didn't do anything else that day but just set around and feel good."—*Mulvane (Kan.) News.*

AN EDITORIAL BLUNDER.

The *Transcript* Clerk of the Day tells the story of "a very sinful wag" who was lunching with Doctor Abbott and referred repeatedly to his connection with *Outing*. At last Doctor Abbott could stand it no longer and protested: "But, my dear sir, I am not the editor of *Outing*. I have never had anything to do with *Outing*. While I live I hope never to edit *Outing*. I am the editor of *The Outlook*." "Why, bless me, so you are!" cried his *vis-à-vis*. "Funny I should have made that mistake. Really, couldn't have confused two periodicals more strikingly different. Whereas *Outing* makes a religion of sport, *The Outlook* ——." The self-respecting clerk refused to complete the antithesis.—*Christian Register.*

Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. IV.—BY ANNA M. DENNISTON.

SINCE marble first imaged the gay god Pan, grinning from his pedestal, or a dancing Donatello was brought to life by a facile pen, humor has touched a sympathetic chord in the world through art. Long before and, surely, since the Sapolio people announced that

"The Spotter of Spotless Town"

had —

"Spotted a spot on the butcher's gown,"

and that it was —

"mete for justice' sake
To roast the butcher at the stake,"

on to the end, where the spot was removed by Sapolio, there has been little doubt that humor held a place in art — and advertising.



"ANGELIC TOM."

"Laugh and the world laughs with you" is not so familiar a modern saying that it can afford to be overlooked. The fact that the staid business man has been known to walk around a block, rather than by way of a direct route, just to see the old lady in the large poke bonnet arguing with the crossing policeman, or the "Dago" chasing the small boy, has furnished a useful hint, even to commercialism. In this connection, aside from



THE STRENUOUS INVALID.

the mere social pleasure of wit, a secret lies — that of spontaneity — and, as the old Scotchman said, "Real humor is a thing 'at spouts oot o' its ain accord," and again, "A humorist would often no ken he was ane, if it wasn'a by the way he makes fowk lauch." Like mercy, the quality of true humor "is not strained."

On the other hand, it is as the same "gude man" said, "Na, the rale humorist kens vera weel 'at there's subjects 'ithoot a spark o' humor in them. When a subject rises to the sublime, it should be regairded philosophically and no humorously." So it is that the Mycenæ gate stands guard at the entrance to the field of classic sculptural art; that the Pharaohs builded rock mountains to command future generations to contemplation of their power, and Michael Angelo's Moses sits in stern rebuke of triviality and lightness. However, it seems seldom necessary to remind the world that the grave and direct are effective, for

gravity comes natural to mankind as a whole. This is, no doubt, why catchy things, from the standpoint of genuine humor, do sometimes go begging, while large representations of pickles, hats, hosiery and cook-stoves in solemn array — the one provoking a laugh by its association with the other, if for no other reason — are so much in use.

In all the range between the sublime and the ridiculous, opportunity comes for the kind of work where the humorist "no kens he is a humorist." The boy sits for a sketch to be made. He merely wriggles and smiles and the artist "smiles with him," and the "spirit" is caught, as we say. This sort of half-grave, laughter-provoking art is a kind that finds acceptance where outright burlesque would be refused, for life and vitality may be imparted to the hardest facts when thus represented. The artist whose work illustrates these paragraphs — Samuel J. Kennedy — touches these phases of humor and human interest and then goes on into the subjects where things must be "treated philosophically and no humorously."

Beauty may be its own excuse for being, but it is not its own cause. The cause is that people want something — usually something useful — and then its elaboration and embellishment follows. As a result of this eternal "because," dealers plan and buy and the artists and craftsmen produce.

Men who work usually have an idea around which they build and, whatever its value, it serves as a nucleus for their building. Mr. Kennedy works on the theory that to do the best for a given cause is not to pore over the matter in hand specifically, but to be ready at every turn for the inspiration of the moment in order that the mind may become resourceful and responsive to all requirements. In short, the old lady who obstinately refused to throw away anything that could possibly "come in play some time" illustrates the mental attitude which he considers necessary to the resourcefulness that fits the artist, commercial or otherwise, to assist in keeping "all the people" interested "all the time." He gives credit to the wholesome country life of childhood and to school and college years for the genuine love of nature and for studious habits well formed, and he maintains that "He who works to do is an artist, he who works to finish an artisan." So, in short, spontaneity — or love of doing — is the key-note and motive of his output. His course illustrates the usual routine that falls to the lot of the men who seek by practical means to reach a goal. The making of book-covers, newspaper illustrations, mechanical drawings and the like is constantly enlivened by study — both academic and otherwise. A summer sketching tour to Colorado resulted in the production of two large canvases for the office walls of the Santa Fe road. They pictured the charm of light and color among the great western hills and, for studio use, a large collection of color notes was made, which show in striking manner the enormous distances between the peaks and give a vivid impression of



BIG BROTHER.

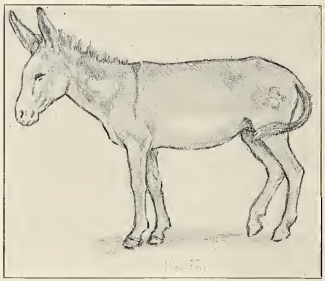
the changing color. The Palette and Chisel Club has exhibited a large panel, where Pike's Peak is "trailing clouds of glory" at dawn and the Colorado creek winds in subtle curves through the valley below. From the sublime to the less sub-

lime, is the transition constantly required in this world of art, and the same proud country that invites to the view of sun-flooded heights also, with equal enthusiasm, invites the study, use and exploitation of, for instance, ladies' gloves.



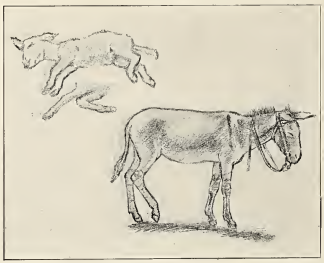
CANARIES.

Those accustomed to buying, say, paper dolls for the children, often imagine that, like "Topsy," they "just grew." On the contrary, they are made, and, with care, somewhere, by some artist. So it is with illustrations for cut-glass, calendar-panels and all these things — they are made. From Pike's Peak to lady's gloves is a rather long leap, but when undertaken in a spirit of appreciation and interest it proves not too long. Ladies' gloves are at least very necessary, as evidenced by some recent agitation of national importance regarding them. Putting aside traditional methods of presenting this subject, the illustration shown indicates the standpoint of treating commercial art as high art and making it as nearly as is compatible with practical ends a beautiful picture, having some of the qualities of portraiture. The result — a trade-producing advertisement — justifies the method and the idea back of it.



"PINTO."

It is not necessary to go to Colorado to paint. The laity would probably cast a vote in favor of Colorado as compared with the Chicago river. Not so the artist. He says the river is beautiful, and, if he thinks so, this in itself is "cause" enough why he should establish his claim. Mr.



"SLEEPING BEAUTY."

Kennedy had dipped a brush into paint and been immersed in Chicago rainstorms in pursuance of this object. As the painter is aware, there are many good reasons why this sacred stream, beloved by Chicago for its commercial use, should

be painted. One of these is that it is not twice alike. To-day large warehouses and elevators stand in bold, mountainlike masses of transparent purple against a misty sky and to-morrow they are gone — torn down, burned it may be, or obscured by some new architectural pile. Another reason is that the panorama of ships, barges and sails which one day seems fairly built into the ensemble, in a short time is displaced and an entirely new aspect confronts the observer. He who would enjoy certain beautiful effects more than once must have them safely on canvas. Besides, Chicago needs to be painted. It has not



"MARGARET."

been painted overmuch, though it has special qualities of color and line that are distinctively its own. The Chicago smoke odium — without being overvalued — still serves in certain aspects to make a dream city where otherwise would be mere walls and spaces.

The man who orders illustrations for advertising purposes, or for any other practical art use whatsoever, is not the only patron who enters the studio. "The other fellow" drops in sometimes — the "other artist," who brings an order for things outside of his line or asks a bit of assistance. These commissions are honored respectfully, but, "on the side," a few quick strokes of pencil, pen or brush are made which express in forcible terms an extremely personal and ideal estimate of the subject — but not in the direction of wings or halos. These art products are seldom paid for — at least not in coin — but the law of reciprocity in studios is swift and sure, and the weapon of warfare is not alone in the hand of the party who begins the strife. Men who can be precipitated into an attack of "blues" over deserved and undeserved criticism of their art — and they are sure to have their share of both — can "smile and smile" and never flinch over the most hopeless view of their personal characteristics in a cartoon. These are digressions from the grave business of the world, but they are some of the reasons for the "snap" and "go" that creep into the practical and work-a-day.

As a result of his study of cartooning and child-life, Mr. Kennedy voices the opinion that, to be humorous and to be productive of the spontaneous, one must forget himself, must forget that he is alive and become what he is expressing. To picture a child, he must think back to his own childhood days and become a child again. Then he arrives at the reason that the child has for his acts and gestures. When the boy reaches his hand shyly up to his pocket, for instance, the artist must realize that it is because he is proud of a pocket and wants it to be seen. The artist can not relate any more than he understands himself. In picturing a child doing something, he does not show him doing as a man would. To illustrate: the childlike way of carrying a gun is more or less as a man would carry a log. It is funnier, oftentimes, to see people taking things seriously than it is to see them in laughter. Take, for instance, a child making a very serious matter of some trivial thing, as in the case of the little western miner's boy with the pocket. He was so unaccustomed to seeing a stranger that he took the stranger-artist as an adult might view an inhabitant of some hitherto unheard-of mysterious world. To picture that wondering contemplation would be humor of a high class and, in this connection, it is observable that the humor of the high-minded reaches only those of like thinking, the coarse and crude becoming uninteresting to the well-bred.

Again the voice of the old Scotchman is heard: "Lads, humor's what gives the nip to speakin'." It may be that if he had the wisdom of the twelfth century commercial life added to his natural shrewdness and were speaking to-day, he would say, "Lads, humor's what gives the nip to advertising."

THE power depends on the depth of the artist's insight of that object he contemplates.— *Emerson.*

Written for THE INLAND PRINTER.

A DIPLOMATIC TRIUMPH.

BY EDWARD EVERETT HORTON, SR.

THE newly elected chairman of the chapel of the *Daily Lantern* has caused the pleasing fact to transpire that, if elected, he would sternly rebuke all lapses on the part of the proofreading force; that each knight of the pen would be held to a strict accountability for "malicious and unnecessary" marking of proofsheets in future, and that any deviation from posted style unaccompanied by a ring would be a *casus belli*. The *Lantern's* composing-room force had had enough of the "fine points of syntax, close punctuation and the arbitrary division of words by Worcester."

Mr. Keeneye, the *Lantern's* proofroom foreman, raised his eyes for the twentieth time one night as the door swung back and the chairman with flushed face, proofsheet in hand, angrily strode in.

The head reader was patient, polite and resourceful. Before him on this occasion lay copy of church music for Easter services, which had been forwarded to him by the copy-cutter for an arrangement of style before sending it from the hook.

The fierce mien of the chairman set Mr. Keeneye's wits to work. He anticipated the chairman's mission — to debate the proper use of a comma — and as it was after 1 o'clock in the morning and every minute was of double value, a happy thought came to him. He recalled that the new chairman was of a "sporting" turn; that the greater part of his knowledge of the printing business had been acquired at the ringside and at the race-track. In feigned excitement, therefore, he exclaimed:

"Mr. Muddle, can you give me any information as to who this fellow Nunc Dimittis is?" He pointed to the words on a freely penciled page of copy.

The chairman's angry look merged in one of profound study, in which considerable satisfaction was shown. It was no mean thing, this coming to the fountain-head by the foreman of the proofroom for enlightenment.

"Nunc Dimittis," he said, slowly, "Nunc Dimittis. Why, that reporter is twisted. Nunc Wallace is the guy the fellow should have written, the stiff that Jack Burke, the English welterweight, put out in eight rounds in Australia in — er — 1894 or '95 — can't say which exactly."

"Now we're getting at it!" broke in Mr. Keeneye, in tense tones. "But this Dimittis was a Greek wrestler, a cousin of the defeated Nunc Wallace, the reporter says, and he issued a challenge to Burke soon after that battle."

"Piffle!" retorted the indignant Mr. Muddle. "He was no more a cousin to Nunc Wallace than one of our apprentices is to Gotch! This Dimittis was a cheap skate, a faker, a stiff that 'ud lay down as quick as ever Tug Wilson did before John L. Don't talk to me about these fourth-raters trying to climb into the limelight." His voice trailed off as, forgetting his errand, he placed his hand on the knob of the door.

"Say," Mr. Muddle called back, "if that is deferred copy you're handling, I'll look up Richard K. Fox's book on scraps and scrappers, and if that Nunc what's-his-name is mentioned at all I'll let you know."



"RUBE'S" BOW.

"It *is* Sunday stuff," replied Mr. Keeneye, in a low voice. "I thank you for the information." Then, to himself, "I have prevented a scene and have saved the office at least five minutes' valuable time."

True to his promise, Mr. Muddle appeared the following night. He could not find Nunc Dimittis among Fox's famous fighters, which proved conclusively that Nunc was, as he had emphatically pointed out the night before, a faker, worthy of no notice whatsoever.

PRINTERS' WISDOM.

The wisdom of the successful printer consists in the knowledge of his losses.— *Franklin Printer.*



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ROUGHING WITHOUT A ROUGHING MACHINE.

To the Editor: ST. LOUIS, MO., July 10, 1909.

In looking over my files of THE INLAND PRINTER I have noticed a number of instances where correspondents have asked for information regarding some method of roughing other than that done on machines made for that special purpose, but in none of the replies have I seen mentioned or advised any method which would produce the desired results, namely, an exact duplication of the mat patterns generally used in roughing three-color processwork, many examples of which have appeared from time to time in THE INLAND PRINTER.

I enclose you several specimens of printed work turned out in my former shop at Fort Smith, Arkansas, and roughed by my method, which I think you will agree is an exact duplication or reproduction of the regular roughing-machine work, and equal to most of, if not the best, work done on machines.

The simplicity, quickness and cheapness of this method may commend it to many printers who can not afford machines for that purpose, or who are remote from large cities where such work is done for the trade.

To give a short history of the facts which led me to this idea, I will state that having figured on a large contract of lyceum-bureau printing, it was stipulated at the last moment that the work should be roughed. Thinking that I would be compelled to turn down the order on account of the heavy cost of shipping the stock several hundred miles to get it roughed, to say nothing of the delay in production, I did some "tall thinking" over night, during which time the idea occurred to me which I believed would do the trick. In fact, so confident was I that I had the right solution, that I closed the contract next day before I had made any attempt to give it a try-out.

The idea, in brief, is as follows: Take a sheet of some suitable material that has the roughing design already embossed on its surface, and from this make a stereotype plate to do the roughing with. The material best suited for this purpose is known to many printers, and is in use in nearly every bindery, and is known as "skytogen," and can be bought from paper houses in quite large sheets. This skytogen, which is a kind of paper-leather, comes embossed in various patterns, among which is the well-known mat pattern so effectively used on processwork.

The making of plates from skytogen proved to be very easy and simple, being accomplished by using a sheet of skytogen for the matrix and casting the plates in an ordinary stereotype casting-box. After first heating the box to the right temperature by pouring in a lot of melted metal, I then proceeded to make the plates by first placing a sheet of ordinary cardboard on the bed of the caster, and on top of this laid the sheet of skytogen, face up; then placing the bearers in position and clamping the box the metal for the plate was poured, and, after giving it sufficient time to harden, but not long enough to burn the matrix, the plates were taken out. The operation of placing the matrix and pouring the metal must be performed quickly, otherwise the prolonged heat would cause the matrix to warp, wrinkle or blister.

It was found by this method that perfect plates the full size of the caster, could be made, and all that was necessary to complete them was to trim to size needed and mount on a board or block to type-height.

The metal used was a lot of old type, which produced plates hard enough to emboss several thousand sheets before showing wear enough to impair the appearance of the work.

The embossing or roughing was done on a cylinder press, the plate being locked up in same manner as a type-form, and made ready by inking and printing on the cylinder and "spotting up" a few light places in the design, after which the rollers were taken off the press, the embossing plate washed clean and the paper run off with a heavy impression at a moderate speed.

The make-ready, of course, needed some treatment in order to give it the hardness and effect of a female die, and this was done by taking a sheet of blotting-paper and placing on the tympan, over which a thin coating of smooth paste was made, and this covered by a sheet or two of tissue-paper. Several impressions were taken at short intervals while the paste was drying, which took about thirty minutes, and, finally, the usual draw-sheet was stretched over the cylinder and the work was then fed through the press in the usual manner.

In running such work the printing is, of course, done first, and it is also necessary to leave an extra margin of about half an inch at the gripper edge, which the embossing plate does not touch, and this can be trimmed off when the job is completed.

There are a number of schemes for producing roughing on a letterpress, such as embossing from a plate made by gluing sandpaper to a block, or by using electrotypes or etchings made by the "Ben Day" process, but they do not give the same appearance as the skytogen work and are not very effective or satisfactory.

The total cost of making a set of plates for a sheet 18 by 24 inches did not exceed $5, and the make-ready and running were about the same as ordinary printed work, minus the ink.

WEBB M. OUNGST.

THE FLAT SCALE AGAIN.

To the Editor: CHICAGO, ILL., July 4, 1909.

This afternoon while perusing the pages of one of your esteemed contemporaries I ran across the following:

"I think the printers' union has been a large gain for the employers in regulating the ruling prices for wages, but the union has not been a success in making superior workmen. It has always scaled down the ability of the bright member, refusing him any more consideration than is given to the inferior man. Why should not the scale of wages be graded to fit the capacity of the man? Why should the poor workman be carried by the bright and quick-witted man? All ambition is thus crushed out. I think this is one cause why so few boys enter the craft. I have a case in mind just to illustrate this point. A man

who has been with us for years (from boyhood) asked for an increase in pay. I asked: 'Why? You are a union man. You receive the full union scale. What is the matter?'

"'I am doing much more each day than the man by my side on the same work,' he replied.

"The answer returned was: 'That may be true, but who tells me what I shall pay this man? Does not your union? Why does your union give you both the same wage?'

"'Yes, I understand, but I do more work.'

"The answer given was: 'The price of composition in this town is regulated by the price we must pay our men. The man next to you is your equal in every way, except he is constitutionally slow, and we must pay the scale. The slow man must have an equal price. Whose fault is it?'

"The next morning the fast man came to me and said: 'I have been thinking this subject over. I see the point. What I have been doing is to contribute $2 each week for a considerable time toward the support of my companion's family.'"

I know this is an old line of reasoning, and the majority of the good printers of the country repudiate it, as is evidenced by the fact that all but a small minority are members of the union. The reasoning is superficial. The writer seems to think all that enters into the problem of wagemaking is the proficiency of the worker. On the contrary, wages are governed to a very great extent by an iron law which brings them very near the subsistence line. By that is meant, if printers were to content themselves with a living that could be purchased for $2 a day, wages would soon sink to the two-dollar basis, and the man getting twenty per cent over the scale on a four-dollar basis would be getting about ten per cent on the two-dollar basis for his extra efficiency. As the economists have been pointing out ever since the early seventies, the standard of living is the thing to raise, and the typographical and other unions secure permanently only those changes which enter into raising the standard of living. That is why once hours are reduced in a trade they are never lengthened, because rational relaxation from labor inevitably tends to improve the status of the worker.

Now, the efficient man mentioned in the quotation was not giving $2 each week for the support of his companion's family, because, according to the employer, his companion was the standard on which his wages were based; so we may assume that the companion was an average workman. If his wages had been reduced $2 a week the tendency would have been to reduce the more efficient man's wages also, and then both of them would have been contributing possibly $3 or $4 a week to their employer or to society.

That is the sordid end of it. The employer's idea is the essence of selfishness. From a social standpoint the union's position is far the best, even looking at it from the erroneous viewpoint of the employer. One holds to the doctrine of Cain — "Am I my brother's keeper?" The other teaches the brotherhood of man. Now, which doctrine is the noblest and the most worthy of making sacrifice for, if sacrifice must be made?

All this is somewhat academic. How the wage problem works out every day disproves the position taken by the writer I quote from.

Nonunion offices are not noted for giving good wages to good men. They have a basis of wages which they pay, and as a general rule if they can "jew" a man below that price they do so, taking advantage of his necessities rather than looking at the value of his output. It is said that employing printers in the city of Philadelphia get as high prices for their work as employers in any other city in the country, yet printers' wages are lamentably low, and the printer in Philadelphia does not begin to enjoy the comforts that his fellows in much smaller or larger, but better organized, cities do. The union is, or has been, very weak in Philadelphia. Now, how is it that good printers don't flock there to get the extra wages paid their class on account of the low wages paid the average or below-average men?

I have worked in nonunion offices; I know the tricks. I recall an incident during my apprenticeship when an apprentice wished $1 a week increase in his wages, but the foreman refused, explaining to the employer that as the apprentice's mother was an invalid he could not afford to leave his work and look for another job. Within ten days the mother died and the boy left. His employer coolly offered him double his wages to remain, but he refused and joined the union so as to circumvent a little trick in blacklisting which was being set afoot. On another occasion, I recall an open office where union men got the scale, though the most proficient worker received $3.50 a week less. In time the office went into the union and during the dickering the employers insisted that their good worker should be taken into the organization. About the other nonunion men they cared not a rap. The workman explained that he had been well treated; was never "docked" for holidays, and every week the manager used to stop at his frame and inquire about himself and the babies. The union official to whom he recited his story, analyzed it this way: "You say you were paid for holidays and lost time (amounting to about three days a year) and not paid for overtime, which struck you two or three times a week in the busy season; that the boss was very nice inquiring about the babies. Now, don't you know you were working beside union men who were getting $3.50 a week more and sometimes earned an extra $5 a week in overtime? Of course, the boss never asked them about their babies, but I'll tell you what I'll do: I'll ask you once a week about your babies for half of $3.50, which is the price they have been charging you for interest in your family's welfare." This suggested a problem to the erstwhile nonunionist, who figured out that during his employment in that office he had been soft-sawdered and soft-soaped out of about $1,000, which would have done his family a great deal more good than the solicitous inquiry of his employer, who never sent him home rejoicing with a red apple in his pocket for the kiddies.

How is it these bosses are always wrong on an economic problem? They have little or no idea of the elements entering into the making of wages. If they did they would manage their businesses to better advantage. For instance, the gentleman I quote from says that the price of composition is regulated by "the price we pay our men." If so, the union maintained the prices; but that should not have been so and doubtless wasn't. The price of composition was most likely regulated by the figures offered buyers of printing when they were looking for bids. The economics of most of these people, from Mr. De Vinne down, seem to be based upon the theory of small production and small offices with primitive appliances. The influence of machinery and modern business methods on economic laws seems to have escaped them altogether. The thoughtful journeyman, aware of this crass ignorance, is not surprised to read of late in the trade journals that these same employers possess little or no knowledge of business, have little standing at the banks and are just beginning to find out what their product costs them.

E. R.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

BRITISH TRADE CONDITIONS.— The printing trade in England still continues to suffer from depression, although matters are a little better than at this time last year, when the idle members of the London Society of Compositors numbered over six hundred. This month the number of unemployed men is only about four hundred and fifty, but that number of society men testifies eloquently to the bad state of trade when it is remembered that there are nearly as many nonsociety men in the metropolis who can not find work. The trade has been exceptionally dull in Edinburgh, and also in Glasgow. Of course, with all this the dealers in printers' requisites are suffering, and complain very much of the inability to collect their accounts, owing to the scarcity of money among printers. Hopes run high, however, that this depression will pass away and better times come.

SCOTTISH TYPOGRAPHICAL ASSOCIATION.— The amalgamation scheme by which the various typographical associations of the United Kingdom were to be consolidated into one body is meeting with great opposition in the ranks of the Scottish Typographical Association, and the opinions of a number of the members have been embodied in a letter that appears in the organ of that body. Scotsmen have always been of an independent character, with a suspicion of anything "English" that nearly three centuries of union between the countries has not yet entirely obliterated, and it is no wonder therefore to find the following in the letter referred to: "I hope Scottish members will be unanimous in declaring that the Scottish Typographical Association will ever remain a purely Scottish trade union. . . . If you agree to this so-called principle you lose your independence and your liberty, and you ('England and Ireland generally') become one body, and be called 'The Typographical Union.' Why should we join these two countries? Is it for love of our Scottish membership? A few years ago one of our Scottish members was not allowed to lift a stick in a Dublin caseroom, because he was a Scot, and had to return home after being compensated. Call ye that fraternity? Glasgow members were recently in a similar position in London, while in our *Circular* of June, 1908, you will find that the London Society of Compositors was in favor, by an overwhelming majority of 6,237, of the protection proposition to exclude strangers from membership when a large number of men are signing. 'We intend to breed our own Cockney compositors now . . . Scotsmen . . . had better stay at home.' Let Englishmen and Irishmen abide in their own places and Scotland will sustain her own sons. We desire to remain Scotland, and we have no desire to form part of either England or Ireland."

OBJECTION TO RECORDERS ON LINOTYPES.—A new rule of the Typographical Association was the subject of discussion at the annual general meeting of the Linotype Users' Association, the other day, when the president of the latter body said that if it were submitted to, the recorders on the machines would have to be taken off. The men say that no mechanical arrangements shall be associated with any printing machine that will be a time-check upon the output of that machine. The masters are just as firm in their refusal to listen to the men's request, as it would be a granting of the right of the men to control the working of the machinery in printing-offices, regardless of the rights of the employers, and that they might just as reasonably object to the placing of counters on printing-presses as to line-counters on the Linotype. The Linotype Users' Association decided that when they met the Typographical Association's representatives in conference again they would clearly intimate to them that they intended to retain full control over the mechanical appliances in their own offices, and they would on no account accept the new rule as a working proposition. The Master Printers' Federation also intends to resist the introduction of the rule by every legitimate means as being inimical to the printing trade and to the masters' interests.

REVISION OF SCALE FOR TEMPORARY WORK.— The London Printing Machine Managers' Trade Society — as the pressmen's association is termed — is suffering from a grievance in that a number of employers, instead of keeping on a full staff of machine minders, employ casual labor for a great period of the time that their machines are at work, and thus a considerable number of men belonging to the society are continually traveling from one office to another in search of employment, and constantly meeting with disappointment, which destroys their best energies. During 1908 at least fifty per cent of the members were only casually employed, and the society claims that if the employers have a due regard to the maintenance of skill and proficiency, with a consequent high standard of printing, in the years to come in England, some amendment of these unsatisfactory conditions must take place. It is pointed out that the minimum number of men are now only maintained on the regular staff, and that the maximum amount of work is demanded of this minimum number, any increase of the ordinary work in the office being met by the calling in of extra men for a few days, their services being then dispensed with, as though they were ordinary dock laborers, instead of men who had served an apprenticeship to an important branch of the printing trade. With the foregoing facts in view, the society proposed to the masters' association a revision of the scale for casual work, and that in future all minders called in for temporary employment should receive not less than 28 cents an hour, or if engaged for the whole week, $11, overtime to be charged at the rate of 10 cents per hour extra upon the weekly rate; fractions of an hour to be charged as full hours. This proposal was submitted to the masters with a request that the alterations come into force on June 30. The masters' reply is to the effect that no useful purpose will be served by discussing the proposed alterations and so, meantime, the matter has practically fallen through.

CHURCH WORK.— The smaller class of printers in England have a grievance, sometimes, with the work they do for religious bodies, such as churches, parish bazaars and the like, where the work is given out by the minister or other officer, and is only given on the understanding that the printer must recoup himself for the cost by canvassing for advertisements and printing them in the parish magazine, bazaar program or whatever piece of work he may have been lucky (?) enough to secure. A master printer of thirty years' standing has just been protesting against this obnoxious system, in which, practically, he has to pay himself for the privilege of doing the work of others. It is generally found that low wages and sweating go hand in hand with this kind of thing, and that church work with its low prices and long-deferred payments leads a man toward the bankruptcy court.

LABOR NEWSPAPER.—At the forthcoming Trade Union Congress that is to be held in September next the subject of the establishment of a daily newspaper in the cause of labor will be again discussed, and the congress will be asked to authorize the working of a daily newspaper company to

begin at once. In view of the uncertain state of the law in relation to the investment of trade-union funds it is proposed that the scheme shall be organized in such a way as to allow of individual members subscribing the capital required. The labor newspaper has hung fire for a long time, but the matter is well supported by the London Society of Compositors and will no doubt soon materialize.

COST OF PROCESS ENGRAVINGS.—The somewhat moribund Process Engravers' Association has got a new president in the person of Mr. Arthur Cox, of Birmingham, and in a letter that gentleman has been telling the members some home truths. The cutting of prices in the British process business has become quite a scandal, and Mr. Cox's remarks should be taken to heart by the members of the association. Mr. Cox says: "From investigations made there seems to me no doubt but what there are many firms to-day who have no proper system of arriving at their actual cost of production of the various classes of work they are called upon to handle. To do so properly is admittedly a most difficult matter in a business like ours, and many who have seriously made up their minds to know their productive costs have been greatly surprised, not only at the difficulties met with, but also at the results obtained. There is no doubt but what if more firms knew their actual costs they would find that much of the work they are now producing is being sold at a loss. I know that there are firms who consider that they have their costs quite clear, and think that by ascertaining the amount of materials used on a given job, and taking that, plus the cost of labor, they have arrived at a satisfactory basis upon which to fix their selling prices. My suggestion is that the association give the matter of costing serious consideration and endeavor to formulate a scheme whereby it can assist its members in introducing methods which will help them to arrive at their actual costs of production. When such costs are known, I feel quite certain that the effect will be to generally improve prices on certain classes of work at least, and by such means we can look for improved conditions as regards prices without resorting to any attempt at restriction." This counsel may appeal to process engravers who in their present anxiety to secure work at any price, are simply making conditions easier for entering on the road to bankruptcy. Knowledge of the cost of production is a potent antidote for many business disorders.



THE POCKET.

ABUSE OF STATUTE REGARDING EMPLOYERS' LIABILITY.—Under the English Workmen's Compensation Act the employer is liable for damages to his workers if they meet with any accident during the ordinary course of their employment, and every week sees a crop of actions in the courts in which claims are made, in some cases heavy compensation being granted. Naturally, any injury received in the workshop is made the basis of a claim; not always successfully, as a case the other day showed, when a youth sought an award against Messrs. Blades, East & Blades, printers and stationers, of London, in respect of an accident which resulted in his being laid up for ten weeks with a seriously injured knee. An extraordinary conflict of evidence arose over the description of the accident, the applicant swearing that it was occasioned by his slipping from a counter as he was shifting some paper for the firm, and three of the respondents' employees stating equally definitely, that the injury was caused by the lad falling as he was wrestling with one of his colleagues. The judge held that the accident did not arise out of, or in the course of, employment, and made an award in favor of the employers, with costs.

NEW SCALE OF WAGES.—A new agreement has been made between the London master printers and the Association of Correctors of the Press, by which in future the latter will be paid at the rate of 20 cents per hour up to fifty-two and one-half hours, with a minimum weekly wage of $10.50. All overtime to be paid for at the rate of 8 cents per hour for the first three hours, after that time at 9 cents per hour extra, up till midnight, and later than midnight, 11 cents. Sunday work is to be paid at the rate of 18 cents an hour extra. It is also agreed that no printers' reader shall work more than forty-eight hours overtime in any calendar month, or more than sixteen hours in any one week. It is also stipulated that all the members of the association shall work amicably with any nonsociety employees, and with members of other societies. The agreement is to continue in force for five years, and may then be terminated by either party on giving six months' notice.

"CAN you keep anything on your stomach?" the ship doctor asked.

"No, sir," he returned feebly, "nothing but my hand."—*Success.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE *Zeitung*, of Halle, on June 25, celebrated its two hundredth anniversary.

THE Supreme Court of Germany has recently decided that printers and publishers can not be held responsible for mistakes in advertisements which are due to illegible manuscript.

THE Typographic Society of Würzburg, numbering about one hundred members, has started a course in technical sketching, and will next establish a course in tint-block cutting.

ON January 1 last there were in use in Germany 1,199 Linotypes, 339 Monolines, 763 Typographs (a machine resembling the "Junior" Linotype), in all 2,301 line-casting machines, and 227 Monotype keyboards and 142 Monotype casters.

THE German Typographical Union at the end of its first fiscal quarter of 1909 had 58,458 members in good standing and net assets of $1,668,000. On January 1 last it had 56,325 members, the increase during 1908 being 2,786. The wage scale was in force in 6,611 offices, including 1,942 cities and towns.

THE following American individuals and firms are represented at the International Photographic Exposition, now being held at Dresden: N. S. Amstutz, Valparaiso, Indiana; Binner-Wells Company, Chicago; Eclipse Electro & Engraving Company, Cleveland; A. W. Elson & Co., Boston; Inland-Walton Engraving Company, Chicago; Republican Publishing Company, Hamilton, Ohio; Joseph Meadon, Hamilton, Ohio; Miehle Printing Press & Manufacturing Company, Chicago.

AS AN indication of the state of trade in Germany, one may note in the statistics of the German Typographical Union, that during April last it paid out in out-of-work benefits to 2,843 members, for loss of 38,659 days' work, the sum of 62,190 marks ($14,800). In April of 1908 it paid to 2,088 members, for loss of 25,179 days' work, 35,527 marks ($8,456). This shows that in April of this year it paid to 755 more members than in April of last year, for 13,480 more days lost, an excess of 26,662 marks ($6,344) — or for fifty per cent more days' lost time during last April than in the previous April.

TO MORE fully attain its object of providing for a succession of competent help, the Dresden branch of the Association of Master Printers has made a thorough revision of the curriculum of its trade school. The new plan is outlined in a forty-page pamphlet, just issued, and covers the combining of theoretical instruction in the schoolrooms and practical instruction in the workrooms of all branches of the trade. Besides the technical courses for compositors and pressmen, the program of study includes German, French, arithmetic, bookkeeping, banking methods, drawing and tint-block cutting. At present there are two hundred and seventeen pupils, who are taught in sixteen classes by eight teachers.

EMPEROR WILLIAM II., the Crown Prince, Prince Eitel Friedrich, Prince August William and other members of the royal family, have, through the chief marshal of the court, sent a circular to the court photographer and other photographers, notifying them that they would have to relinquish to the royal personages all copyrights of pictures made of them. This order of the emperor was called forth, because numerous pictures of members of the royal family and fantastic groupings of them, reproduced mostly on post-cards, were generally executed in a manner lacking artistic taste. An end will now be made to this practice. While hitherto the photographers had the right, without special permission, of reproducing and selling either original photos or fanciful groupings of royalty, they are now constrained to submit such to the persons pictured and may publish only those for which they receive official permission.

AT one of its recent monthly sessions, the Erfurt Typographical Club was interested in the exhibit of a fine collection of American printing, loaned by the German Book Trades Association. The reporter of the meeting expresses himself as follows regarding the exhibit: "Though the American, in minding the saying, 'The way to wealth lies through printer's ink,' makes large use of printed matter, he lays less value upon its artistic than upon its original — even if simple — arrangement. Noteworthy is the exemplary composition and the clean presswork, especially of the illustrations. The use of good, modern papers is very noticeable. We are not used to seeing such a frequent use of italic types, nor the mixture of roman and black-letter faces in one line." After discussing various technical questions, the club decided to make monthly visits to certain museums and industrial establishments during this summer.

THERE is no existing portrait of Gutenberg painted during his lifetime. However, there is said to have been such a picture, after which was copied the earliest known portrait of the master; but this, in the Franco-German War of 1870, was burned with the city library of Strasburg. Of this portrait, which has served as a prototype for many Gutenberg heads and among others was also used by Thorwaldsen for the modeling of the Gutenberg statue at Mayence, the city library of Mayence has possessed a good copy since 1832. Besides this, there exist six different Gutenberg portraits, of which two (woodcuts of the sixteenth and seventeenth centuries) are in the National Library at Paris. A colossal painting, "Gutenberg," by Edward Hess (who died in Mayence in 1880), has hung since 1896 in the city library at Frankfort; a large oil-painting, "Gutenberg's First Proof," by Karl Friedrich Reichert (who died, 1881, in Dresden), is in the Mayence picture gallery. Among other group pictures the copperplate, "Gutenberg in His Workshop," by Eugène Ernst Hallemacher, of Paris, merits mention.

A TOUR of inspection was recently undertaken by thirty members of the London Institute of Printers and Kindred Arts. They visited several prominent printing-offices and machine shops in Berlin, Leipsic and Dresden. The tour was made upon the invitation of the German Book Trades Association, the members of which were pleased to observe the great interest taken by their British confrères in everything shown them. It is hoped that the visit will correct many prejudicial opinions held by the British people respecting the German trade. Mr. C. L. Drummond, the leader of the trip, said that in Berlin the cleanliness of the workshops visited and their excellent ventilation attracted special attention; the appearance and physical condition of the workmen were decidedly better than that of the average English workman, and that the printing trade in Germany at present stood upon a higher plane than in England, where the public did not make such high demands upon it as in Germany. To attain to a superior product the English would, in Mr. Drummond's opinion, have to pay greater attention to a system of perfecting schools. However, the

defective schooling of the average Englishman is a hindrance hard to overcome. It is a fact that a comparatively large number of English post-graduate pupils can not pass their examinations, owing to the inability to express even the simplest thoughts on paper, in an intelligent manner. It is in the elementary schools, therefore, that the right start must be made, to catch up once more with the leadership now won by the Germans. The methods employed in the newspaper offices also gave an excellent idea of the restless activity and presented a typical picture of German progressiveness. "We have here," added Mr. Drummond, "learned infinitely much, and we take with us the conviction that nothing would do both nations more good than a frequent exchange of visits like the one just made by us. In its modest way it has doubtlessly had its effect in throwing a proper light upon the insane, reprehensible and sensational baiting carried on in certain political circles of the two nations."

FRANCE.

A SIX-VOLUME edition of Molière's works, dated 1773, having thirty-three original drawings by Moreau le Jeune, and binding by Bradel, was on April 24 sold at auction to M. Rahier, for 177,500 francs, said to be the highest price ever paid for a printed book. Other books reaching high prices are the Psalter of 1459, sold in 1885 for 125,000 francs, and a first edition of the "Decameron," sold in 1812 for 56,500 francs.

THE French Government has begun an investigation to ascertain the demands of the various industries upon the apprenticeship system. For one hears much complaint that in the present evolution of industry it is no longer possible to obtain competent artisans in sufficient number. In the printing trade there are establishments which positively refuse to bother with apprentices, claiming their journeymen only lose time in teaching youths. Other printing-offices, however, would engage only beginners, believing they can make good profits on their labor. With such contradictory testimony it is well for the Government to seriously study the question, in order to secure a proper regulation of the apprenticeship system.

THERE died on June 9, at Paris, one of the foremost printers of France—Jean Claude Motteroz. He was known not only at home but abroad as an excellent and progressive printer and also as an able writer on typographic subjects. In conjunction with Gabriel Charavay, a bookdealer at Lyons, he started *L'Imprimerie*, the noted printers' journal, now in its forty-seventh year, for which he wrote most of the matter, and which in its early days was printed on a hand press. From a very humble beginning his business grew into a very large printing establishment. This he sold a few years ago, but retained a directorship in it until recently, when poor health compelled him to entirely relinquish his business activity. He continued his literary pursuits, however, almost to the moment of his death.

THE new buildings for the National Printing Office, at Paris, which were to have cost 442,350 francs (perhaps a rather low estimate), will cost nearly 10,000,000 francs when completed. The minister of justice, on account of scandals in connection with the building, has appointed a commission to investigate the matter. Originally, the construction was to have been finished in four years, but now, after seven years, the buildings are not half completed. A total of 5,653,367 francs has so far been expended, and the directors in charge ask for 4,500,000 francs more from the Chamber of Deputies. According to the investigations of the committee one might say that there is not a stone in the structure which has not been replaced once and twice by another. Everything in the original plans was, after its erection, torn down and reconstructed. All floors were laid with cement, but being then considered objectionable were torn out and replaced by parquet floors of oak wood. Because of this the cost per square meter came to 17½ francs, and as there are thousands of square meters of flooring, this ate up a good bit of money. And thus it was with the other details of the structure.

AUSTRIA.

A COLLECTION of copperplates owned by the Baron von Lana, of Prague, was recently auctioned off at Stuttgart and netted $200,000. Some of the works were acquired by the Royal Library at Vienna.

DR. KONRAD SCHIFFMANN, director of a library at Linz on the Danube, who has already numerous valuable literary finds, has just discovered two leaves of the first dated Latin Bible printed by Fust and Schöffer, in Mayence in 1462. They had been used in the covering of a book, "Tafel der Kaiser und Könige," printed in 1522 by Adolf Petri, at Basle, Switzerland. The two leaves are from a copy printed on parchment and contain parts of the Paulinian letters.

ACCORDING to statistics published in *Vorwärts*, of Vienna, there were in use in Austria at the beginning of April last, 432 linecasting machines, of which 217 were Linotypes, 146 Typographs and 69 Monolines; of the last there were 60 alone in Vienna. In addition, there were 51 Monoline keyboards and 36 casters, of which the majority were in Prague. Prague also had 50 more Linotypes than Vienna. The number of persons engaged on these machines is now 800, which is six per cent of the 14,000 members of the employees' organizations.

RUSSIA.

NOT long ago there was discovered in mid-Asia a copy of the "Evangels," believed to be over a thousand years old. Its make-up is most gorgeous, the leaves being of purple silk and the text—in old Greek lettering—produced with silver leaf. The volume contains one hundred and eighty-two pages in this grand style, which have been divided among several Russian museums. An association of archeologists, under the leadership of Prof. Vladimir Uspenski, has had the rare volume reproduced typographically. The edition numbers one hundred copies, costing 500 rubles each. However, the printers could not resist the temptation of committing a fraud, for, instead of using pure silver bronze for the work they used an aluminum powder, charging the price of the better material in their bill. A suit is now pending in the courts because of the substitution.

ITALY.

AN international exposition is being planned for the Italian jubilee year of 1911, to be held at Turin. A space of one million square meters is figured on, of which the printing and kindred arts and the newspaper industry are to have a generous share.

TO FILL SPACE.

When the editor of a certain country newspaper is in a hurry, he doesn't waste words by saying "it rained." He simply writes:

"After many days of arid desiccation, the vapory captains marshaled their thundering hosts and poured out upon scorching humanity and the thoroughly incinerated vegetation a few inches of '*aqua pluvialis.*'"—*Black and White.*

JOB COMPOSITION

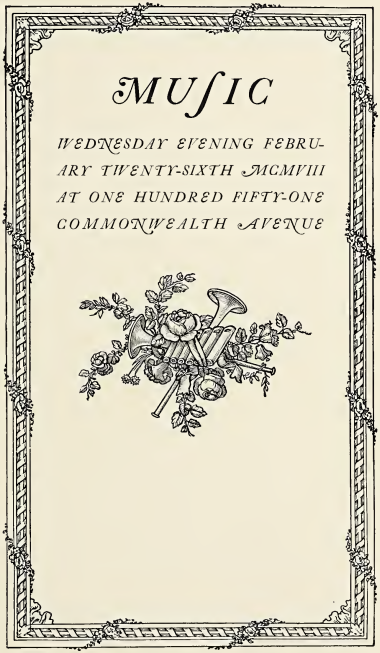
BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

In the July issue of THE INLAND PRINTER, under the title, "The Elements that Give Permanent Value to Printing, as Exemplified in the Typographical Studies of Bruce Rogers," the writer deals in an entertaining manner with Mr. Rogers' work, and shows numerous examples of his typographical design. In addition to the illustrations of book designing, in which Mr. Rogers is an acknowledged authority, several examples of job composition are shown, the latter being held up as absolutely perfect craftsmanship — so perfect, in fact, that the writer says of one of them, "Probably, if a one-point lead was changed in it, or a thin space added or taken away from an indention it would be marred." Inasmuch as one of the specimens in question is so far removed from the application of the typographical principles discussed in this department, in the Inland Printer Technical School, and in the I. T. U. Course of Instruction in Printing, we feel that a brief discussion of it in this department will not be amiss. A reproduction of the job in question, together with the title which accompanied it, are shown herewith.

Viewpoints naturally differ, both from what might be termed natural taste and from training. Frankly, the acceptance of the statement that this is an entirely suitable piece of design would leave us all at sea regarding the fundamental principles of typography. In this department and in the I. T. U. Course of Instruction in Printing we have expounded principles which we have every reason to thoroughly believe are fundamental and of vital importance to typography, and to the printers who have carefully studied these principles the acceptance of the specimen in question as absolute perfection will thoroughly undermine that study and training. It is for this reason that the question is here taken up. We have indicated to the readers of this department, and to our students, as fundamental principles of typography, simplicity, proportion, tone harmony and shape harmony, and indicated these as the chief elements which give permanent value to type design. These are definite; so far as we know they are unquestioned, and they give the printer an unfailing standard by which he can measure his work. This, we believe, he must have. To a few specially gifted ones, perhaps, so happily situated that they have the opportunity of studying masterpieces of printing, and strong enough mentally to avoid becoming obsessed with the eccentricities found therein, to an exclusion of a study of fundamentals, the general directions to study the old masterpieces, with a view to reproduction in a measure, is excellent advice. But what of the ones who are not especially gifted — those who are not in a position to see the old masterpieces, and who, perhaps, would follow them blindly? For such as these — and we believe they are in the vast majority, else we would not have referred to the others as the few especially gifted ones — we must be more specific. We must, rather than call their attention to the work of the old masters as copies to be followed, direct their attention to a study of the principles upon which the old masters built up their designs. Otherwise the eccentricities of the old work will be magnified and closely adhered to, perhaps to the neglect of some fundamental principle. The illustration of the "Music" page herewith is an excellent example of the point in question. What might be termed an eccentricity — the long S, being an f with the cross strokes cut off — is especially emphasized, while the question of the harmony of tone between ornament and type — a really vital question of design — is unnoticed.

We have submitted proofs of the page in question to two students of the I. T. U. Course of Instruction in Printing, with the request that they criticize it upon the same basis that they criticize other examples which are submit-



"Music Program," printed by Bruce Rogers, in 1908, with materials previously used in his books. The long S in "Music" is an f with cross-strokes off.

ted to them with some of the lessons of the course, and we feel that their replies will be of interest to other students of typography and to readers of this department. They are as follows:

"The first thing that attracts my attention in connection with the cover-page for 'music program' is its decoration, which has been so lavishly put on and is so dark in tone as to completely overshadow the reading matter.

"Lesson No. 13 of the I. T. U. Course deals with 'tone harmony,' and I am thoroughly convinced that, as the lesson states, tone harmony is one of the principal factors in good typography. To me nothing is more displeasing than to see a job on which the decoration has been so darkened, as compared to the type, that it seems to stand out from the reading matter. In a design of this character 'the eye is attracted by the decoration and irresistibly drawn toward it, even when trying to read the matter above.' On some classes of work I think it is permissible to give the type matter a darker tone than the decoration, but I feel safe in saying that on high-grade work the type should *never* be subordinated to the decoration.

"During my work on the lessons of the I. T. U. Course I sent in a job on which an excessive amount of decoration had been used, and received this paragraph in my letter of criticism: 'The main idea in creating a design should be in arranging the type in a pleasing and readable manner. After this is accomplished a judicious use of consistent decoration will give the job character. Understand, we do not discourage the use of decorative spots, borders, etc., but we do claim that the decoration should be so placed or arranged, and of such proportion, as to give added attractiveness to the reading matter, and not force itself upon the reader's attention.' I think this paragraph could very well be written in criticism of the 'music program' cover-page. Not only is it lacking in tone harmony, but the decoration is excessive.

"My idea of any printed job, no matter of what nature, is that it must first convey a message and then an impression that will fix the message firmly in the reader's mind. This can only be accomplished by treating the decoration as a secondary item, or rather as an auxiliary to the message. The application of this thought is very noticeably lacking in this design. It is an excellent example of carefully drawn, consistent decoration, and shows a thorough knowledge of the balancing of groups, but as a specimen of typography it is at fault, and this mainly because the reading matter is the lesser attraction — thrown into the background and of very little importance as compared to the decoration.

"After pointing out the lack of tone harmony and the overdecoration of this job, my next point of criticism is that the inside decoration is too pictorial and was apparently designed more from a realistic standpoint than with a view to its relation to the type matter.

"This lack of 'shape harmony' explains itself in Lesson No. 12 of the I. T. U. Course, which states that 'harmony requires that the details of a design shall have something in common.' The contour of this spot of decoration is very ragged and uneven; certainly not harmonious with the squared-up group of type and the regular border arrangement. Something more conventional would have been preferable. The same motifs of design could have been conventionalized into an enclosing form — such as a rectangle or an inverted pyramid — that would still have a representative nature and also be correct as to shape harmony." — *Jerry Beevar.*

"Received the job for criticism. This design shows very little thought of tone harmony. The ornamentation is so heavy that it makes the type matter the weaker part of the job, and the composition is still further weakened by wide spacing between the lines.

"The formal style in which the type is set does not conform very well to the nature of the ornamentation. It seems to me this style of ornament would be more appropriate for a tailpiece to be used after several pages of reading matter than to be used on a title or cover page." — *Glen Coleman.*

LIFE.

And what is life? 'Tis but the interim
Between the morn of infancy and eve of age,
The brief probation where we earn the wage
Set forth in words most plain 'tween man and Him
Who holds us in the hollow of His hand;
A road traversed by all; and in its length
He tests our weakness, feels our strength;
God knows, and thus He so appoints our ways
That each has just enough to fill his days
With joys and sorrows, and with good and ill,
So to befit us that, in His good will,
Each naked soul before Him takes its stand.

And so we mourn thee not, O comrades, friends,
Whose journey o'er this rugged road of life
Is at an end, with all its care and strife;
We mourn thee not, but fond remembrance lends
A deeper, truer love unto the spell
Thy presence here has left upon our hearts;
We count as naught the little space that parts
Our souls from thine; for we shall meet again
In God's appointed time, somewhere, somewhen;
His love is o'er us all, both there and here,
And, resting thus, we have no cause for fear —
The loving Father doeth all things well.

— *W. H. Pierce, in Memorial Day program of Chicago Typographical Union.*

A KINK ON WASHING TYPE.

The following method of cleaning type has been found by R. W. Springer, of Fort Schuyler, New York, to be very handy and very good. In making lithographs, the pattern is first laid upon the stone in some material that resists water. Then the stone is thoroughly wetted and usually wiped dry. Then the ink-roller is passed over the stone, and the ink is only able to adhere in the places where the water has not struck. The new method of washing type is built upon the same principle.

The type is placed in a shallow pan and thoroughly wetted all over. Then a little kerosene is placed on the brush and the inky part of the type is scrubbed therewith. The kerosene dissolves the ink; and, unlike benzine, does not evaporate and deposit it again. The kerosene can not touch the type where it has been wet, but only on the greasy and inky portions thereof. After the face of the type has been lightly scrubbed for a moment, it is again flushed with water; and the dirty kerosene floats off. If new type has been used it looks as bright as new after this treatment. The shank of the type remains just as bright as if it had never been used.

FIFTY PER CENT DISCOUNT FOR TRUTH.

Berkowitz and Sternberg, traveling salesmen, met on the train.

"I have just come from St. Louis, where I did a tremendous business," said Berkowitz. "How much do you think I sold?"

"How should I know?" replied Sternberg.

"Of course you don't know, but what do you guess?"

"Oh, about half."

"Half of what?"

"Why, half what you say." — *Everybody's Magazine.*

Typographical Designs
By I. T. U. Students and Others

Fig. 1. A simple title-page designed and lettered by L. S. Lauritzen, a student of the I. T. U. Course in Printing.

Fig. 2. An attractive cover-page design by Louis Silverman, a student of the I. T. U. Course in Printing.

Fig. 3. Unique statement design by J. E. Worley. Admission ticket by J. G. Gray, I. T. U. Course in Printing.

Fig. 4. An interesting and attractive rule arrangement by Thos. W. Ashe, I. T. U. Course in Printing.

Fig. 5. Two bill-head designs. The upper one, especially attractive because of its lettering, is by C. S. Roray; the lower one, noticeable because of its unique and interesting border, is by Miss N. M. Suydam. Both are students of the I. T. U. Course in Printing.

Fig. 6. Letter-head and envelope design by Bertsch & Cooper, Chicago, for a printing house. These illustrate the tendency toward the use of lettered effects by printers.

Fig. 7. Another interesting page design by Louis Silverman.

THE MERCHANTS' ASSOCIATION OF PITTSBURG

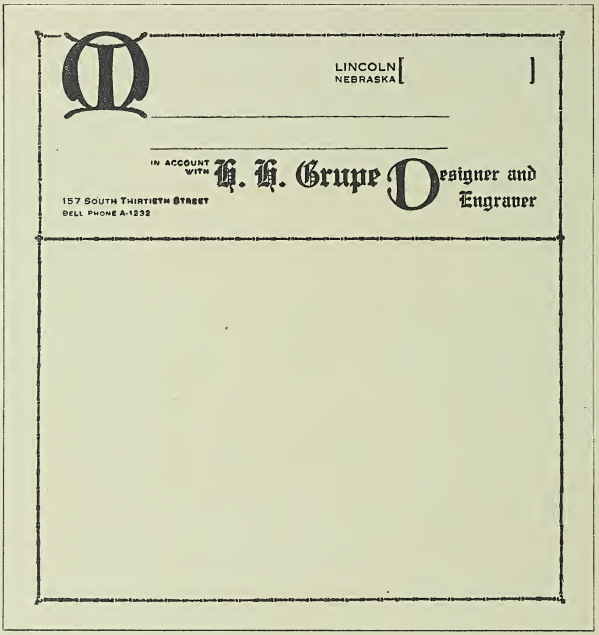
YEAR BOOK 1908

THE GEM PRESS
PITTSBURG

FIGURE 1.



Figure 2.


LINCOLN
NEBRASKA
IN ACCOUNT WITH
H. H. Grupe Designer and Engraver
157 South Thirtieth Street
Bell Phone A-1232


Eighth Annual Concert
of the Chicago Musical Association
Handel Hall
Monday Evening
January 20, 1908
Admission One Dollar

Figure 3.

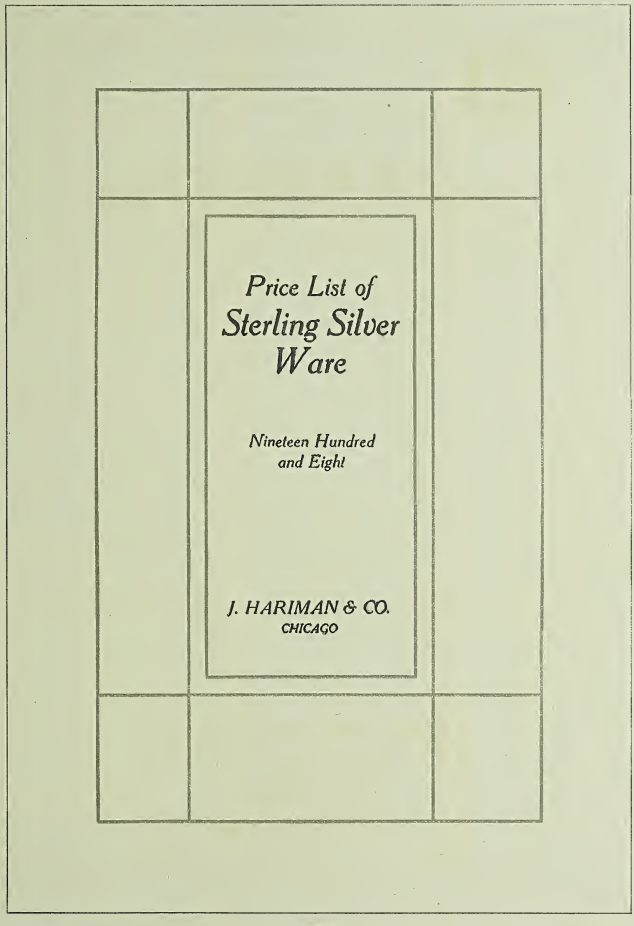

Price List of
Sterling Silver
Ware
Nineteen Hundred
and Eight
J. HARIMAN & CO.
CHICAGO

FIGURE 4.

Southworth & Robinson

Distinctive Catalogue, Book
and Commercial Printing

Embossing
Engraving
Printing
Designing

290 South Hamilton Avenue — Long Distance Telephone Main 222

Cincinnati, _____ 190_

Sold to _____

Figure 5.

B.H. Smith, President — A.R. Clarke, Vice President — John Ellison, Treasurer — D. M. Brooks, Manager

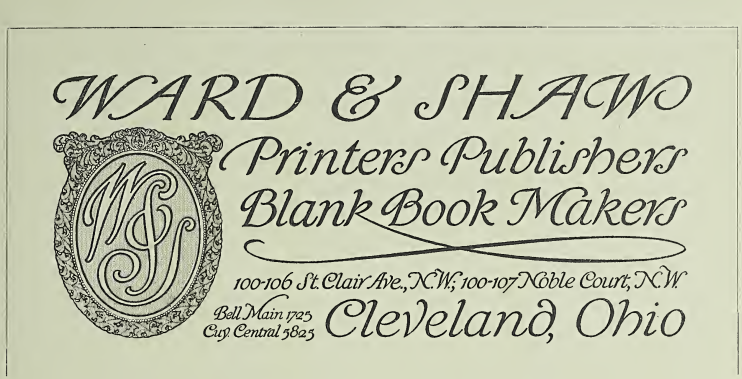
The Pittsburg Foundry Machinery Company

Manufacturers of Foundry Machinery of Every Description

¶ Our Specialty is the Construction of Complete Plants for the Manufacture of Laundry and Printing Machinery

Pittsburg, Pa., (190)

M _____


WARD & SHAW
Printers Publishers
Blank Book Makers
100-106 St. Clair Ave., N.W; 100-107 Noble Court, N.W.
Bell Main 1725
City Central 3825
Cleveland, Ohio


WARD & SHAW
CLEVELAND, OHIO
Printers
Publishers
Blank Book
Makers

FIGURE 6.

THE BEAUTIES OF LEARNING

Designed for the Instruction and Entertainment of Youth

By L. M. STRETCH, M. A.,
VICAR of TWYFORD
and OUSELBURY
Hampshire,
London.



Printed for C. DILLY and T. N. LONGMAN
Paternester Market, City.
1798

FIGURE 7.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

S. S. OSGOOD, Norfolk, Virginia.— Your leaflet for the Old Dominion Paper Company is certainly an original and clever design. Its timeliness should make it very effective advertising.

THAT the Hahn & Harmon Company, Minneapolis, Minnesota, not only believe in high-class printed matter for others, but practice what they preach, is evidenced in a book of samples which they recently sent out. It is 9½ by 12½ inches in size, and contains numerous examples of cover-pages, title-pages, etc., all tipped on heavy cover-stocks and tied with



heavy silk cord into a beautifully embossed cover. The designing, printing and embossing are all that could be desired, and speak volumes for the capabilities of the Hahn & Harmon Company. We reproduce herewith one of the specimens of designing.

MERCANTILE PRINTING COMPANY, Honolulu, T. H.— The specimens which you sent are excellent in general arrangement and color, although we think that if instead of attempting to square up the upper group on the first page of Young Men's Christian Association circular, you had made it more in shape like the lower group, omitting the rules, the effect would have been more pleasing. Excessive spacing, either between words or letters, in order to obtain a square effect, should be avoided.

THE MCCORMICK PRESS, Wichita, Kansas.— The June number of "Impressions" is very attractive, neat in design, and with snappy text matter. It can not fail to prove good advertising.

FRED W. HAIGH, Toledo, Ohio.— The monthly calendars which you issue are among the best that reach this department. The ideas are always new and clever, and your customers must certainly look forward to their arrival each month.

WE have received from J. Harry Drechsler, Baltimore, Maryland, a unique advertising device, consisting of an excellent imitation of a large firecracker. Upon pulling the cord which serves instead of a fuse, a neat little folder is brought into view.

AMONG other interesting advertising literature, the Santa Fe has recently produced a booklet of illustrations used in advertising one of its trans-continental trains. These illustrations comprise types of the different races inhabiting the Far West along the Santa Fe trail — Spanish, Indian, Chinese and American. We show one of the reproductions herewith. It is especially interesting to printers as an illustration of the use of hand-lettering of a distinctive character.



FROM The James Bayne Company, engravers and printers, Grand Rapids, Michigan, has come an ornate catalogue showing specimens of work in photographing, engraving and printing. The work throughout is of such nature as to permit of no criticism whatever.

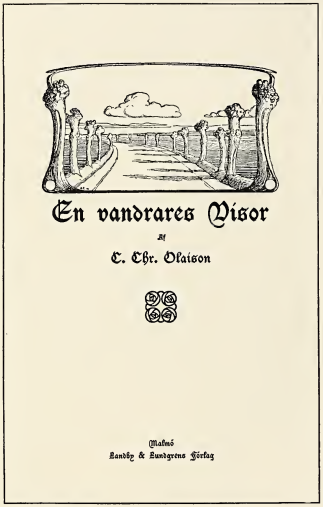
THE MARSH PRINTING COMPANY, New Philadelphia, Ohio.—The announcement is very neat and pleasing in design. Personally, however, we would prefer the job run in two colors, omitting the green, as it does not seem to improve the appearance enough to pay for the extra impression.

ONE of the handsomest catalogues that we have recently received is that of the Dexter Folder Company. The cover-design is an artistic piece of work, embossed in soft colors on brown stock, and the inner pages are well printed in black and brown on heavy coated paper. The arrangement is very satisfactory and the printing of the half-tone illustrations is excellent.

ONE of the most unique menus that has reached this department is that recently used at a dinner given by the Terra-Marine Company, of Staten Island, to the bankers and brokers from all parts of the country who han-

dle its securities. The menu is a facsimile of the bonds issued by the company, the menu being printed on the bond proper and the coupons each bearing a short, snappy phrase. It was designed and arranged by Putnam Drew.

THE printing-house of Landby & Lundgrens, Malmö, Sweden, has sent out a very handsome portfolio of specimens of designing and printing. Unusual effects characterize the work throughout. We show herewith a



reproduction of one of the page designs. In the original the sky in the panel was in light blue, the line immediately under the panel in orange and the balance in black.

"UNION PACIFIC OUTING," a booklet descriptive of the fishing in Colorado and Wyoming, is a very interesting piece of resort literature. Each of the pages contains a reproduction of a photograph of some phase of camp life, from the business man in his office deciding to take a fishing trip to the breaking of camp. The booklet bears the imprint of the Woodward & Tiernan Printing Company, St. Louis.

THE MILLS PRINTING COMPANY, Griffin, Georgia.—The cover-page designs are all very creditable. As to color, unless there is some special reason for the use of red or orange, we would suggest that something cooler in tone be substituted. This applies particularly to the Griffin District Institute job, as we presume the other job called for red. Too much of a warm color gives a flashy appearance to printed matter.

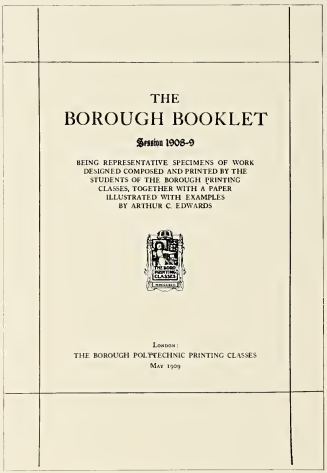
THE Northern Pacific Railway has recently sent in three booklets which are exceptionally creditable. Of the three, the Souvenir Itinerary of the Chicago Association of Commerce is perhaps the most dainty and artistic, having a beautifully lettered cover and title-page and being attractively embossed in colors. The other booklets — "Minnesota Lakes" and "The Land of Geysers" — are well designed and printed, and very attractive.

THE SOUTHAMPTON TIMES, Southampton, England.—The most noticeable feature of the package of commercial specimens is the over-ornamentation. A great variety of designs are shown, many of them very pleasing, but too great a proportion of them show an excess of decoration. Take, for example, the "Building Brick" booklet. The inner pages would be much more satisfactory if the decoration outside the border had been omitted, as the latter in itself furnishes enough ornamentation for a job of this character. Elaborate decoration is costly to produce, and, where it is not of such nature that it supplements the text by being directly related to it, one should be sparing in its use.

J. R. GENTERS, Norfolk, Virginia.—The admission ticket is at fault in several particulars. The rules which you have used are too light to harmonize in tone with the type next to which they are placed. The initial letter in the center group of reading matter is too black for the text which follows it. It is also a trifle too condensed, and there is too much white space at the side and bottom. We note very poor spacing in the first and third lines of this center group. We would suggest the omission of punctuation points at the ends of lines and on the envelope corner.

A RECENT time-table issued by the Denver & Rio Grande Railroad should prove exceedingly popular with travelers. Instead of the conventional time-table, this folder is arranged in such manner that the traveler can follow, by a series of descriptive notes regarding the stations, his route between Denver and Salt Lake and Ogden. The scenic attractions and points of interest are concisely described, the elevation above sea-level, the distances from terminals, the various industries and resources of the territory traversed, are all included.

SIMPLICITY of design characterizes the recent booklet of the Borough Polytechnic Printing Classes, London, England. The booklet shows specimens of work designed, composed and printed by the students, together



with an able paper illustrated with examples, by Arthur C. Edwards. The title-page, a reproduction of which we show herewith, will give an idea of the simplicity of design which is to be found throughout the work. The original of this page was in black and orange, the rules and design being in the latter color.

A JOURNEYMAN PLUMBER.

The householder smothered his wrath, and descended to the basement. "Are you the plumber?" he asked of the grimy-looking individual who was tinkering with the pipes in the cellar.

"Yes, guv'nor," answered the man.

"Been long in the trade?"

"'Bout a year, guv'nor."

"Ever make mistakes?"

"Bless yer, no, guv'nor."

"Oh, then, I suppose it's all right. I imagined you had connected up the wrong pipes, for the chandelier in the drawing-room is spraying like a fountain, and the bath-room tap's on fire!" — *Weekly Telegraph.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

BACK KNIFE.—An Illinois operator writes: "What is the cause of metal collecting between the back knife and the mold-disk? I clean the back of both molds every morning and grease the mold-wiper with a mixture of oil and graphite, but the metal still gets caked on this back knife so much that it would stop the machine if I did not clean it off. I sent the knife to the factory and had it ground, thinking probably it had become worn to the wrong angle, but this did no good worth mentioning." *Answer.*— When metal adheres to the back knife, take it out and polish the surface next to the disk on a piece of crocus cloth laid flat on a stone or bed of proof press. Rub also the flat or upper side of knife. Set the knife so that it presses evenly against the back of the mold and adjust the guard to prevent the disk springing away from the knife while trimming the bottom of the slug.

ASSEMBLER-SLIDE BRAKE.—An operator in northern Michigan writes: "I am writing you for information regarding assembler slide and brake attached to the new No. 5 machines installed in our office one year ago. When assembling, matrices or spacebands force the slide over too far, thus allowing the top of the matrix to fall back to the assembling entrance, and, of course, the next matrix or spaceband (more frequently) falls inside, thereby causing transpositions. I have tried to remedy this by tightening spring on the brake and also loosening it. I have used oil on the assembler slide and also resin. In fact, I have done everything I could think of to remedy this defect, but still have the same trouble. If you would tell me what to do in this case I would be very much pleased." *Answer.*— The brake you are using should be replaced with a new one. No oil or resin should be used. The tension of the brake spring should not be changed. Your trouble will end by applying a new brake, and by cleaning the slide free from oil.

METAL-POT.— C. G., Roanoke, Virginia, writes: "I will again call upon you for information regarding the Linotype. I have just put in a new mold and crucible. I tested same by spreading red lead on back of mold (as instructed in your school). The test shows a perfect lock-up on the bottom of the mouthpiece, but not touching the top at all. I thought probably that by shifting the pot backward a little, it would tend to throw the pot a little closer at the top. I decided not to touch any of the adjustments until I had heard from you. Since putting in the new mold the knives are trimming the ribs off on the top of the slugs, but the bottom seems to be perfect. I have cleaned both the liners and mold, but without results." *Answer.*— The cause of the lower side of the mouthpiece showing strong while the upper side is weak may be due to the front end of the crucible not being placed to full depth in its seat. Remove the cover and liner and see if the upper part of the crucible lugs are flush with the jacket. The pot can be adjusted in all directions by the screws in the pot-legs, but you should remember that the legs are on the jacket and not on the crucible. If the mold is not down to its seat in the disk, the knives will trim the ribs off the slug. The mold being properly in place, the knives can be adjusted to properly trim the slug.

MATRICES.—An Arkansas operator writes: "I am enclosing a matrix, not one of the worst ones, however, and would like for you to tell me the cause of the condition of the ears. I think that the mold wheel is too high and shears the ears on one side, and the lift in the distributor box bends them — am I right? I have a hard time getting the magazine seated just right, also. The keyrods, cams, verges, etc., work all right, but the matrices stick in the magazine for some cause or other." *Answer.*— The damage to the matrices has been caused by the mold, but the mold-disk can not be set "too high." Rather it is that the matrix line does not drop down far enough to allow the ears to enter the aligning groove in the mold. This stroke is regulated by a screw in the first-elevator head. The second screw engages the top of the vise-automatic stop, and after the first screw is set so that the elevator rises about a sixty-fourth of an inch just before the cast, the second screw can be adjusted. This can be done only while the elevator is at its full down stroke. Send in a line and stop the machine just before the mold-disk advances. Then adjust the vise-automatic screw so that the pawl near the lower end of the lever just clears the sliding dog, which is pressed forward when the mold advances. Remove any metal around these parts, which would prevent their free action. The ears are bent in the distributor box when the parts are badly worn and allow two thin matrices to be lifted at one time. This should not occur in a new machine. The magazine of the Model No. 5 is not adjustable, and if matrices stick it is because they or the magazine are dirty or the damaged ones are making the trouble.

DOUBLE-MAGAZINE ASSEMBLER.— E. P. writes: "What are the adjustments to be maintained around the assembler of a double-magazine Model No. 2? I am bothered with matrices bouncing out of the assembler onto the floor. Also the spacebands will strike the assembler-chute spring sometimes and slip over the assembler gate onto the floor. I am confident the trouble lies in the chute spring; but if I bent the spring so as to fit close to the rails, then I am bothered with transpositions of spacebands and the last letter in a word. How should the chute spring and the first partition extension be set to give the best results? The adjustments around the assembler slide are all right, but the slide is worn some. What do you suppose is the cause of the enclosed matrix having the lower back ear bruised as it is? It appears to be done in assembling, for the first elevator seems to be adjusted properly. At first it will seem that it is done by the matrix striking on the top of the small assembler glass, but this is not the case, for I have the glass-holder bent so that the small glass stands out at the top and the matrices can not strike it. Another thing: The bruise has begun to appear on the matrices running in the lower magazine, which is still more puzzling to me. Can it be that it is just a natural consequence from dropping into the assembler, or is some adjustment at fault?" *Answer.*— The space between the assembler-chute spring and rails should accommodate the thickest matrix of the sizes used in the upper and lower magazines. The spaceband in dropping should pass freely through or by this spring. See that the points are not bent out of position. The shape of the spring when received should be maintained except as to allowing more or less space as described before. The

spring, if the old style is used, should be pushed to full height. If the first partition is bent toward the chute spring slightly at the bottom it will tend to slightly retard the speed of the matrices falling and to some extent minimize the bruising of the inside lower ear, as in the matrix you sent. Where this bruise appears on the lower ear of the lower-magazine matrices, the cause is elsewhere. It is evident from the appearance of the matrix that it is striking squarely, as the upset appears uniform on both sides.

Mold and Mouthpiece.— H. M., Little Rock, Arkansas, writes: "I am bothered with the last hole in the mouthpiece next the keyboard filling up and making the last letter on the end of a line have a bad face, as though the metal were cold. Can you tell me by the enclosed slug if the mouthpiece sets too far toward the keyboard, or what do you think the trouble is? I formerly had this trouble, and removed the mouthpiece and found that on the back it had rusted all around this last hole and the hole would fill up with the rust. I replaced it with a new mouthpiece, but still have the trouble, especially on wide measure, and a large face of type bothers more than small. There was no accumulation of dross behind the old mouthpiece. Plunger is new and there seems to be no cause for the trouble. Can the mold be sent to the factory and ground true so that the feather-edges on bottom of slug will disappear?" *Answer.* — The cause of the bad face opposite the first jet in the mouthpiece is due to the obstructed flow of metal through the aforesaid jet. The mouthpiece should be moved toward the left far enough to bring the first jet inside the edge of the right mold liner. Examine the bottom of a solid slug and you will note the condition described. When you have the mouthpiece in its correct position mark the crucible immediately below the first cross-vent so that in the future you will have a guide in replacing the mouthpiece. If the cap of the mold is rounded off on the edge, it can be remedied by grinding, but if the base is also rounded the problem is more complicated. However, if the edges are not too badly rounded, they can be ground off. The Mergenthaler Linotype Company, Chicago, will do this work for you and supply a utility mold while work is in progress. Write them for particulars.

Cleaning Magazine.—A Canadian operator writes: "Knowing that you willingly answer letters on questions relating to the trade, I am taking this opportunity of writing to you. I operate a Linotype in the *Chronicle* office here. The machinist, who is a Monoline man, looks after our machines (Linotypes) as well. In cleaning out the magazine he uses wood alcohol. After a cleaning out, the matrices drop all right for a day or two and then become slow and have a tendency to stick in the channels. Would you please inform me whether wood alcohol is a good thing to use, or is it a bad practice? If it is a bad thing to do, please state the proper powder or liquid to use. Our magazines on both Linotype machines require cleaning out about every two weeks, therefore something is wrong somewhere." *Answer.*— We believe that no harm will follow the use of wood alcohol for cleaning magazines. However, we find that gasoline serves the purpose and is cheaper. The following is the method for cleaning the magazine and the matrices: Run out the matrices into the assembler and place them in two rows in a news galley. Take a clean cloth and moisten it slightly with gasoline (or alcohol) and rub the ears and edge of the matrices until they are clean; then take the magazine brush (which should be clean) and put some of Dixon's special graphite, No. 635, on its bristles, and rub the matrices until the exposed surface is polished. Now place another news galley just over the cleaned matrices and turn them over, thus transferring them to the second galley. Repeat the operation of cleaning and graphiting of the matrices. As for the magazine, it may be cleaned in the machine or it may be removed. If it is to be cleaned in the machine, the front end may be raised about two inches so as to clear the flexible or stationary front, as the case may be. The entrance is opened and covered with a piece of paper. A piece of paper may be attached over the keyrods and allowed to cover the keyboard to keep the dust from entering thereto. The verge-escapement covers are raised and the pi-tube entrance guide is removed to facilitate the cleaning. The magazine brush is now used to remove the dust from the channels by vigorous action, the full length of the magazine, the brush being pushed out of the back end and drawn out of the front end each time. This operation should rid the channels of all loose dust. To remove the dirt, which may be caked near the verge pawls, moisten the bristles with gasoline and brush vigorously. When clean, sprinkle a small quantity of graphite on the brush, then shake off the surplus. Brush out the channels as before. This operation polishes the surface and reduces the friction between the matrices and surface of the channels. One word of caution: use the graphite sparingly both on the matrices and in the magazine, and do not use free graphite in the magazine. You should have a copy of "The Mechanism of the Linotype." Graphite may be procured from the Mergenthaler Company.

RECENT PATENTS ON COMPOSING MACHINERY.

Double-magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 23, 1909. Issued June 15, 1909. No. 924,939.

Die-case Controlling Mechanism.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed May 10, 1907. Issued June 15, 1909. No. 924,957.

Mold Mechanism.— F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed October 14, 1907. Issued June 15, 1909. Nos. 925,023, 925,024.

Multiplex Composing Mechanism.— W. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed March 5, 1908. Issued June 15, 1909. No. 925,073.

Impression Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed July 24, 1896. Issued June 15, 1909. No. 925,383.

Two-letter Assembler.— F. J. Wich, Cape Town, South Africa, assignor to Linotype and Machinery, Limited, London, England. Filed December 23, 1907. Issued June 29, 1909. No. 926,158.

Distributor Bar.— R. G. Clark, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed December 10, 1908. Issued June 22, 1909. No. 925,753.

Linotype Machine.— F. B. Converse, New Haven, Connecticut, assignor to Mergenthaler Linotype Company, New York. Filed November 9, 1907. Issued June 22, 1909. No. 925,754.

Linotype Machine.— F. B. Converse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 15, 1908. Issued June 22, 1909. No. 925,755.

COST AND METHOD



FOLLY OF BUYING LABOR INSTEAD OF MATERIAL.

BY H. E. GONDER.

Notwithstanding the educational campaign that has been carried on by the printers' supply houses, aided by the trade journals, relative to the false economy of endeavoring to turn out work with insufficient material, judging from the expressions of writers in the craft journals this condition is to-day one of the greatest obstacles in the path of profitable printing. Every reader of printers' supply-house literature and printing-trade journals in general must be impressed with the extent and prevalence of this condition of affairs until it would seem that there can be hardly an exception to the rule.

Being possessed of intimate knowledge of one (and only one) instance to the contrary, I will recite the conditions arising from this exception for the benefit of those who take great interest in the matter.

The McCormick Press is located at Wichita, Kansas. The manager, Mr. A. G. McCormick, was a journeyman printer and started out in business for himself. His was necessarily a small plant at first, and the variety of his material was conspicuous for the reason that there wasn't any to speak of. But there was plenty of everything to do such work as could be handled, and the profit side of the ledger showed up handsomely in comparison with the gross receipts. After a time the plant and business assumed such proportions as to boast of a foreman other than the boss. This is the period when, according to best information, type-pulling and lead and slug piecing begins. In this instance it didn't. The foreman "got his" when the boss meandered back in the shop and observed a compositor engaged in these familiar stunts. The foreman was furnished with order-blanks, and when material was needed he was expected to see that it was procured, and instead of waiting for an O. K. on a requisition the material was ordered and the boss learned of the increase in his equipment when he received the bill.

It is not to be assumed that material is ordered lavishly without regard to its future utility. On the other hand, judgment is required, and every plan and devise designed to reduce labor, material and consequent expense is thoroughly investigated on its merits from an economical standpoint. And when leads or slugs are needed for a certain job, instead of ordering only enough for that particular job, the order is for one hundred pounds, for the reason that founders box them in that quantity, and they are received in better condition. The management, while economical, buys material, believing it to be cheaper than labor — the concern's most expensive item — and good money is invested on such labor-savers as will pay a dividend on the money invested.

The net result can be summed up in this statement: The plant is doing a business of $50,000 a year on a pay-roll of one-half of that of the average shop doing the same amount of business.

This feature of the management, however, is not alone responsible for the results obtained in this instance, but is, instead, merely one feature of the business policy observed. The proprietor who regards all workmen as being of a uniform degree of competency, and looks to the amount of wages demanded instead of the amount of labor performed, could adopt Mr. McCormick's plan with reference to adequate material, and learn that his profits showed no such interesting results. While good judgment in any one direction is to be commended, it does not necessarily indicate a successful business, and a general improvement in the matter of conducting printing-plants will not be consummated until a higher degree of sound business judgment shall have been injected into the proprietors.

COST-KEEPING FOR ENGRAVERS.

BY A. W. RATHBUN.*

The subject assigned me by your secretary is one I am much interested in, and one that for the past five years I have been trying to make a practical application of in the printing and engraving businesses, but it is so large and has so many different divisions that it is only possible to consider it in a general way at this time.

When an accounting system was suggested to the gentleman who opened up the engraving department for us, he doubted if such a thing could be attached to an engraving business. He had never known of it, and did not understand what there was to get the cost of, as he had always understood that if you paid out for labor, material and expenses $4,000 in a month and you sold $4,500 worth of engravings you must be making $500, and that was the only accounting system he had ever heard of in engraving shops. What kind of work was most profitable, what work (if any) was done at a loss, what proportion of a job was labor, what proportion material and shop costs, what relation office and selling expenses bore to the finished product when it left the workrooms — all these were entirely unknown quantities, and seemingly it was considered too much of a bother to try to find out what they were.

The great aim of those employed in *selling* engravings seems to be "Get the order." If the solicitor can not get it at what he considers the price should be, then take it at or below your competitor's price — but get it, anyway, appears to be the rule. If there is any question about a charge for extras on account of retouching, special outlining, etc., give the customer the benefit of the doubt, as otherwise you may lose the job. If the price is a little low, the solicitor knows that his house has no means of getting at the exact cost of the finished job, and it will help his total sales, upon the showing of which he expects a salary increase soon. It will also keep the shop busy, and even if the house should lose a little on this particular job it will make it up on something else, is about the way the salesman reasons.

And now, gentlemen, to be perfectly honest with yourselves, how many of you have in your establishment an accounting system that will enable you to check up your solicitors' jobs so that you will know positively if you have made or lost money on each and every order?

To get at the proper selling price for your product the first thing necessary is to get at the *cost price*, not what you *guess* it costs, but what *the figures show it costs*. Hence

* An address delivered before the thirteenth annual convention of the International Association of Photoengravers, at the Hotel Kaaterskill, on July 6 and 7. "A Complete Cost-keeping System" was the title given on the program, but we think our caption more nearly describes the speech of the treasurer of the Inland-Walton Company.

the necessity of finding and putting into use a proper cost-accounting system.

Your secretary flatters me by making the title of my subject "A Perfect Accounting System." Now, the system we use is not a perfect one, but it is the best one we have been able to find, and we are going to continue to use it until we can either develop or find a better one.

The different headings or branches of a system may be put under the following divisions: labor, material, fixed shop charges and office expenses. All productive labor can be charged against each job as it goes through the shop as one labor item, but we have seen fit to separate it as follows: Art, photo, printing, half-tone, line etching and finishing. These can be arrived at accurately by using a daily time report for each workman and transferring the figures to the job-tickets the next day. The troublesome item here is the matter of idle time, and the question we *must* determine is: "Should the price per hour charged on the job be increased over the amount paid to the workman to absorb unavoidable idle time (such as when a man is compelled to wait on a camera, or there is nothing for him to do), or should the charge on the ticket represent the exact amount paid the workman and the idle time be absorbed in the percentage provided to cover cost of material and fixed charges?"

A portion of the material can be correctly measured and charged on each job, but there is a proportion which can not be so charged, particularly the chemicals, inks, etc. We have been figuring on a percentage to cover cost of materials in each department, together with the cost for fixed charges, which includes the proportion of superintendents', janitors' and boys' wages, also depreciation on equipment, insurance on equipment and sundry minor expenses, including oil, repairs, etc.

Having charged the job with the labor that belongs to it and added thereto a percentage on that labor to equal the cost of material and other items such as are enumerated in the preceding paragraph, you have a total which represents the *shop cost only*. If it has been necessary to purchase items for a job, such as a drawing or a photograph taken outside or some printing, these should be added to the shop cost. Now you have an item to dispose of which provokes much argument and upon which there is a wide difference of opinion among what I might call cost accounters, in lieu of a better term. It is what we call "overhead expenses," comprising rent (also light, power and heat where same are not included in the rent), delivery charges, advertising, salaries of officers, solicitors, office help and incidental office expenses. The cost of the job as it leaves the workroom is *not* the cost of the job to your *firm*. Each piece of work *must* bear its proportion of these expenses. I believe the percentage plan must be used for a proper solution of this — that is, add to the shop cost of each job a percentage that will equal all of the above items. As a concrete example, let us suppose that the labor for a month in an engraving plant is $2,000 and the material used, $1,000, making the shop costs on the month's work $3,000; the rent, office salaries and office expenses for the month are $750. This equals twenty-five per cent of the shop cost of the product and makes it necessary to add twenty-five per cent to the shop cost of each job to find its total cost. For instance, a job upon which the shop cost was $40 would cost, with its proportion of office costs added, $50. Now add to the $50 what you think you should have as a profit for the risk of conducting a business, or, if you are doing business "just for fun," sell it at $50 or less.

Do not be misled by the idea that the percentages mentioned heretofore are items of profit, for if correct they are not, but represent actual outlay of cash, for which you must have a return on the goods you sell. First find your cost and then add your profit, and, it might be added that if you start out with the fixed idea that you must try to make a profit on each piece of work you handle, the sheriff will always have a stern chase.

As an example of the method of showing the costs by departments, I submit the two following examples:

EXAMPLE I.— MINIMUM CUT.

Art Department:		
Labor	.....	
Depreciation and general expense, ... per cent.	.....	
Photo Department:		
Labor	$0.11	
Depreciation and general expense, 70 per cent.	.09	$0.20
Printing Department:		
Material	.....	
Labor	.12	
Depreciation and general expense, 25 per cent.	.03	.15
Half-tone:		
Labor	.....	
.....per cent.	.....	
Line Etcher:		
Labor	.08	
Depreciation and general expense, 55 per cent.	.04	.12
Finishers:		
Finishers' labor	.42	
Depreciation and general expense, 30 per cent.	.12	.54
Outside bills	.....	.....
Total labor and material		$1.01
Office sundries, 33⅓ per cent.		.33
Express		.....
Carfare		.....
General expense, 8 per cent.		.08
Commission and discount		.....
		$1.42
Gain		.....
Loss		.92
Amount of bill		$0.50

EXAMPLE II.— THREE HALF-TONES.

Art Department:		
Labor	.....	
Depreciation and general expense, 20 per cent.	.....	
Photo Department:		
Labor	$0.77	
Depreciation and general expense, 70 per cent.	.52	$1.29
Printing Department:		
Material	.....	
Labor	.33	
Depreciation and general expense, 25 per cent.	.08	.41
Half-tone:		
Labor	1.06	
90 per cent	.92	1.98
Line Etcher:		
Labor	.....	
Depreciation and general expense, 55 per cent.	.....	
Finishers:		
Finishers' labor	.73	
Depreciation and general expense, 30 per cent.	.22	.95
Outside bills	.....	.....
Total labor and material		$4.63
Office sundries, 33⅓ per cent.		1.54
Express		.....
Carfare		.....
General expense, 8 per cent.		.36
Commission and discount		.....
		$6.53
Gain		4.57
Loss		.....
Amount of bill		$11.10

Were it possible to turn out work for a month and then add all costs together, dividing them according to the

amount of work delivered, before sending bills to your customer, percentages would not be needed, as actual figures would be at your command. As bills must be rendered promptly, however, we must be governed by our experience in past months for a basis in getting at the expense of producing work.

One thing we have proven conclusively, and that is that under the minimum-cut idea, either a half-tone or a zinc, at the prevailing prices in our city — Chicago — is *always* a losing job, and especially when it is run singly. You can safely figure you are losing from one hundred to three hundred per cent on each one you deliver to a customer.

In conclusion, one thing more, by way of caution: Do not attempt a cost-accounting system that is not a part of the general bookkeeping department of your establishment, for it must be treated as a part of your general ledger accounts to make it authentic and reliable.

HINTS ON THE INSURANCE PROBLEM.*

In taking up this subject I shall treat it not from a practical insurance man's standpoint, but rather from a business man's view of the situation as it affects printers to-day.

Fire insurance is a comparatively modern business. The first company in this country was the "Philadelphia Contributionship," chartered in 1752, and an interesting fact is that Benjamin Franklin's name appeared at the head of the list of directors.

I will attempt no argument for the necessity of carrying insurance, for insurance will readily be recognized as a prerequisite to such credit as a man in the printing business may seek and is indispensable to the financial responsibility of the man in this occupation. I will not attempt to analyze rates — or the tax for carrying the risk — for that is fixed by the assured in the care exercised in precaution.

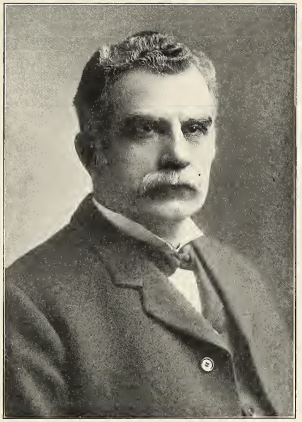
A large proportion of fires are caused by a lack of proper precaution, and printers' risks in the past have been undesirable because of it. The rapid growth of our cities and the cheap construction of buildings make almost inevitable the improper housing of our printing plants. This condition in our line and others, with careless supervision, has caused the United States to be the greatest loser by fire of any country in the world. The average yearly loss on each $100 of property covered by insurance in England is about 9 cents, in Italy about 6 cents, while in the United States it is 50 cents. The average loss per capita in Germany, France, Switzerland, Austria, Denmark and Italy combined was 33 cents as compared with upward of $2.25 in the United States. These comparisons were made for the five years beginning with 1900.

There is no question but what the printing business has its full share in these losses. The time is not so very far back when it was almost impossible for the printer to get sufficient insurance, owing to the frequent and heavy losses and the bad repute of the trade, but recent years have shown improvement and the underwriters report us better risks than formerly; still we have not secured the rates to which we are entitled.

The lowering of rates can be brought about by a stricter compliance with the building laws of the city and the rules of the board of underwriters. No large printing-office can afford to be without a standard sprinkler system. In many cases the reduction of the rate has been sufficient to pay for the cost of the installation in three or four years, and the printer has been able to secure his insurance at about one-fourth the rate he would be compelled to pay without a sprinkler system.

To be fully prepared to meet the emergency when it comes — and it may come any day — every printer should keep a book containing a complete inventory of everything in his shop. There are books on sale now at slight cost that makes this very simple and easy.

I would handle the account in this way: Assume an office worth $50,000. At the end of the year charge off ten per cent, or $5,000, leaving the value at $45,000; then add the new material bought during the year, say $1,000, which would make the value of the office stand $46,000. Following this procedure each year, charging off ten per cent and adding the new, you will find that, with $1,000 purchases to replenish the worn-out faces and broken material, your $50,000 office will stand on your books about $25,000 actual worth at the end of ten years. By that time you will want to throw out some old presses, etc., and buy some modern equipment and your office will again inventory about $50,000.



W. P. DUNN.

In case of a fire loss your insurance companies will take that plan of keeping values as about correct. Of course, in case of loss you will be required to make a detailed, itemized schedule with value attached to each item, which can be readily drawn off from your inventory book, and prices made from current price-lists of material houses, making reasonable reductions for depreciation on account of use.

I believe in using a blanket form of policy and placing insurance with one or, perhaps, two large and old-established agencies. In case of loss, their adjusters, with the general adjuster for the underwriters, will give you a fair treatment and you need pay no commission to professional adjusters.

Remember that no paper-stock, cuts or plates furnished

* An address given by Alderman W. P. Dunn before the Ben Franklin Club of Chicago.

by your customers will be paid for or allowed in your claim, unless specially insured in the name of the actual owner.

Keep the amount of your insurance fully up to the amount called for in the eighty or ninety per cent clause.

Because of the general good record the printing business has made in recent years, I am inclined to think that a strong effort, backed by the Ben Franklin Club, would succeed in getting a reduction of the rates for our business in and around Chicago.

For the general good as well as individual protection, greater care should be exercised in keeping offices free from accumulations of combustible rubbish; then, with strict compliance with the regulations of the board of underwriters, there need be no difficulty in procuring adequate insurance or in settling fairly in case of loss.

PROGRESS AMONG THE POSTER-PRINTERS.

Among the pleasurable results of meetings and addresses, such as a few employing printers' organizations indulge in, is the opportunity they give members to hear about what is going on in related trades. A short time ago the Ben Franklin Club, of Chicago, heard from the lips of Mr. J. A. Johnston, of the envelope-making industry. It was an instructive address. Later the same club, wanting to know something about the cousinly industry of



C. W. JORDAN.

poster-printing, invited President C. W. Jordan, of the Show Printers' Association of America, to make an address. As usual in such cases, the address held the attention of the auditors, not because of its ornateness so much as because one practical man was telling what he knew and how he lived commercially to other practical men.

Mr. Jordan disclaimed any pretensions to the possession of oratorical ability, saying "when the good Lord created me he figured that I would be an easy mark, so shaped my destinies that I became a printer." He said that the national association of poster printers was formed for the purpose of "making the Devil be good. I use the expression 'the devil' for the reason that as many years back as I can recollect poster-printers have not been known as printers' devils, but as real, live devils among themselves.

"Having associated many years with the various elements in the show business, their dispositions had become like that of their customers. Jealousy was a pronounced trait of every office. Poster-printers were so bitter that they gradually became what you might term bitter enemies — so bitter they would pass one another in the street as perfect strangers. It was next to impossible to get them together in the same room; they were afraid of one another, and distrust was rampant. If Jones took an order away from Smith, Smith would immediately begin to get even with Jones by going to Jones' customer and cutting the former's price; then Jones would retaliate. This continued for years until the poster-printing industry became what might be termed the anemiac of the mercantile world. By the way, I believe that term might apply to all of us in the printing business. Something had to be done, and that quickly. So about five years ago a few took it upon themselves to visit every poster-printer in the United States. They laid out a campaign, and necessarily the very first step taken was to overcome that feeling of hatred and lack of confidence in one another. After a year's hard work these missioners finally succeeded in getting seven poster-printers to meet in the same room, at Cincinnati, without calling each other names.

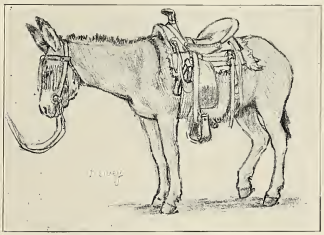
"These seven men, having broken the crust of reserve, found — as men in such circumstances usually do find — that all were human, and our troubles arose from faulty methods rather than wrong-headed persons, as we had supposed. There was an exchange of views and even confidences, and those seven men formed an organization to promote the best interests of our industry. Six months later the directors held their meeting at the Auditorium Hotel, Chicago, and there were twenty present.

"By the time we held our annual meeting the association had made such headway that forty persons were present. The association has grown steadily in influence and power. Our fourth annual convention, held in New York, was attended by ninety-eight per cent of the show-printers of the United States and Canada."

Mr. Jordan went on to show that merely being an association did not attract the poster-printers. The organization was the instrument through which much needed work was done. "We had to do something or quit doing business," said the speaker. A cost system was devised and a commmittee made an educational campaign, giving practical illustrations and installing cost systems in various offices.

Credit is always a delicate and dangerous question with the business man. It was a little more so with poster-printers. They cater to a business notorious for its fluctuations, and, as so many show people know little of business, bankers and supply people regarded poster-printers coldly, because, they said, they did business with irresponsibles and unreliables. This condition was not only responsible for heavy direct losses, but gave the printers a reputation that the banks and supply houses made them pay for. A committee on credit was appointed to handle this large and important subject. It developed departments that look after credits, the collection of bad debts and also protective measures against contracting them. The influence has steadily moved toward a uniform contract and the elimination of the "dummy evil," which takes the form with them of making colored sketches gratis.

Among the essentially special features of this association is the censorship committee, which has for its chief duty the elimination of objectionable posters. Another exceptional function is the work of the business-building committee and the issuance of a weekly bulletin to all members. "We have accomplished a great deal," continued Mr. Jordan, "which may not be apparent to those not familiar with the conditions that existed prior to the birth of our organization. What has been done gives satisfaction to our members, who are doing well to-day, as the



"DEWEY," BOUND FOR PIKE'S PEAK.

figures quoted in estimates are within the bounds of reason. This has proved an incentive to the production of better work, as poster-printers now secure orders on merit and service."

DISTRIBUTION OF TIME IN A COMPOSING-ROOM.

A gentleman whose modesty constrains him to insist that we withhold his name, says he thinks the "experts" are overlooking the value of a "distribution of time" sheet. It is a business barometer that he has found useful in working out the cost problem. Purely a composing-room foreman's proposition, it has naught to do with overhead and such — just labor. He sends us a statement covering nine calendar months as follows:

Total pay-roll hours		49,559
	Per Cent.	
General		21.81
Foreman	03.92	
Cutting and preparing copy	02.74	
Proofroom	11.50	
Stereotyper and handy man	03.65	
Jobroom		17.56
Composition (hand)	52.3	
Distribution	26.7	
Stoneman	21.0	
Bookroom		47.84
Composition (hand)	60.0	
Distribution	19.6	
Stonemen and galley-boy	20.4	
Linotype-room (three machines)		12.79
Composition	90.1	
Care and no power	09.9	
	100.	
Recapitulation:		
Net composition	49.42	
Distribution and all other labor	50.58	

The percentages are obtained from a tabulation of the daily time-tickets — a simpler form than is used in many offices. "Total pay-roll hours" is the actual number of hours worked as shown by pay-rolls, and that number of hours *was charged to jobs handled*. "Pay-roll cost per hour" is the quotient found by dividing total amount of pay-roll by total pay-roll hours, for the entire period.

The office in question is not strictly a commercial shop, and authors' corrections are included in composition. We are not informed as to the approximate percentage of that item.

A PRINTER'S PARABLE.

Oliver Dildock was the Whole Show at Old Man Quoin's Printing Emporium. He had it on the boys in the shop because he was born in Oakland. So in the race for the Coin he started from the Barrier like a Quarter Horse, and it wasn't long before he had developed into a sixty-horse-power Printer. What he didn't know about Ink and Type wasn't worth throwing into the "Hell" Box. When the rest of the Undesirables in the shop were just cutting into their "Ham and Eggs" faithful Oliver had performed half a day's work, and he kept up this Marathon until he disturbed the slumbers of the night watchman, who had to scare him off the job with a pistol. When Oliver wanted a little Five-Finger Exercise he tore off fifty-seven thousand ems an hour and washed the type for fear the "Devil" would exert himself. The Old Man appreciated his thrift and named the delivery horse after him, and once while Mrs. Quoin and daughter were out trying to lasso a son-in-law at the seashore, Oliver was invited out to the Palatial Home, where he was introduced to Quoin's Old Private Stock. The splendor of the place did not scare Oliver in the least, because he knew that he had earned it for the boss; in fact, he waded up to his shoe tops in the brussels just as though he had been used to it and spilt soup on the $69 table cloth to show his authority. By the time he poured his "Little Black" into the finger-bowl he had decided to kick out for himself and to be no longer a Slave to Old Man Quoin. Smothering a few glasses of Grape for Courage, he gathered himself together and skidded across the Maple to the Boss. Making a noise like a Man reciting the Declaration of Independence, he said that he was going after the Filthy Lucre himself, as he was tired of erecting fortunes for others.

Much to Oliver's disgust, the Old Man did not fall on his neck and offer him a half interest in the business, trimmed with his daughter's hands. Instead, he wished him success, something he was already sure of. He rushed home and gathered his "for better or for worse" to his manly bosom, and gave her a few stanzas on "Equality and Liberty." The echo of his speech had hardly died away before the supply houses were overwhelming him with their goods. He was given until the Next Coming in which to pay, besides lining his stomach with the best the cafés produced in order to get him to accept their gifts.

Oliver broke into the Printing Game like a Tornado, scattering business and prices. He worked the Sympathy Racket on many of Old Man Quoin's customers. Some of the Rough Stuff he handed them was, "Help a young man just starting in business," "an heir coming" and "Quoin's rich." Since Oliver was not paying the Elusive Coin for his supplies, prices did not worry him. His ambition was to have his presses running night and day, and he accomplished his One Best wish. It wasn't long before he was known as the Heavy Weight Price-cutter of San Francisco. The only other firm in his class was the Upstart Printing Company, who did work for nothing, but Oliver went them one better and did work for same price and gave a Chromo of Ben Franklin and a bunch of Violets with each order. The difference between Oliver's and Old Man Quoin's bids on a job would keep a poor but prolific family a year.

Oliver forgot that there was any such race as Supply Men; he was too busy spending money to consider them. While he rode on this Crest of Prosperity he decorated his fingers with a cluster of Near Diamonds and opened French Excitement Water for the boys. By the time the Cock Tail



THE TWIRLER.

Bell rang each evening he had many Appetite Encouragers under his Belt, so that he could give the bill of fare an Awful Play. He bought a Joy Wagon that took three men to see as he flashed by, one to say "Here it comes," another "Here it is," and the last "There it goes."

Of course, while Oliver was burning all this Benzine the supply houses were not getting any answers to their bills, so when he blew down to the office one morning he discovered that he was up against it. So he dug down through the pile of Bills and took out the old Colt's Trouble Destroyer. Just at the crucial moment when he decided to do the Trick he discovered that it would blow a hole in the suicide clause of his insurance policy. Seeing that there was no other way out of the mess, he tipped the deck of Bills over on himself.

It took until noon for the boys to dig him out, and while they were deciding to give up Bull Durham for a week to buy a "Rest In Peace" floral emblem for Oliver, the Sheriff dropped down upon the place and realized more in five minutes for the supply houses than they had received in one year.

Moral — Price-Cutting is the Son of Foolishness and the Father of Despair. Or,

A Small Debt Produces a Debtor — a Large One Suicide.—*Franklin Printer.*

STRIKING EXAMPLES OF WORKING FOR WORK'S SAKE.

Here is a letter from a printer in an Indiana town of about six thousand population and an hour's ride from Indianapolis, which brings to light an interesting example of "how not to do it."

"I have bought THE INLAND PRINTER for eighteen years and never miss a copy, and I have been a close student of the cost department, which I consider one of your best features. I am enclosing a booklet on which the customer claims that I was trying to rob him. I quoted a price of $21 for 1,000, figuring machine composition. The enclosed sample was printed and delivered for $14.

"I would be pleased if you would make a comparison of the figures and show in detail which price was fair. If I am wrong I will be glad to be shown up in your publication."

Owing to the manner in which we are treating the subject, we withhold the writer's name. The booklet is a fair piece of work of its class. Our correspondent does not give the wages, but, as there is no union located there, we have figured on a basis of a nine-hour day and $10 a week as operator's wages — which we believe is low — and get this result:

1,000 COPIES BOOKLET, 12 PAGES AND COVER, SIZE 3¾ BY 8.	
Composition, 22,000 ems at 24 cents	$ 5.28
Time-work (heads, tables, make-up, etc.)	5.28
Stock	1.75
Cover-stock	3.50
Presswork — one 12-page form	4.00
Presswork — one 4-page form (cover)	1.50
Binding	3.00
	$24.31

To this we would add ten per cent for profit, quoting $26.50 or $27 as the price to the customer. We fail to see how our correspondent could "make even" on the job at $21, unless his "overhead expense" is much lighter than we have worked into our figures. There does seem to be an odor of robbery attached to the booklet as delivered, but we opine that the firm whose imprint it bears did the robbing, with itself as victim.

For comparative purposes, we had a solicitor of a large and successful Chicago house figure on the job. He took as his basis the eight-hour working day and wages at $19.50, with this result:

Composition (machine), 22,000 ems at 60 cents	$13.20
Time-work (heads, tables, make-up, etc.)	13.20
Stock	1.75
Cover-stock	3.50
Presswork — one 12-page form	5.00
Presswork — one 4-page form	2.00
Binding	3.25
	$41.90

On these figures he would be compelled to quote $45 to the customer — at least, that is about what he would have to get for the work in order to hold his job.

This is interesting, both as showing the competition large cities have to meet and the prevalence of cutthroat competition. But does it pay to attempt to meet such competition as landed this job? The successful bidder appears to be one of those printers who remain in business because they do not do a great deal of it. If we reduce the price of composition to 10 cents, which is less than it costs to "take care of" machine composition, we fail to see where there is any money in the job at $14. For the printer's sake, we hope the buyer is indulging in gammon when he says the work was delivered for that price.

But sad experience makes us fear that the job was done for that sum. The practice of doing work at ruinous rates is not confined to "small fellows" and "country printers." On the Pacific coast Sacramento and Oakland



THE SIGNAL.

printers are trying to educate the "big fellows" in the great city of San Francisco to cease selling printing at prices which mean ultimate disaster to themselves and other craftsmen. The folly of cutthroat competition is very generally recognized. There is an aspiration in the trade for more modern methods and a desire to abandon business ways that were fashionable when storekeepers had two prices and a man never paid the price asked for an article.

The craft would like to be as up-to-date in its methods as it is in its productive capacity, but few have the courage to consistently follow the path that leads to the goal. Our Indiana friend was hit by apparently ruinous competition of a town of the same class. A complaint from a small town in Illinois is directed against a *city* firm in Indiana, in which the writer tells us:

"We were asked to submit figures on a job of circulars, approximately 10 by 15 inches, with three first-class halftones and several paragraphs of descriptive matter in small type, printing on one side. When we were given the specifications, the customer impressed us particularly with the fact that he wanted a high-class job, perfect results from the half-tone cuts, and the highest quality 'glazed' paper.

"The quantity required run from two thousand five hundred copies to four thousand copies and we were asked to submit prices on both quantities. After figuring for an hour — cost, 50 cents — we quoted a price of $13.50 for two thousand five hundred and $19.20 for four thousand, using enameled book-paper at 7 cents per pound (in Chicago). The prospect went up in the air, so to speak, and insisted that he had a quotation from a city in Indiana of $2.75 per thousand for the work, and assurances of good work and the use of suitable 'glazed' paper thrown in. Could we be expected reasonably to turn out a high-grade job on enameled book (70-pound) in quantities up to four thousand at $2.75 per thousand? We believe our prospect was telling the truth about the quotation. When will city printers and country printers cease forcing the cheapest prices they can frame up on the attention of the prospective customer, instead of talking high quality at a fair price to their patrons?

"We trust you will keep hammering against this tendency to encourage 'cheapness' among the trade, or enlighten us as to how we can turn out a fine job of cut and circular work of this size and character at $2.75 per thousand."

We have our limitations, and can not tell one friend how to produce the booklet at the price paid, nor inform the other as to a method whereby he can turn out work of that class for $2.75 a thousand — and make money. But we will keep hammering away at the curse of cheapness, and hope for ever-increasing support from our readers.

If that doesn't come, we shall continue to "knock" the old idea and boost the new — that men are in the printing business to make money, and that the customer is the legitimate person from whom to secure it.

STUDYING THE JOB.

The wrinkles in a business often save more time than labor-saving machinery. Every printer should make his head save his hands and feet much labor, and reduce his worry. The enterprising printer will study the "ins and outs" of this or that job of work that comes to him. He will suggest to his customers little aids and helps, and be quick to see any changes that will be of benefit to the looks of the job. Ornaments suggestive of a line of business will be as good as and answer the purpose of a trade-mark. They can be run in the same color as the body of the work, or in a separate color. A suggestion of this kind will impress a customer with the idea that you are up-to-date in your business and are giving him special attention, and will draw him closer to your office and help to educate him to a point where the price-cutter won't interest him.

Newspaper offices have a chance to rake in a good many dollars in a year by getting up an extra good advertisement occasionally for different advertisers, especially those who do not get up special jobwork. After the paper is printed suggest to your customer that he have five hundred or a thousand circulars of this form. If your advertising type is somewhat worn place a blotter under your tympan. For the real-estate man who runs a three-inch single-column advertisement, pick out some scraps of cover-paper cut to fit a No. 6 envelope. Print in a harmonizing color. You can give him a job for half the usual price and make extra money. I have used this repeatedly on circulars, cover inserts, and on blotters. It is not new, but is not worked by many offices.— *C. E. Barnes, in the Practical Printer.*

MAYBE SO.

Maybe some of those senators think if they made print-paper higher the newspapers will not have so much room to tell what they are doing.— *Louisville Post.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

ROUGHING MACHINE (494).—"Will you please give us addresses of firms who manufacture pebbling machines?" *Answer.*— These machines can be obtained from the Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and Dunning Brothers (Incorporated), 64 Fulton street, New York.

REBUILT ROTARY PRESSES (489).—"I will thank you to favor me with the names of houses handling rebuilt rotary newspaper presses, as I am looking for two for shipment to Mexico." *Answer.*— You may be able to secure such presses from R. Hoe & Co., New York, or Goss Printing Press Company, 732 South Paulina street, Chicago.

BLACK BRONZE (495).—"Will you kindly give us the address of an importing house or firm that can supply us with a black bronze? We need this for a special purpose and are unable to procure it in this city." *Answer.*— We are unable to find any ink-dealers who know anything about black bronze. Possibly some of our readers do.

MACHINE FOR PRINTING ROLL TICKETS (491).—"Kindly furnish me with the name and address of a manufacturer of machines for printing roll tickets." *Answer.*—A machine suitable for this work may be obtained from Henry Drouet, 1 Madison avenue, New York. There is another firm, the Ansell Ticket Company, 63 North Clark street, Chicago, who print and furnish these tickets complete.

TYMPAN FOR BOND-PAPER JOBS (497).— H. E. Parker, instructor of printing in the New York House of Refuge, in a letter to THE INLAND PRINTER, says: "Note in your June number that for bond-paper jobs the cardboard is placed just beneath the top sheet. I do all printing on bond-paper with a bond-ink, also I put a sheet of glazed card over the top sheet and attach it with the gauge-pins to the sheets beneath. The card can not slip or cause a slur. I find the printing is sharp and clean when done as described above. This letter-head was printed in that way." The letter-head mentioned is printed on a good grade of bond-paper. The type is an extended lining gothic. The printing is sharp and done without excessive impression. The plan is a good one for short runs, but if the card becomes indented greatly and needs changing it can not readily be removed when pinned to the top sheet as described.

TO SOFTEN VIGNETTE EDGE (490).—"How can I make-ready a half-tone cut so as to fade away the edge and cause it to remain light during a run of about twenty thousand impressions? I find that a job starts all right, but after a while the soft edge which was weak becomes strong and the solids which were all right become weak. Why is this so?" *Answer.*— The reason for this condition is due to a yielding in the tympan and in the cut mount. For long runs cuts should be mounted on metal; then there would be no trouble from that source. The yielding in the tympan can be remedied by a secondary make-ready after the run is under way four or five hours, or when the vignette edge begins to show harsh. This make-ready is carried out on a thin sheet of hard paper, usually of the same thickness as one of the hangers in the packing. In the marking out, which may be done on the face, with a carbon sheet beneath, the solids and middle tones which have become weak are given a few tissues, and the vignette edge which has gained impression is trimmed or rubbed down. When the sheet is spotted up and attached in the tympan one of the hangers is withdrawn; this leaves an increase only of the few tissues where added to compensate for the compression. This treatment when properly carried out maintains the softness of vignette edge and uniformity of appearance of the other parts of the half-tone cuts.

HEAVY FORM ON A PLATEN PRESS (499).— John Burk, of Pittsburg, Pennsylvania, submits a few sheets of a sixteen-page booklet form, which was printed on a platen press, with the following letter: "I am sending to you under separate cover four sheets of a booklet form, to see if you think it practical to print a job 10½ by 14½ on a 10 by 15 platen press. The job was locked up with the quoins in the center of the form. Is the work as good as could be done on a larger press or on a cylinder?" *Answer.*— The presswork is excellent in every detail. The half-tone cuts, both square and vignette, are well brought up, and bear evidence of careful handling. The form is extremely heavy, as it consists of half-tone cuts and type surrounded by a pica wide half-tone border. The press, however, is built with ample strength to turn out work of this character. We would not advise work of this kind being done at high speed. We also believe that the work may be done more economically on a cylinder press. A larger platen press could not have made a better appearing job.

INK GETTING ON THE SIDES OF TYPE (496).—A pressman writes in effect as follows: "In an argument between a pressman and a printer in regard to the ink running down in the form on a newspaper press the pressman claims that the trouble can not be wholly avoided, while the printer says it should not occur. There are seven thousand runs on the form, and as the quoins are not locked very tight, so that the column-rules will not work up, the ink works down. In my long experience on presses of all kinds I have always found that news ink on long runs will work down even to the bed of the press. I have found on web machines on removing plates that the ink had worked down in every interstice as far as it could go. The printer asserts that the ink should not be found on the body of the type in this manner, and that it is up to the pressman to prevent it. What can be done to prevent this trouble between pressman and printer?" *Answer.*— While we believe the pressman is not at fault, inasmuch that the ink will run down in the form, there is possibly a way of washing the form that will remove the ink. Also, if the form is locked up tight enough, the ink may not run quite so low, perhaps not farther down than the top of the leads. But, as you state, the quoins are as loose as possible to prevent the column-rules cutting the sheets. Would like to hear from any of our readers who had similar trouble and overcame it.

BREAKFAST A LA MODE.

"John, I believe the new girl has stolen the whisk-broom; I left it on the dining-room table last night."

"I guess the joke's on me, Mary; it was not quite light when I got up this morning, and I thought you had left a shredded-wheat biscuit out for my breakfast."—*Houston Post.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

REVEREND.— J. T. McL., Hattiesburg (State not named in letter), asks: "Is it good newspaper usage to use the title Reverend without the initials or the word Mr., as in 'Rev. Jones came to the city to-day'? Is it improper to say 'Rev. Mr. Jones'? Does not the title Rev. always imply the word the in front of it, which would make it grammatically improper, as well as bad usage, to use it as you would the titles Dr., Gen., etc.?" *Answer.*— The only correct use of this title is with the before it, as in "the Rev. Mr. Jones," "the Rev. A. B. Jones," etc. Such is the decision of every critic who has said anything on the subject, and such is the vastly prevailing usage. "Rev. Jones" is about as bad as any such thing can be.

HARROWING QUESTIONS.— We have long wished for something to arouse correspondents to interesting and profitable discussion, and think that we have now found a topic that should have that effect. It comes from an English book on "Printing," by Mr. C. T. Jacobi, who was examiner in typography to the City and Guilds of London Institute from 1892 to 1897, and who published in his book the questions he asked. One of these questions was: "What rules would you follow in compounding and dividing words?" Another was: "Name the qualifications necessary for a good reader, and mention some of the points in reading bookwork in order to preserve style and uniformity." These two questions are selected as sufficient, though there are many others that would serve as well. They seem well fitted to set people thinking, and if they strike others as they do the editor we may have some interesting letters. What do our readers think Mr. Jacobi's own answers would be if he had to answer? The editor has answered them the best he knows how in these columns, but he suspects that Mr. Jacobi would not accept his answers. Does any one know how or where to find rules that would be generally acceptable? Most of the grammarians refer people to the dictionary for compounding. But the dictionary asserted most strongly by its publishers to be the best has, for instance, angel fish and devilfish, hip bone and breastbone, goldbeater and gold beating, and many other such cases. Can any one suggest a rule that would give such an effect? Does any one know of a style-book or any publication that answers the questions satisfactorily? Most important of all, can any one give answers that are really satisfactory to himself?

SHALL AND WILL.— D. J. G., Baltimore, Maryland, writes: "Kindly let me know the correct use of will, shall, would, and should. Let me have your opinion on the following: 'Write us a letter and let us know your wants, and we will be glad to take up the matter with you.' 'We would be pleased to have you call.' Do you think a compositor is justifiable in changing these to shall and should?" *Answer.*— No compositor should ever make any change from copy except to correct an error that shows unquestionably that it can be nothing but an error, and the words in question are not in this class. This being so, the only justifiable action by the compositor in the cases asked about is to follow copy. Compositors have no responsibility in connection with the language of the matter they set, except that they should spell correctly, even if words happen to be misspelled in copy, and punctuate properly even if copy is not so punctuated, unless they are told to follow copy. Certain small responsibilities properly pertain to them, even under "follow copy" orders, including the correction of grammar where it is unquestionably plain that what is wrong is accidental and not intentional. Mere little slips in the writing, that no one could fail to recognize as such — for instance, omission of a letter in a word or of a plainly necessary word in a sentence, repetition of a word, making a doublet, as if the preceding phrase here had been written "repetition of a word word" — should be corrected in setting the type, even with the strictest orders to follow copy. But this should apply only when there is no possibility that copy is right, as in the quoted doublet. Choice of words to be used, of grammatical construction, and of form in regard to anything as to which a difference of opinion is possible, is not to be meddled with either by compositors or proofreaders. It rests entirely with writers or editors. Shall and will and should and would have been discussed extensively in many books, and are even mentioned as special subjects of study in the catalogues of some schools. No such extensive discussion or special study could be possible if there were no difference of opinion as to best usage. It would be supererogatory for us to add another set of rules to those already existing, which range from concise statements, easily understood, to cumbersome and complicated treatises fitted only to show how much some people can say where little is needed. For regularly differentiated rules, and examples of the appropriate uses, our correspondent must be referred to the large dictionaries, every one of which contains carefully studied statements, with exemplifying quotations. Proper use in each instance depends on the primary sense of the word used, but in some instances the senses of shall and will are so nearly coequal that no one but the user can determine whether one of the words is or is not more appropriate than the other. Thus the rules can not always, although they can sometimes, enable one person to decide that another is misusing either word. Will expresses any degree of willingness, from that of the mere promise to the emphatic utterance of positive determination, mainly subjectively, that is, on the part of the speaker or speakers with reference to action by himself or themselves. Objectively, that is, as used by one person to another of action by the person addressed, will is proper as expressing mere probability or emphatic certainty. Shall ranges in sense from expression of merely determined future action by the speaker or speakers to that of imperative command or assertion. We have tried only to say enough to show that, while shall and should would probably be better in the sentences in question, no one but the writer of them can tell positively whether change would be actual correction or not. When there is such good cause for doubt, in this or any other matter, no change should be made by any one except the writer or editor.

CHICAGO RAPPED.

A Western clergyman announces that the God of the Bible is not the God of Chicago. We had suspected as much for a long time.— *Philadelphia Inquirer.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ANSWERS TO A FEW CORRESPONDENTS.— "Process Worker," Seattle, can remove the bichromate of potash stains from his fingers by treating them every day after work with dilute aqua ammonia and then washing the hands well with warm water and soap. T. M. Ault, Springfield, Illinois, will find an excellent formula for zinc enamel in this column for November, 1908, page 256. National Engraving Company, St. Louis: There is no book published giving intaglio on copper or steel. W. Mosely, Elgin, Illinois: To take a mold in gutta-percha all that is necessary is that it be softened by heat.

TO HASTEN CHLORID OF IRON ETCHING.— J. W. Sears, Philadelphia, wants to know if there is any way to hurry up the action of chlorid of iron on brass. *Answer.*— The action of chlorid of iron can be hastened by the addition of small quantities of hydrochloric (muriatic) acid, but it would be well to add at the same time chlorate of potash, or the action will be too violent. It will be well also to keep a close watch on the acid resist on the protected parts. If it is burned in glue enamel it may act as if it was disgusted with the addition of the muriatic acid and jump off, leaving the lines unprotected. A good asphaltum resist on brass stands the muriatic acid addition well.

TO BRIGHTEN UP COPPER OR BRASS ETCHINGS.— William Slavin, Troy, New York, asks: "Can you tell me how some etchers get their half-tones to look so bright? I have some brass signs to etch to be afterward lacquered, to protect them from tarnishing, and I want to get the bottoms of the etching as bright as possible. Can you help me out?" *Answer.*— The best solution for cleaning the chlorid of iron stain from brass or copper etchings is the one we used to employ for thoroughly cleaning glass for negative making. It was composed of sulphuric acid, bichromate of potash and water in about the following proportions: In one-half gallon of water dissolve one-quarter pound of bichromate of potash and add four ounces of sulphuric acid. We kept this mixture in a lead-lined tank, for it seemed to be destructive of any other vessel.

FOURTH PLATE IN FOUR-COLOR WORK.— M. Griffin, Cleveland, Ohio, writes: "Will you kindly give me formula in your next issue, if possible, for a gray filter to be used for the making of the black plate in four-color work? Am using the liquid filter, but as yet have not got a satisfactory dye for this gray or black plate." *Answer.*— The customary way to make this black or key-plate negative for four-color processwork is to register the three-color record negatives exactly upon each other and fasten them securely in that position, then put them in a positive camera and by transmitted light make a positive from the combined three negatives. From this positive make a negative and there you have a negative containing all the deepest shadows in the original. Read the reply in this number to correspondent who is puzzled over an orange and black cover-design.

SAALBURG'S PHOTOGRAVURE IN COLORS.— George Fritz, Vienna, Austria, makes several inquiries about the new invention for printing photogravures in color on a calico-printing machine. Mr. Fritz and all the others who have been curious about this new process will find Mr. Saalburg's own description of it, published in his United States Patent No. 923,799, issued June 1, 1909, under the title "Process of Making Pictures." The first account of the process with an excellent exhibit of it, in the reproduction of an oil-painted portrait, was in THE INLAND PRINTER for December, 1908, pages 383 and 384. The copies containing this exhibit have been bought up by collectors who appreciate the historical value of the first exhibit of a process which has a future of great importance.

THE GRAINED BITUMEN PROCESS.—A process which has heretofore been kept a secret is the method used by which a fine grain is had from a photographic negative on aluminum, zinc or stone by some few lithographers in Europe. Mr. Guy Symmons, manager of the photographic department of one of those establishments, told before the London County Council School of Photoengraving and Lithography, London, just how it was done. For different purposes the formulas are as follows:

	For aluminum.	For zinc.	For litho. stone.
Asphalt	7 gms.	7 gms.	5.6 gms.
Chloroform	100 ccs.	100 ccs.	100 ccs.
Benzole	9 ccs.	8 ccs.	5 ccs.
Alcohol	35 ccs.	36 ccs.	28 ccs.
Ether	50 ccs.	50 ccs.	50 ccs.

The only benzole which it is claimed can be used for this process is that supplied by a gas-works, the whole secret of the grain lying with this benzole. For different materials the formula varies, but the grain may be varied by changing the formula. If too coarse, more benzole must be added, and if too fine, more alcohol. The ingredients should be dissolved in the order shown, and the last items should be added very gradually drop by drop while stirring the solution. The coating of the plates must be done in a room at a temperature of sixty degrees, absolutely free from any drafts of air, and the plate warmed to about blood heat, slightly warmer at the bottom than at the top. Pouring should be done through a funnel direct on the plate, coating from left to right, rocking the plate all the time. The plates will keep for months when coated, if put away in a dry dark cupboard. The great drawback to the method is the long exposure required. With a negative, not at all dense, one and one-half hours in bright sunshine is not too much, or an equivalent exposure to arc lamps is necessary. This exposure must be much longer if the light is at all weak. The developer is the following:

Benzole	8 ccs.
French turpentine	50 ccs.
Aniline oil	1 cc.

A good deal may be done in the development in competent hands by local treatment in using the developer. The weights and measures are given in the metric system, as most operators in this branch of processwork use that system.

"THE PHOTOGRAPHY OF COLORED OBJECTS," by C. E. Kenneth Mees, D.Sc., is the very latest contribution to the subject of color photography. To give an idea of the author's style just one quotation will suffice. Doctor Mees explains just why all red objects appear black under the Cooper Hewitt lights in the following: "We should form the habit of considering a red object, not as one that reflects red, but as one that absorbs green and blue violet. Take a

scarlet book and examine it by a light containing no red — such, for instance, as the mercury vapor lamp, in which red is almost entirely wanting. The book will no longer reflect red light, because there is no longer any red light for it to reflect, but it will still absorb the green and blue violet of the lamp, looking black; it has not changed its nature, and we should still be justified in saying that it is red if we define red as we have done above." The book has sixty-nine pages, fourteen plates, a color-chart and a photogravure frontispiece. Published by Tennant & Ward, 122 East Twenty-fifth street, New York. Price, 50 cents; postage, 6 cents.

To Reproduce a Black-and-Orange Copy.—"Old Reader," New York, writes: "I have been reading your book for ever so many years and I am sorry now I did not keep the back numbers instead of trusting to my memory. I don't remember that you have answered this question. I expect to have a number of black-and-orange covers to make for a publication. At present the designs are simple and we are getting the separations by making two tracings, but I want to make photographic separations. If you have answered this question before please send me the date." *Answer.*— Don't recall that this question has appeared before. To get black-and-orange separation negatives from your copy make first, through an orange screen, a record negative of the black and from this a positive on glass. Make the best record negative you can of the orange, which will, of course, also contain the black. Put the positive record of the black you have in register with your orange-record negative and you will find the black masked or shut out completely in the orange-record negative. Make a positive from this last combination and from this positive a negative, and this last will be a record of the orange in the copy separated from the black. The process is roundabout, but, if any of our readers know a better one, we would be glad to have it.



"S.S.M."
As seen by Adolph.

Reproduction Methods Cheaper Than Zinc Etching. — Henry T. Weed, Brooklyn, New York, writes: "From time to time I wish to have drawings reproduced. They are very small. I need only about two hundred copies of each, and the quality of the reproduction need not be first class, while cost is a decided item. Can you suggest a process by which they can be reproduced at a minimum expense? Something cheaper than a zinc etching, if it can be had. I am a subscriber to The Inland Printer, so that an answer there will reach me." *Answer.*— The invention of Mr. Payne whereby he furnishes a sensitized metal plate which can be used in the camera as a photographic dry plate is now used and the image gotten direct on the metal would seem to be the ideal method for your purpose; but "Payne type," as it is called, is not ready for the market yet. You might find one of the several letter-copying and duplicating methods used in business houses to answer your requirements in a crude way. If you could make a number of your drawings close together on a transparent medium like celluloid and print them on cyanotype or blue-print paper, it would be a cheap practical way of getting two hundred prints by photography. The drawing can be a negative one if the celluloid is coated with a red or orange varnish and the drawing is scratched through this varnish with a point.

Trouble in Stone Printing.—"Lithographer," Cleveland, Ohio, writes a letter about his trouble in getting a print on stone. "On zinc with a three-minute exposure I get a good print, but on stone the dots are ragged, the fine dots rub off and the dark parts fill in." *Answer.*— Your trouble will be found in one or all of the following reasons: (1) Former albumen prints have not been thoroughly removed from the stone. Albumen sinks deeper into the stone than one would believe. (2) Your albumen film is too thick in places. (3) The ink is not fine enough, or you put it on with a leather instead of a composition roller. After grinding away the old surface of the stone you should treat it with a little soda potash, or ammonia water, to make sure that all the acid in the stone has been neutralized; then wash away all traces of this alkali. Use eight to ten ounces of water to the white of one fresh egg and fifteen to twenty grains of bichromate of ammonia for your sensitizing solution. Flow this solution over the stone at least three times before you drain the last off and whirl. When the stone is dry get the stripped negative in contact with it by the use of sweet oil or castor oil, either of which needs to be well wiped off before inking up the stone. The composition roller lays down a smoother film of ink than the leather ones. When developing the stone use wet cotton gently in the stream of water flowing from the tap over the stone. All the operations, from sensitizing the stone to developing, should be performed in a room lighted by a yellow light or gas light; excepting, of course, the printing through the negative in sunlight or electric light.

EDUCATION

ABOUT THE VALUE OF "DRAWING."

Henry Lewis Bullen is an undoubted authority on many — perhaps most — things connected with the graphic arts, but he does not seem to grasp in his usual masterly way the essentials of the educational movement now occupying the craft's attention. In the first article of THE INLAND PRINTER for July Mr. Bullen brackets the North End Union School at Boston with the I. T. U. Course, and later on truthfully says, "The young printer will do well to learn to draw in simple, correct fashion, or architecturally." There is a vast difference between the two institutions. At Boston the capable Mr. Stewart, with his heart in his work, is fitting prospective apprentices to take their places in the workshop. There is no doubt that many journeymen would be benefited by the instruction given, for few are they who have had such opportunities, but Mr. Stewart would quickly deny that he is making printers. He is trying out would-be apprentices and the sifting process has borne excellent fruit.

The I. T. U. Course in Printing, on the other hand, would be of comparatively little value to the beginners in Mr. Stewart's classes, but it would prove of service to them later. The suggestion that "the young printer will do well to learn to draw," etc., is in line with what the I. T. U. Course is doing. In the arrangement of lessons, given in this department, it will be seen that the first group comprehends lettering, which is done in free hand. This gives the students such dexterity with the pen or pencil that many of them previously unskilled in this respect prefer to send in composition work in ink or pencil sketches to putting them in type. There are scores of International Typographical Union students who can do "stunts" like unto Mr. Rogers' Michaelangelo cover.

The "drawing" taught in the I. T. U. Course may not be exactly what Mr. Bullen had in mind, but it serves every purpose, and is of great value to the compositor. Lack of facility with the pencil — even without a knowledge of lettering and design — has been the cause of the downfall of many nervous compositors. If they had but taken time to sketch their jobs there would have been more successes and fewer failures, and it was the latter that caused them to "lose out." In many composing-rooms there is an unreasoning prejudice against the men who use sketches. Some foremen are pronounced opponents of the practice, regarding it as a time-losing proposition. There couldn't be a greater mistake. It is the opposite of that, being not only a time-saving device, but a good-work producer. Some fortunate persons are able to visualize accurately and see in the mind's eye just what a job will look like; those not so gifted should seek the aid of pencil and paper. They are at a disadvantage as compared with the more fortunate; but they are at a still greater disadvantage if they dispense with this simple aid. There is a story of a shrewd merchant who advertised for a bookkeeper. The usual coterie of applicants were in the anteroom and as one after another came out of the inner sanctum with dejected mien, it occurred to one of those waiting to ask a rejected applicant why he was turned down. "I don't know," was the reply. "All the old curmudgeon asked me was 'What is twice two?' I told him 'four' was the answer, and His Nuts said I wouldn't do." When the inquirer was called, the same question was put to him. He pulled out paper and pencil and did the sum in the usual way, showing the result. He was engaged on the spot, the employer saying he didn't want a bookkeeper who was so careless that he would give answers involving figures without taking the precaution to put them down on paper.

The rough sketching of jobs, like writing down figures, gives exactness and guards against mistakes. As students of the I. T. U. Course become more numerous, this prejudice will break down. They, with their facility with the pencil, will not disdain to use the means so successfully employed by commercial artists or designers, who are invading the typographer's domain, partly because they sketch and partly because printers have neglected or refused to do so.

At the moment there occur several incidents which serve to show the value of this accomplishment. One student who is apparently youthful-looking, and does not speak English fluently, being foreign born, was denied employment by a foreman who advised him to arrange to serve under instructions for some time. This not being at all to the student's liking, he sketched some jobs and was engaged on the spot. The student complains of being sneered at by his fellows for sketching, and expresses regret that he is unable to make his tormenters understand what an advantage the I. T. U. Course would be to them. Another student writes that, notwithstanding his youth, he is receiving considerably more than the scale, because he now sketches work for the other compositors. And still another, who sent in his first lesson about the end of January, inquires in July as to the price he should charge for sketches and lettering, as some business firms had given him work to design and others had volunteered to give him full charge of their printing hereafter.

The printer is learning to draw, and to some purpose.

LESSONS IN THE I. T. U. COURSE.

We print herewith list of lessons given in the I. T. U. Course in Printing, together with terse explanations of what has been called the "new features":

Lesson 1 — Lettering: Roman capitals in pencil.
Lesson 2 — Lettering: Roman lower-case in pencil.
Lesson 3 — Lettering: Italic in pencil.
Lesson 4 — Lettering: Inking in roman capitals.
Lesson 5 — Lettering: Inking in roman lower-case.
Lesson 6 — Lettering: Inking in italic.
Lesson 7 — Lettering: Gothic alphabets.
Lesson 8 — Lettering: Making cover-page design.
Lesson 9 — Lettering: Making cover-page design.

The foregoing lessons treat of the various styles of letters, their formation and appropriate use. Aside from the fact that hand-lettering is fast becoming a desirable adjunct of the printing-office, the student gains necessary information regarding the proper use of letters, the laws of spacing, and acquires knowledge that aids him in mastering the next group:

Lesson 10 — Design: Balancing measures.
Lesson 11 — Design: Proportion.
Lesson 12 — Design: Shape harmony.
Lesson 13 — Design: Tone harmony.
Lesson 14 — Design: Preliminary sketches, or arrangements of lines and masses.

The principles of design are not merely the style of to-day or to-morrow. They are the same principles which have been found in good work ever since the invention of printing, and without which we can not achieve satisfactory results. This is the first time they have ever been expounded by printers for printers. The mastery of the preceding lessons fits the student for the proper application of what is learned in the succeeding group:

Lesson 15 — Color harmony.
Lesson 16 — Color harmony.
Lesson 17 — Color harmony.
Lesson 18 — Color harmony.
Lesson 19 — Color harmony.

Color harmony is not a question of personal taste; it is a question of scientific fact. In order to successfully produce colorwork, or even set up a job for colors, the printer must have a knowledge of these facts, and not "guess" at what the results will be. When the student has finished these lessons he has made for himself a chart which is an authority on the contrasts, harmonies and complements of the colors the printer uses.

The benefit of the logical structure of the course is now apparent. In previous lessons the student has been drilled in the principles underlying typography. He is now asked to apply those principles (with type or by pencil sketches, as best suits his convenience) to the everyday work of a composing-room. It should be noted that he is not following another man's style, but applying principles. His work is original — his own conception of how the principles should be applied.

Lesson 20 — Composition of letter-heads.
Lesson 21 — Composition of bill-heads.
Lesson 22 — Composition of business cards.
Lesson 23 — Composition of envelope-corner cards.
Lesson 24 — Composition of tickets.
Lesson 25 — Composition of menus.
Lesson 26 — Composition of programs.
Lesson 27 — Composition of cover-pages.
Lesson 28 — Composition of title-pages.
Lesson 29 — Composition of advertisements.
Lesson 30 — Composition of advertisements.
Lesson 31 — Layouts of booklets and books.
Lesson 32 — Papermaking.
Lesson 33 — Platemaking of various kinds.
Lesson 34 — Imposition: Four and eight page forms.
Lesson 35 — Imposition: Twelve and sixteen page forms.
Lesson 36 — Imposition: Twenty-four and thirty-two page forms.
Lesson 37 — Imposition: Forms for folding machines.

PRESIDENT LYNCH THINKS MORE JOURNEYMEN SHOULD STUDY.

Our movement for the better education of journeymen and apprentices in our trade has been quite successful. The report of the commission having this subject in charge goes into detail. Movements of this character are necessarily of slow growth. That the journeyman or apprentice can be taught the art of good printing through a correspondence course at first does not appeal to the average man or boy. Gradually we are overcoming this prejudice, and our commission has demonstrated that its correspondence course meets all of the requirements. There should be a much larger number of students than we have, but notwithstanding we are doing very well, indeed, and it is hoped that as the membership of the International Typographical Union gets a better idea of the object the commission has in mind and as our graduated students demonstrate their greater efficiency in following their trade, that the increased knowledge and ocular demonstration will prove a much more potent lesson than the circulars sent out by the commission. The secretary of the commission has addressed several local unions and with good results. There is another feature to this work that should be touched upon. Our technical education proposition has attracted attention from the press, daily, weekly and monthly publications frequently mentioning the course in laudatory terms. Its advertising value must be taken into consideration, and without question this venture has aided in raising the International Typographical Union to a high place in the estimation of the general public. The attention of the delegates and of the entire membership is invited to the report of the commission covering its work for the fiscal year.— *President Lynch, in annual address to International Typographical Union.*

WANTS TO CHANGE PUBLIC-SCHOOL STUDIES.

"If the public school wants to develop social efficiency and promote industrial education, one of the things it can do is to cut out the useless, and, for the most part, unintelligible stuff now being taught, and substitute therefor those subjects applicable to the world in which we live."

This was the statement of Prof. Paul H. Hanus, chairman of the commission on industrial education, who last evening addressed the graduating class of the Boston Trade School for Girls, at the Parker memorial.

"The object of the public school," said Professor Hanus, "is to develop a social efficiency and increase the capacity for self-support, and up to this time it has done very little in this direction.

"Take the arithmetic as taught to-day, for instance: all that stuff about compound interest, stocks and bonds, bank discount and the lot of other rubbish which I need not name. No wonder you begin to ask what all these have to do with the every-day problems of the world.

"Another thing which could be readily dispensed with is a considerable portion of the English grammar.

"We have found that we do not acquire good English by rules and by long hours spent over silly analyzing of sentences. We learn English by speaking and reading.

"What the public school must do, if it is to promote the industrial education, is to throw overboard all this rubbish, to make room for the more important things.

"A vast improvement could be made in the present system if a more extensive manual training was incorporated into this work.

"We should have manual training in every grade of the elementary school, and by the time the elementary course is completed the student will know what his industrial capacity is." — *Boston Advertiser.*

GAY YOUNG BLADES.

From a crowd of rah-rah college boys celebrating a crew victory, a policeman had managed to extract two prisoners.

"What is the charge against these young men?" asked the magistrate before whom they were arraigned.

"Disturbin' the peace, yer honor," said the policeman. "They were givin' their college yells in the street an' makin' trouble generally."

"What is your name?" the judge asked one of the prisoners.

"Ro-ro-robert Ro-ro-rollins," stuttered the youth.

"I asked for your *name*, sir — not the evidence." — *Everybody's Magazine.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 3286 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

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MINNESOTA EDITORIAL ASSOCIATION.— C. S. Edwards, president, *Times-Enterprise*, Albert Lea; Charles H. Bronson, first vice-president, *Review*, Oakis; Frank W. Hunt, second vice-president, *Free Press*, Mankato; H. J. Essler, third vice-president, *Herald*, St. Peter; Charles P. Stine, secretary, St. Paul; David Ramaley, treasurer, *A. O. U. W. Guide*, St. Paul. Executive committee: A. C. Whitney, Wayzata; Frank Marshall; Frank J. Meyst, *Kellogg's Record*, Minneapolis; Wm. E. Easton, *Gazette*, Stillwater.

MISSISSIPPI PRESS ASSOCIATION.— Frank R. Birdsall, president, *Sentinel*, Yazoo City; R. A. Fitzgerald, first vice-president, *Herald*, Vicksburg; A. C. Anderson, second vice-president, *Sentinel*, Ripley; J. G. McGuire, secretary, *Herald*, Yazoo City; P. K. Mayers, treasurer, *Democrat-Star*, Scranton; Frank W. Phelps, executive committeeman for National Editorial Association, *Commonwealth*, Greenwood; L. T. Carlisle, chaplain, *Leader*, West Point, A. C. Anderson, orator, *Sentinel*, Ripley.

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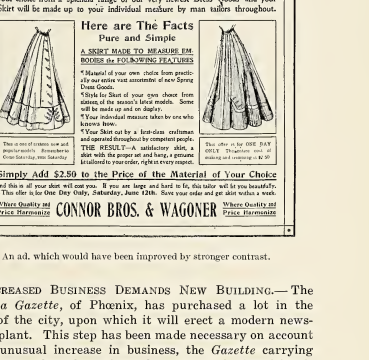
WYOMING PRESS ASSOCIATION.— Fred E. Winchester, president, Thermopolis; Will Reid, vice-president, *Journal*, Rawlins; A. J. Mokler, secretary-treasurer, *Tribune*, Casper.

SUMMER MEETING.— The Associated Ohio Dailies will hold its summer meeting at Cedar Point, beginning Tuesday, August 3, and running to the end of the week.

EMPIRE-DAY NUMBER.— The Christchurch (New Zealand) *Weekly Press* published a voluminous "Empire-day Number" on June 2, consisting of ninety-six five-column pages and cover. While not as elaborate as the annual Christmas number of the *Press*, it was still a very creditable production.

AD.-SETTING CONTEST NO. 27.— Last month was announced THE INLAND PRINTER'S twenty-seventh ad.-setting contest, and it is sure to be a most interesting one, as the copy is difficult and capable of a great variety of styles of treatment. A compositor who enters the contest and secures a full set of the specimens submitted will obtain many most valuable ideas. The contest does not close until August 15, so that there is still ample time to enter. Look up the copy and rules on page 572 of the July issue and see if you can set the best ad.

GOOD AD. DISPLAY.— One of the hardest problems of the ad. compositor, or, at least, the point where most of them "fall down," is in the securing of proper contrast. Among several ads. submitted by W. W. Drummond, of the Odessa (Mo.) *Democrat*, is one which well illustrates this difficulty. The line at the top is too long for good display — it should have been broken up into two, or even three lines. The type used for the body-letter at the top is almost as large as the display lines in the balance of the ad. This should have been smaller, making room for good, strong display. I have selected the least meritorious specimen of Mr. Drummond's work to illustrate this point. The rest of his ads. are very nicely arranged and well displayed.



An ad. which would have been improved by stronger contrast.

INCREASED BUSINESS DEMANDS NEW BUILDING.— The *Arizona Gazette*, of Phœnix, has purchased a lot in the heart of the city, upon which it will erect a modern newspaper plant. This step has been made necessary on account of an unusual increase in business, the *Gazette* carrying to-day more than three times the amount of advertising it did a year ago. Last year the average was about seven hundred inches daily, while this summer it is running from eighteen hundred to twenty-two hundred inches. The most interesting part of this condition of affairs is to learn just how such an increase in business was secured, and to a question along this line A. G. Dulmage, business manager of the *Gazette*, makes the following response: "We attribute the reason for this remarkable showing to the fact that the *Gazette* represents the people's interests in every way in this community. It has waged a number of very successful battles against corporate interests that have greatly benefited the people of Arizona and the Salt River valley — as an illustration, reduction of freight and express rates have been secured for this territory. The above, combined with hustling and going after the business, has built up the circulation and advertising in this paper to such an extent that the *Gazette* claims the largest circulation in Arizona of any newspaper published and carries the greatest amount of advertising on week days. In the securing of business in the circulation department premium contests were used; in advertising, personal solicitation secured the greatest increase. We were very successful in the want-ad. department in the securing of new business by the use of premiums and various other schemes, such as giving away a dollar daily to the person bringing in an advertisement with a misspelled word in it. A great deal of interest was taken in the dollar proposition. We have had as many as one hundred and fifty inquiries in one day for that dollar.

It was an extra good thing, as it forces the people to read the classified ads. and the advertisers were very quick to appreciate it."

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Fowler (Kan.) *Gazette.*— An examination of your paper explains why the circulation has increased voluntarily — the large amount of correspondence, covering all towns within a radius of fifteen miles. Mechanically the paper is satisfactory.

Markdale (Ont.) *Standard.*— The *Standard* has been criticized nine times in the past seven years, and in that time has shown marked improvement. The only disfigurement is in the "Want Ad," and similar departments, where some of the ads. are badly worn — it would pay to reset these every issue.

Odessa (Mo.) *Democrat.*— Of course, the ideal first page would be free of advertising, but the two ads. at the top of your page are very neat, and being of the same size, are not a bad disfigurement. As both of these ads. are set with double panels it would be better to avoid using a panel for the head-line in the center — a plain type-heading would be much better, as it would afford contrast.

Jewell County Republican, Jewell City, Kansas.— Your paper is well printed and you have an active corps of correspondents, but your first page is a disgrace — about three columns of scattered reading matter, principally at the bottoms of columns, and ninety per cent of it paid locals. You should give more prominence to real local news — set it in larger type, with headings on the principal items.

NOVEL PUBLICITY.— Edgar E. Bartlett, of the Rockford (Ill.) *Register-Gazette*, used a novel card to advertise his paper during the summer vacation period. In fact, he



The Register-Gazette's
READY REMINDER
FOR ITS TRAVELING FRIENDS.

1st, Order the Daily Register-Gazette Forwarded.

GENTS' LIST.
HAVE I PACKED MY

Addresses
Attorney
Auto Cap, Coat, Goggles, Guide
Bathing Suit
Belts, Robe and Towels
Belts and Buckles
Books
Brushes—Hair, Tooth
Cards, Call, Hat, Clothes, Bath
Buttons for Cuffs
Buttons for Shirts
Buttons for Collars
Camera
Cane
Cap
Cash
Coats
Cigars
Cyclolax
Clock
Clothes Brush
Coats and Hangers
Collars and Buttons
Combs
Compass
Court Plaster
Cuffs and Buttons
Cup
Dinner Suit
Drafts
Drawers
Dressing Gown
Dress Suit, Shirts, studs, buttons, ties, shoes, buttons
Drinking Cup
Envelopes
Eye Glasses
Fans
Files
Fishing Tackle
Flask
Fountain Pen
Fruit and Knife
Gaiters
Gloves
Golf Suit and Outfit
Guide Books
Hair
Hose
Hunting Coat, Hats, Pants, Shoes
Ink
Jewelry
Keys
Kodak
Letters of Introduction,
Looking Glass
Mandolin
Mackintosh
Magazines
Mandolin
Manicure Set
Mattress
Medicines and Dropsies
Memoranda and Memo Book
Money
Music Books
Nail Brush
Nail File
Needles, Thread and Thimble
Night Shirts
Opera Coat, Glasses, Gloves, Hat, Shoes, Shirts
Overcoat
Overshoes
Outing Shirts
Pajamas
Pant Stretchers
Pens, paper, pencils
Perfume
Photograph Outfit
Pin Cushion
Pins, needles, thread, Buttons, thimble
Pipe and Tobacco
Playing Cards
Postals and Postage Stamps
Pumps
Purse
Railroad Tickets
Rain coat
Razor, Cup and Strop
Rubbers
Safety Pins
Sample Books
Scissors
Shaving Set
Shawl and Strap
Shirts
Shoes, Strings, Polish
Shoehorn
Slippers
Smoking Jacket
Soap
Socks
Sponge
Stamps
Steamer Rug
Strop
Suit Case
Suspenders
Stick Pins
Sweater
Ties
Tape Tables
Tobacco
Tooth Brush, Picks, Powder
Towels
Trunk and Hangers
Umbrella
Underwear
Vests and Buttons
Vests, Buckles and Chains
Violin
Wash Cloth
Watch
Writing Materials

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The Register-Gazette's
READY REMINDER
FOR ITS TRAVELING FRIENDS.

1st, Order the Daily Register-Gazette Forwarded.

LADIES' LIST.
HAVE I PACKED MY

Addresses
Alcohol Lamp
Apron
Atomizer
Auto Coat, Gloves Goggles, Veil, Guide
Brushes—Hair, Tooth Nail, Shoe, Hat, Clothes, Bath
Bath Robe and Towels
Bathing Suit
Belts and Buckles
Blanket
Blotter
Books
Buttons and Button Hook
Calling Cards
Camera
Cane
Cap
Cash
Cherries
Cloak
Clock
Collars and Buttons
Combs
Confectionery
Corsets
Corset Covers
Court Plaster
Cuffs and Buttons
Curling Iron
Dentifrice
Drawers
Dresses
Dressing Sack
Drinking Cup
Fruit
Embroidery
Envelopes, etc.
Eye Glasses
Face Powder
Fan
Fancy Work
Fascinator
Foot Powder
Fountain Pen
Fruit and Knife
Furs
Garters
Gloves
Golf Suit and Outfit
Guide Books
Guitar
Hair-Brush
Hair Curlers
Hairpins
Hammock and Pillow
Hand Glass
Handkerchiefs
Hat and Pins
Hosiery
Ink
Jacket
Jewelry
Kodak
Kimona
Knife
Laces
Leggins
Luncheon
Mackintosh
Magazines
Mandolin
Manicure Set
Medicines and Dropper
Memoranda
Memo Pad
Money
Music
Nail Brush
Neck Ties
Needles
Night Dress
Opera Glass, Glasses, Gloves, Hat, Shoes
Pipes, Pens, Pencils
Perfumery
Furs
Photographs
Photograph Outfit
Playing Cards
Postals and Postage Stamps
Purse
Railroad Tickets
Rain Coat
Ribbons
Rouge
Safety Pins
Scissors
Shawl and Strap
Shirt Waists and Buttons
Shoes
Shoes, Polish, Horn, Hook, Strings
Slippers
Skirts and Hangers
Soap, Sponge
Socks
Steamer Rug
Stockings
Sweater
Sachet Powder
Teaspoon
Thimble
Thread
Tickets
Ties
Tape Tables
Tooth Brush
Tooth Powder
Towels
Trunk Straps, Keys and Checks
Umbrella
Underskirt
Underwear
Veils
Wash Cloth
Watch
Waist
Writing Materials

[Copyright, 1908, by Edgar E. Bartlett.]

considered the idea such a good one that he had it copyrighted. On one side of the card was a list of articles which a man usually requires when on his summer outing, and on the reverse side a list for the woman's needs. At the top of each list was a line, "First, order the *Register-Gazette* forwarded." The two lists are reproduced.

ADVERTISING RECORDS.— Reproduced herewith is a page from a loose-leaf record for keeping track of advertising accounts, as used by the Kettle Falls (Wash.) *Valley Tribune*. The publication dates appear in small figures.

Name Fruitland Irrigation Co.
Address Spokane Business Irrigation
Rate per month 2.00 Life of ad. 1 Year Date made May 1-09
Contract made by W.H.S. Size of ad. ½ page

REMARKS						AMOUNT	COLLECTED
	6	13	20	27			
Ad May	2						
Locals May							
	3	10	17	24			
Ad June							
Locals June							
	1	8	15	22	29		
Ad July							
Locals July							
	5	12	19	26			
Ad August							
Locals August							
	2	9	16	23	30		
Ad September							
Locals September							
	7	14	21	28			
Ad October							
Locals October							
	4	11	18	25			
Ad November							
Locals November							
	2	9	16	23	30		
Ad December							
Locals December							
	6	13	20	27			
Ad January							
Locals January							
	3	10	17	24			
Ad February							
Locals February							
	3	10	17	24			
Ad March							
Locals March							
	2	9	16	23	30		
Ad April							
Locals April							
Amount Collected for 12 months							

A compact advertising record.

It certainly makes a very concise record, although the disadvantage of having to print new sheets each month for the entering of new contracts might deter some from adopting it.

ADVANTAGES OF EDUCATION.

The Darwin centenary opened in Cambridge yesterday, and in honor of the occasion the dispatches tell of an educated monkey, which has turned into a successful burglar. Incidentally, the monkey got first page and Darwin was put inside.— *Washington Times.*

CASE FOR A DESPERATE REMEDY.

The Proud Mother — "This boy do grow more like 'is father every day."

The Neighbor — "Do 'e, poor dear? And 'ave you tried everything?" — *Sketch.*

RECOMMENDATION.

Mrs. Handout — "I would like to know whether you are a trustworthy character?"

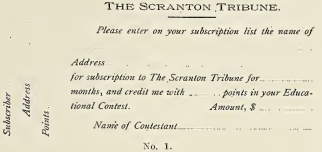
Dusty Stryper — "Why, lady, at the last place I worked they called me a trusty!" — *Puck.*

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. V.— BY O. P. BYXBEE.

SECURING SUBSCRIBERS THROUGH CONTESTS.

CONTINUING last month's description of an "Educational Contest," as conducted by the Scranton (Pa.) *Tribune*, we will give the details of how the contest was managed. Whenever a reply was received to one of the letters, even where only additional information was asked for, or if a postal requesting circulars was received through notices appearing in the paper, a book of subscription blanks with full instructions was immediately sent and the writer notified that he or she had been duly entered as a contestant, "believing that they would be anxious to commence work at once without delay."


THE SCRANTON TRIBUNE.

Please enter on your subscription list the name of

Address

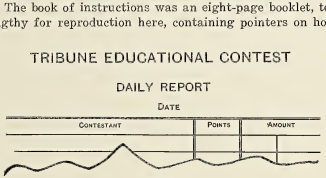
for subscription to The Scranton Tribune for ..... months, and credit me with ..... points in your Educational Contest. Amount, $ .....

Name of Contestant.....

Subscriber Address Points

No. 1.

The book of instructions was an eight-page booklet, too lengthy for reproduction here, containing pointers on how


TRIBUNE EDUCATIONAL CONTEST

DAILY REPORT

DATE

CONTESTANT | POINTS | AMOUNT

No. 2.

to approach people, what to say, how to close a deal, and urgent paragraphs regarding the value of sticking to the canvass and not becoming easily discouraged.

The first book of subscription blanks given a contestant contained but ten leaves, but as soon as results were obtained larger books were supplied. These books were six inches long and two and one-half inches wide. On the first page of the cover was printed "Educational Contest, Scranton *Tribune*," and blanks for name and address of contestant; on the inside cover-pages was the list of rewards and "Reasons why people should read the *Tribune*," while on the last page appeared the rules of the contest. One of the subscription blanks is shown herewith (No. 1).

As the contestant brought in subscriptions, each coupon and stub was dated and stamped "Paid" with a rubber stamp; the stub, retained by the contestant, served as a receipt. At the same time the contestant's name was entered on the "Daily Report" blank (No. 2), together with the number of points to which he was entitled and the amount of money brought in.

Each day all new subscribers were sent receipts by mail from the office (No. 3). The contestants did not give receipts to the subscribers, although such a receipt could easily be prepared. Still, it might be mentioned that not a single complaint was received that was not easily adjusted, and although there were hundreds of young people collecting money in the name of the paper every cent was promptly turned over to the *Tribune*.

A careful record was kept of every subscription secured in a specially ruled book, which proved indispensable as the contest advanced. All disputes were easily adjusted, expirations of subscriptions were quickly ascertained, and, by keeping the book posted after the contest closed, the percentage of subscriptions retained could be easily computed. The heading of one of the pages is shown, the original being about twelve inches wide, with thirty lines to the page.

We beg to acknowledge the receipt from you of $..... through ....., one of the contestants in The Tribune's Educational Contest, payment in advance for your subscription to The Scranton Tribune from..... 190 , to..... 190

We wish to thank you for the subscription and trust you will notify us promptly if the paper is not regularly and satisfactorily delivered.

THE TRIBUNE PUBLISHING COMPANY.

IMPORTANT.—PRESERVE THIS NOTICE, AS IT IS YOUR RECEIPT FOR THE MONEY PAID.

No. 3.

The rules of the contest, which were sufficiently clear to avoid all controversy, were as follows:

The special rewards will be given to the persons securing the largest number of points.

Points will be credited to the contestants securing new subscribers to the Scranton *Tribune*, as follows:

	Points.
One month's subscription.....$0.50	1
Three months' subscription..... 1.25	3
Six months' subscription..... 2.50	6
One year's subscription..... 5.00	12

The contestant with the highest number of points will be given a choice from the list of special rewards, the contestant with the second highest number of points will be given a choice of the remaining rewards, and so on through the list.

Each contestant failing to secure a special reward will be given ten per cent of all the money he or she turns in.

All subscriptions must be paid in advance.

Only new subscribers will be counted.

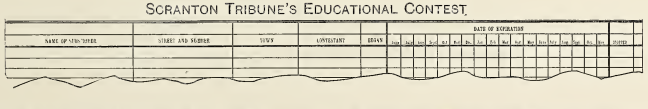
Renewals by persons whose names were on our subscription list prior to the opening of the contest will not be credited. The *Tribune* will investigate each subscription and if found irregular in any way reserves the right to reject it.

No transfers can be made after credit has once been given.

All subscriptions, and the cash to pay for same, must be handed in at the *Tribune* office within the week in which they are secured, so that papers may be sent to the subscribers at once.

Subscriptions must be written on blanks, which may be secured at the *Tribune* office, or will be sent by mail.

The contest will close promptly at 8 o'clock Saturday evening, August 31.


SCRANTON TRIBUNE'S EDUCATIONAL CONTEST

NAME OF SUBSCRIBER | STREET AND NUMBER | TOWN | CONTESTANT | ISSUE | DATE OF EXPIRATION | REMARKS

Contestants were allowed credit for all renewals obtained by them of subscriptions they had originally secured, as the longer a subscriber takes a paper, the more likely he is to continue, and all were carefully posted regarding expirations by means of the following slip, sent out about a week in advance of the date of expiration:

The subscription of.....No.....street, which you secured in the *Tribune's* Educational Contest, expires..... You are entitled to credit for all renewals of this subscription which you are able to secure before the contest closes, and we would suggest that you see the subscriber at once and endeavor to have it continued for six months or a year, as your points will thus be increased more rapidly.

Yours very truly, THE TRIBUNE PUBLISHING COMPANY.

If a subscription expired before a renewal was received from a contestant, the following note circular was filled out and mailed to the subscriber:

Your subscription to the Scranton *Tribune*, which was received through ....., one of the contestants in the *Tribune's* Educational Contest, expired..... We trust that the daily visits of the paper have been a source of pleasure to you, and unless we hear from you to the contrary we will consider that you wish your paper continued. If you prefer to continue paying in advance, you may hand the money to M....., and we will give h.... full credit for the number of points to which ..he would be entitled, just the same as if you were a new subscriber.

Yours very truly,

THE TRIBUNE PUBLISHING COMPANY.

After the expiration of the contest it was found necessary to continue the notification of expirations in order to avoid misunderstandings. Many who subscribe in this way do not intend to take the paper longer than the time originally paid for, and if it is not stopped they will become angry and refuse to pay, but the following letter disarmed these and not more than ten per cent would order the paper discontinued:

Your subscription to the Scranton *Tribune*, which was received through one of the contestants in the *Tribune's* Educational Contest, expired..... We trust that the daily visits of the paper have been a source of pleasure to you, and unless we hear from you to the contrary we will consider that you wish your subscription continued. If you prefer paying in advance you are at liberty to do so at the same rate at which you subscribed, otherwise we will send you a bill at the end of each month at the regular rate.

Yours very truly, THE TRIBUNE PUBLISHING COMPANY.

As the contest neared its close the interest became intense, and during the closing week the young people worked day and night, each fearing that some competitor was holding back returns. Beginning with the opening day the standing of the contestants was published daily and every change in position made much of. The rivalry at all times was most friendly, and even at the close there was not the slightest friction. To avoid any possible misunderstanding, the circular given below was sent to each contestant just a few days before the close:

To the Contestants in the Tribune's Educational Contest:

As the end of the contest approaches it will no doubt please you to have a full explanation of the arrangements for the closing day. Not that there is to be any change in the rules, for this is unnecessary, but to avoid any possibility of a misunderstanding we have thought best to address this letter to you.

We will continue to publish in the *Tribune* each day the standing of the contestants, but after the issue of Saturday morning, August 31, no further information will be given until the final result is announced on Monday morning, September 2.

Returns will be received at the office of the *Tribune* until 8 o'clock P.M., Saturday, August 31, but do not delay bringing in your last points until an hour dangerously close to the end, as no returns will be accepted from the contestants (except those who make returns by mail) who are not in the office at the first stroke of 8 o'clock, as told by the courthouse clock.

Contestants will be required to make their returns regardless of the standing of others at the moment, and the number of points any one may have registered during the day will in no case be disclosed prior to the final announcement.

Contestants who send returns by mail will be credited for all that bear a postmark at the postoffice of deposit of 8 P.M. or earlier. In this connection it is important to notice that letters left at the postoffice are frequently not postmarked at once, and it will be necessary to ascertain just how long before the hour of 8 a letter should be deposited in order to insure its being properly stamped.

In case of ties, the one who succeeds in first scoring the number of points will have a first choice of a special reward. The hour of making the return at the *Tribune* office or the postmark will decide.

From now until the close it is advisable to make returns promptly and thus avoid confusion and possible errors on the last day.

It will be impossible to make a definite announcement Saturday evening, as returns made by mail might materially change the result. It will also be necessary to examine each subscription to see if it is not a renewal of some person who is already on our books. This rule seems to be clearly understood and there will probably be no trouble in this respect.

Thanking you for your continued interest and earnest efforts in the *Tribune's* Educational Contest, and wishing you the success you merit, we beg to remain.

Cordially yours,

THE TRIBUNE PUBLISHING COMPANY.

Nearly every contestant worked until the last minute of the contest. Over $1,000 was received during the last hour, and it was with great difficulty that the large number of new subscribers were properly served with the Monday morning issue.

Next month other contests will be described.

MEETING OF WISCONSIN PUBLISHERS.

What the fifty-sixth annual meeting of the Wisconsin Press Association, which was held at Superior, June 28, 29 and 30, lacked in numbers it made up in enthusiasm. Superior being located at the extreme northern point of the State, it was a long jaunt for some of the publishers, particularly as railroad transportation was not available, and as a consequence the attendance was materially affected.

One of the greatest problems of State press associations is the devising of means for keeping the members interested and assuring their attendance at the meetings. With this object in view the Wisconsin association revised its by-laws, reducing the amount of dues to those members who maintain a continuous membership for a number of years. The regular annual dues are $2; after five years of continuous membership the rate is made $1.75, after ten years it will be $1.50, after fifteen years $1, and after twenty-five years honorary membership is conferred. The object of this revision is, of course, a commendable one, but it is doubtful if the saving of 25 or 50 cents a year will prevent a member from losing interest if he has an inclination in that direction.

Another important action of the association was the appointment of a legislative committee, whose duty it will be to attend the meetings of the legislature in the interest of the newspapers and to use their influence in procuring the passage of favorable legislation and in the prevention of the enactment of unfavorable laws. This action was brought about through the results secured by three newspaper men who acted in a like capacity, although unofficially, at last winter's session.

In the papers which were read and in the discussions which followed there was much of real practical help. One matter which was emphasized was the importance of a publisher being able to write advertisements for his local merchants. Many a contract has been secured through the presenting to the prospective advertiser the proof of his advertisement already in type.

The Superior Commercial Club, under the direction of its secretary, J. C. Bertrand, was the host of the meeting, and displayed Superior to the visitors from land and water, by daylight and electric light. There were boat rides, automobile rides, and a very successful banquet. The club also offered a series of cash prizes, with $100 heading the list, for the best published description of Superior and its attractions.

Most of the officers were reëlected, the revised list being

as follows: President, George F. Cooper, *Badger State Banner*, Black River Falls; vice-presidents: Will K. Davis, Milton; H. A. Whipple, Waterloo; J. H. Frazier, Viola; C. A. Booth, Milwaukee; C. W. Fraser, Menomonee Falls; Adelaide King, Waupun; L. B. Squier, Tomah; Hattie Moberg, Amherst; H. W. Meyer, Appleton; E. J. Scott, Shawano; A. C. Chase, Colfax; secretary, F. E. Andrews, of a Magazine"; Ralph Estep, advertising manager of the Packard Motor Car Company, Cleveland, Ohio, "The Artistic Side of Advertising"; William Thompson, president of the Kalamazoo Stove Company, Kalamazoo, Michigan, "The Man Who Pays the Bills"; James Schermerhorn, editor Detroit *Times*, Detroit, Michigan, "Up-stairs and Down-stairs"; Capt. C. C. Healey, captain mounted



President and Mrs. Cooper.



Toastmaster Murphy, proprietor of the Superior *Telegram*.



Cassius L. Coward, publisher of the Lodi *Enterprise* (on the right).



Two convention mascots.

SCENES ATTENDING MEETING OF WISCONSIN PRESS ASSOCIATION.

Advance, Bloomer; treasurer, Cassius L. Coward, *Enterprise*, Lodi. Executive committee: W. H. Bridgman, Stanley; O. F. Roessler, Jefferson; F. R. Huth, Grantsburg; W. K. Davis, Milton; G. A. Markham, Independence.

PRINTERS AND PRINTING AT AD. MEN'S MEETING.

Advertisers are paying more and more attention to the quality of their printing. As a consequence, that subject has a big place on the program for the fifth annual convention of the Associated Advertising Clubs of America, which will be held in Louisville on August 25, 26 and 27. The convention as a whole will treat of nearly every phase of the advertising problem, and in doing so will emphasize the function of the printer.

Among the talks directly bearing on the matter will be addresses by W. A. Ferree, of the Buxton & Skinner Stationery Company, St. Louis, on "The Value of Printing Arrangement in Copy," and Ingalls Kimball, of New York, founder and director of the Cheltenham Press and the Cheltenham Advertising Service, on "The Printing Art in Advertising."

The other speakers, with their subjects, will be: Frank Van Camp, president of the Van Camp Packing Company, Indianapolis, Ind., "Advertising, What It Is and Its Effect Upon the Consumer"; Louis Sourlock, president of the Provident Land Company, Kansas City, Missouri, "The Legal Responsibility of an Advertiser"; St. Elmo Massengale, president of the Massengale Advertising Company, Atlanta, Georgia, "Advertising in the South"; Arthur Hawkes, superintendent of the department of publicities and industries, Canadian Northern Railway, Toronto, Canada, "The National that Advertises"; Hugh Chalmers, president, Chalmers-Detroit Motor Car Company, Detroit, Michigan, "Salesmanship and Its Relation to Advertising"; S. S. McClure, of *McClure's Magazine*, "The Making police, Chicago, Illinois, "The Proper Policing of a City a Valuable Advertising Asset."

During the proceedings the delegates will be the guests of the Louisville *Courier-Journal*, when they will hear from Bruce Haldeman and Henry Watterson.

As for amusement, it is sufficient to remember the convention is to be held in Louisville, and Louisville is in Kentucky, where robust Southern hospitality blends delightfully with the Western idea of hustle. The committee says, "Fear not the thermometer, for the delegates will either be high up, where it is cool, or close to the river."

DUMMY DAY.

BY T. C. O'DONNELL.

The dummy day has come again,
The saddest of the week;
With paste-pot, shears, with gushing tears,
I slash and paste, too mad to speak.

With galleys due in sad array
I garland desk and floor;
I slash and paste, in feverish haste,
But still the "devil" calls for "More!"

A dozen duns I turn away,
Subscriptions likewise three or four,
For dummy day flows take nor pay,
Nor dinner, for the "devil" calls for "More!"

But when the dews begin to fall,
When Sol in solitude drops deep,
My dummy done, I homeward run,
Too tired to dine, too mad to speak.

THE IDEA!

Norah, after watering the lawn — "Missus, do you hang up your hose?"

Mistress — "Certainly, not, Norah; we always pay cash!" — *Christian Work and Evangelist.*

THE TRADE'S GREATEST ORGANIZATION.

It is said three hundred delegates will attend the forthcoming convention of the International Typographical Union, which will meet at St. Joseph, Missouri, on August 9 to 14. If these same delegates are doing their duty toward their beloved constituents, they are poring over the officers' reports, which cover 181 6½ by 5¾ inch pages of nonpareil. Embryo statesmen who are acquainted with the history of their organization will find the reading not merely interesting but inspiring, perhaps imparting a flavor of exaltation to some of the more ardent natures. The information conveyed in these reports is probably the most remarkable ever submitted to an American trade union of mature age and acknowledged standing. Young organizations in periods of prosperity may have shown greater increases in membership, but none has attempted to deal with such a diversity of activities. From President Lynch's opening paragraphs, wherein he tersely outlines the progress of the year to Secretary-Treasurer Hays' significant complaint that $261,945.73 is too small a sum for the local unions to have in their treasuries, the reports breathe satisfaction with the past and confidence in the future. After a few words of formal greeting, President Lynch sounds the key-note in this clarionlike style:

"We have progressed; the International Typographical Union is stronger at every point than it was one year ago. Our policies are gradually claiming the attention and receiving the commendation of all who are interested in the trade-union movement, and even hostile employers are reluctantly compelled to admit that the International Typographical Union is rapidly becoming a model organization.

"During the year our members have been quite generally employed, owing to the steady increase in patronage of union offices, although the contrary has been true as to the nonunion offices. In the main I attribute this prosperity of the union office and permanency of employment for our membership to the aggressiveness of the label campaign, so persistently conducted from international headquarters, and so loyally assisted and furthered by local unions, acting through their local label committees.

"The pension assessment shows that our membership has earned during the fiscal year about $40,500,000, and this is indisputable proof of the quite general employment of the union printers and the permanency of that employment.

"Our pension venture has worked out better than the most optimistic pension supporter had hoped for.

"Our technical-education proposition is rapidly ingratiating itself in the esteem and support of the membership.

"The Union Printers' Home at Colorado Springs is in good condition.

"Our organization work goes on with gratifying results. In this respect we go neither too fast nor too slow.

"Sanitary conditions in composing-rooms have steadily improved.

"We obtained a high place in the general campaign against the great white plague.

"We have been associated with all movements having for their object a betterment of the condition of the toilers of the country.

"The label campaign has been auspiciously inaugurated, and contains promise of much greater results as it is gradually developed and its possibilities unfold.

"At the convention of the American Federation of Labor in November of last year the International Typographical Union was one of the few organizations showing a gain in membership, notwithstanding the panic conditions.

"The average membership for the year is 44,921.

"We paid per capita tax to the American Federation of Labor for the month of March on 48,246 members; April, 45,636 members; May, 49,966 members. The total membership taken from the quarterly reports on April 3 was 47,174.

"Our finances are in a good condition, and we hope during the coming year to make a gain in this respect, as we do not anticipate that the calls from local unions will be near as heavy as they have been for the past two or three years."

Mr. Lynch insists that the agreement with the publishers' association has been productive of good in increasing earning capacity and in maintaining peace, and defines his attitude on strikes and employers' associations as follows:

"I am opposed to strikes. I have always opposed the strike, and I have sought a settlement in every instance



"HITCHING UP."

where trouble did occur through every channel that offered, before the strike was resorted to. But I am not one of those who would abandon the strike as the last weapon in the hands of organized labor. Where the employers, through their associations, are fair; where they indicate a desire to enter into agreements under which industrial disputes can be adjusted in a manner that gives both the employer and employee equal opportunities in the settlement, then I am for that policy of conciliation, arbitration, or adjustment. On the other hand, where associations of employers evince the disposition and manifest the tactics that were so conspicuously indicated by the Typothetæ when in the full enjoyment of its greatest power, when all overtures toward peace were rejected, then I am for battle, and a battle to a successful end for the union, despite the sacrifices that may be called for and the treasure that may be expended."

For the first time in the history of the organization the executive council makes a report, and the subject of great-

est general interest dealt with relates to insurance or burial benefits. President Lynch and the council are in favor of the adoption of a change in this respect. There has been considerable discussion of the subject among the members, but the council agrees that it does not know the temper of the membership, and asks the convention to submit the question to a popular vote. It is estimated that a straight $1,000 benefit would cost each member $12 a year and that a graded benefit ranging from $200 (for six-month and over members) to $500 for (five-year and over members) would cost $7.20 a year.

Mr. Lynch is opposed to any amendments to the old-age pension fund that would increase its burdens or decrease its revenues, believing that, in face of the experience of British organizations having such features, caution should be exercised.

The executive council opposes moving headquarters from Indianapolis to University City, a suburb of St. Louis. President Lynch agrees with this and goes a step farther, suggesting that the Hoosier capital be selected as a permanent convention city, reasoning that if those gatherings became purely business assemblages they would not be held so frequently and the money expended could be devoted to other union work.

Mr. Lynch cites instances tending to prove that the label campaign has diverted work into union offices and prophesies that as the campaign grows older and becomes better systematized the printers will "have the best organized, result-producing label movement on the continent."

Stress is laid on the better-health campaign, which has been a marked feature of President Lynch's work. Of this he says: "We are gradually creating a better sentiment that is reaching the employer, and is having its effect on old composing-rooms and in sanitary features in new composing-rooms. If the employer will not put his composing-room on a sanitary basis, then our unions will be justified in making particular scales for these exceptionally unhealthful composing-rooms, scales materially higher than those that apply to the modern, healthful and up-to-date composing-room."

A glimpse of the work attached to the presidency is found in the statement of mail matter issued, which included 37,896 official communications, 24,437 circulars and 3,799 packages.

The delegate-elect or plain member who loves figures can revel in them to his heart's content in Mr. Hays' report. The total receipts for the year were $478,773.95 and the expenditures $458,061.73. This brings the balance in the international treasury to the tidy sum of $258,728.47, which, with the $261,945.73 in local treasuries, leaves the typographical union as a whole with $520,674.20 as cash in hand. From August, 1908, to May, 1909, $67,580 has been disbursed in pensions; during the fiscal year $72,598.94 was spent on the home, $38,175 for burial benefits, and local unions received for strike benefits and special assistance, $116,468.67. Secretary-Treasurer Hays reports that a total of 84,715 pieces of mail and express matter were sent out from his office during the year, classified as follows: Typewritten letters, 38,297; postal cards, 10,593; papers (exclusive of those mailed by printer), 11,186; organizing literature, packages, 1,294; supplies, packages, 6,948; miscellaneous (receipts, circulars, etc.), 15,072; by express, 1,325 packages.

If you save money, you're a grouch; if you spend it, you're a loafer. If you get it, you're a grafter; if you don't get it, you're a bum — so what's the use? — *Pittsburg Dispatch.*

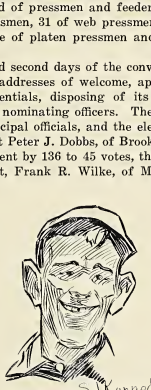
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CONVENTION OF PRESSMEN'S UNION.

President Berry wielded the gavel over 186 delegates, representing 103 unions, at the twenty-first annual convention of the International Printing Pressmen's Union, held at Omaha, Nebraska, during the last week of June. The officers' reports showed the organization to be in good condition. The president referred to this in his address and Secretary-Treasurer McMullen reported receipts of more than $433,000, with a balance on hand of $96,530. Of the expenditures $13,523 was paid for death benefits and $273,050 to defray strike and organization expenses. The same authority tells us:

"The total membership is 19,692, an increase for the year of 24 members. The web pressmen, cylinder and platen pressmen show an increase in membership; the feeders a decrease; the web pressmen from 2,280 to 2,561, a total increase of 281; cylinder and platen pressmen, from 8,509 to 9,222, an increase of 713; assistants and feeders, a decrease from 8,879 to 7,909, a decrease of 770. The total number of subordinate unions, 278, of which 74 are mixed unions composed of pressmen and feeders, 121 of cylinder and platen pressmen, 31 of web pressmen, 50 of assistants and feeders, one of platen pressmen and one of job-press feeders."

The first and second days of the convention were spent in listening to addresses of welcome, appointing the committee on credentials, disposing of its report, receiving resolutions and nominating officers. There was no opposition to the principal officials, and the election on the third day showed that Peter J. Dobbs, of Brooklyn, was reëlected first vice-president by 136 to 45 votes, the number received by his opponent, Frank R. Wilke, of Milwaukee. It was



FOR THE LADIES.

by 142 to 36 votes that Michael H. Flannery, of Chicago, was reëlected second vice-president, he being opposed by John P. Mines, of New York. The only change in the official family is that Clayton A. Pense, of Chicago, was elected third vice-president by acclamation to succeed Peter J. Breen, of New York, who did not seek reëlection.

Among fragmentary reminders of the eight-hour strike still in the air, is an assessment of one per cent on the earnings of members, and a proposition to call it off was discussed till 127 of the 160-odd delegates present voted to close the debate, when the assessment was ordered continued within the discretion of the officials by a vote of 138 to 29.

The increase in membership during the year was immaterial — 24 — which probably influenced the delegates to authorize the appointment of three extra organizers.

Thanks to the initiative of President Berry, technical education was discussed with some degree of earnestness.

The convention authorized him to appoint a committee of five, "representing the different classes of our business, for the purpose of considering technical education, and devising some plan whereby this work can be inaugurated on a basis of practicability. If, after a careful study of this question, the committee is of the opinion that the work can not be carried on without expense to the International Union, its plan in concrete form shall be referred to referendum." The board of directors is to act in conjunction with this committee. Similar action was taken in reference to tuberculosis. There was bitter complaint about the unsanitary condition of pressrooms, in which voices from New York were loud and heard frequently.

A working arrangement with the machinists' union was entered into. Under its provisions union pressmen are pledged to "use their best efforts" to have all erecting, dismantling and repairing on presses done by union machinists, except in emergencies, when pressmen may attend to repairs. Reciprocally, union machinists will endeavor to see that union pressmen shall operate all presses. The agreement also provides for the coöperation of pressroom employees and machinists until presses are accepted.

Delegates from San Francisco endeavored to commit the union to some stringent job-press rules, but the matter was disposed of by the old device of recommending that local unions "regulate the operation of platen presses not to exceed the maximum of three machines."

An apprenticeship law was adopted requiring the service of a four-year term as apprentice pressman before an applicant is qualified for membership in a pressmen's union. Registration of apprentices is compulsory, and all time served at presswork is to be accredited to apprentices. A committee of five was appointed to watch the operation of the law and suggest improvements, when the same might be found necessary.

A resolution providing for an increase in the salaries of officials was defeated, the prospective beneficiaries being among its opponents.

Hereafter subordinate unions must audit books of their fiduciary officers at least twice a year and send reports to headquarters. The local treasurers will also be required to give bond.

An elaborate law, evidently modeled on that of the typographical union, provides the machinery for the election of officers by popular vote, which will be the rule hereafter. When elected, they will hold office for two years instead of one year, as has been the custom.

The delegates expressed themselves as being highly pleased with the all-round progress made by the *American Pressman*, which showed a profit of about $4,000.

The next place of meeting will be Columbus, Ohio, and the executive officers are: President, George L. Berry, of San Francisco; first vice-president, Peter Dobbs, of Brooklyn, New York; second vice-president, Michael H. Flannery, of Chicago; third vice-president, Clayton A. Pense, of Chicago; secretary-treasurer, Patrick J. McMullen, of Cincinnati.

The headquarters of the organization remains at Cincinnati. There was a fair amount of entertainment and the intellectual side of the gathering was enhanced by speeches by President Francis, of the Printers' League of America; President Lynch, of the International Typographical Union; President Glockling, of the International Brotherhood of Bookbinders; Vice-President Sumner, of the International Stereotypers' and Electrotypers' Union; Vice-President Keppler, of the International Association of Machinists, and Representative H. M. McSwiggan, of the International Flint Glass Workers' Union.

THIRTY-THIRD ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.

The spirit of constructiveness now animates the United Typothetæ. The old order changes with time. Both employer and employee must see that their interests are common. They have but one source of revenue — the public. The chief interest in the twenty-third convention of the Typothetæ rested upon discussions on how to perfect mechanical methods and how to obtain uniformity of method in collecting and distributing the elements of cost that enter into the manufacture of printing. The convention held its meeting at the Hotel Cadillac, Detroit, Michigan. About two hundred delegates and visitors and a large number of ladies enjoyed the hospitality of the Detroit printers, under the efficient direction of Edward N. Hines and Robert W. Hamilton and a large corps of aides.

On Tuesday evening, July 13, a "smoker" was given as a preliminary in the banquet hall, musical numbers and vaudeville, etc., stimulating the "mixing" spirit.

The convention opened formally on Wednesday at 10 A.M. with an address of welcome by Mayor Breitmeyer and a brief talk by John Trix, president of the Employers' Association of Detroit, on the relations of the business man to the employing printer. That there is a distinction between a business man and a printer must be a disadvantage to the printer. Mr. Trix contended that Detroit, which he declared to be an open-shop town, pays the highest average wage of any city in the country, and welcomed the delegates as fellow workers in the contest for the principles in which his organization is chiefly interested. Mr. E. N. Hines extended the welcome of the Typothetæ and responses were made by Thomas Todd, of Boston, and Robert Middleditch, of New York.

The twenty-third convention was then declared open for the transaction of business. The reports of officers were as follows:

ADDRESS OF PRESIDENT FELL.

In opening the twenty-third annual convention of the United Typothetæ of America, I congratulate you upon the renewed activity and growth of the year just passed. We find our organization more thoroughly alive to the necessity of the times and more ambitious to relieve conditions in the trade than ever before. We are undoubtedly accomplishing better results for our membership, and the craft in general, than ever in our history. The depression of the last two years has caused the printers of the country to investigate more closely their methods of manufacture and means for various economies in the operation of their plants. Both by correspondence and contact have the various individuals shown their earnest and sincere desire to improve conditions. This feeling has been very manifest during the last year throughout the country.

Our convention in Boston last year recommended several plans for increased work for your officers. A conscientious endeavor has been made to carry these into effect, and while the results have sometimes been disappointing, the general good accomplished has amply repaid our endeavors in that direction.

We have studied to make membership in our national body mean an active and earnest coöperation. The removal of the details of finance to the secretary's office was a step in this direction, and has proved very satisfactory. We are in closer touch with our membership than was possible under the old conditions. The indifferent and delinquent members have been dropped from the roll, and to-day every man who is a member of the United Typothetæ is thoroughly alive to that fact. Our dues are more promptly paid

and there are fewer delinquents on our list than ever before. In a courteous way it has been made clear to our members that their dues are an obligation to be paid as promptly as any other bills. We have had the most hearty coöperation along these lines from our membership, and we have appreciated this support very much. Our membership has increased considerably in the last year and many of the more important offices have joined with us, being interested in our new activities. The correspondence of our members is now handled promptly, bills are sent out promptly and our collections and applications are carefully looked after. All claims have been satisfactorily adjusted and paid, all bills of our organization are paid in full to July 1 and the treasurer's report will show a comfortable balance in the bank. This is a matter for congratulation, and is due mainly to the activity of the secretary's office, encouraged constantly by our treasurer.

The *Bulletin* for the last year, I feel, speaks for itself. It has been enlarged and sent out promptly each month, with the result that our members are in touch with conditions in different parts of the country as they never were before; the ideals of our association have been brought to the attention of many manufacturing printers, who are much interested in the work we are undertaking and who are joining from time to time. We feel that our organ at the present time is of great strength and usefulness.

The Winona Trade School has had a very successful year, and our committee in charge of that work will supply you with further information. It is interesting, however, to note that they graduated one hundred and forty students, chiefly in typography and lithography. The North End Union School, conducted by our members in Boston, has continued to do good work and is no longer an experiment. It can not be too much impressed upon our membership that it is absolutely necessary to educate more apprentices, and the use of these schools will be found to produce excellent results.

Our committee on trade abuses has been active and has conducted a very successful campaign against the printing of envelopes by the Postoffice Department at Washington. We have received the hearty coöperation of many members of both houses. In addition to this, various national organizations have taken the matter up and we feel confident that with renewed activity next fall we will be able to secure the repeal of this very unfair legislation.

The various paper-trade associations and machinery houses have taken an active interest in our endeavor to increase the profits in our trade. They have begun to realize that our success is greatly to their advantage; that a printer in this day who does not look after the details of his manufacturing, use a cost system and obtain a profitable price for his goods is a poor credit risk. At no distant date we believe it will be essential in order to deserve credit from those who sell us that the printer must show his ability to operate his business profitably and successfully. The selling of paper and machinery direct to the consumer and to private plants has been kept constantly before the allied people, and we feel that this is one of the strongest necessities of the present time. The amount of printing which has been absorbed by the private plants and the legitimate profits of the printers which have been given to the consumer who purchases his paper direct are much larger than is generally supposed, and it behooves us to make active efforts to prevent them from increasing. This is not said as a generality. It can only be accomplished by the personal effort of each individual keeping continually at the trade from which he purchases.

With the coöperation of the eastern boards of trade we have prepared and distributed two thousand sets of cost systems. While we do not claim that this system is ideal, it is nevertheless workable, and can be adapted to any printing business — large or small. We have also prepared a handbook, giving approximate prices and other valuable information in regard to estimating, for which a small charge has been made. The fact that nearly three hundred copies of this book have been sold within a month after its issue shows its need.

This has been followed up by a stereopticon lecture which has been delivered in many parts of the country to our members and interested printers. There can be no reasonable excuse for our members remaining in ignorance of their cost production. We have placed in their hands carefully prepared material, and they should see to it that it is introduced in their plants. We venture to assert that it will prove the most valuable adjunct that they have ever made to their business. The results will sometimes be surprising and often disappointing. We frequently can not believe that for years we have been doing work of certain kinds at an absolutely net loss. These systems once properly introduced will go a long way toward making our business profitable. We recommend to our successors that this work be continued and enlarged.

Certain recommendations will come before you as to changes in the constitution. We trust that you will give these serious consideration and that they will appeal to you, as they have been found necessary in our work of the last year. Increasing the number of vice-presidents to three is with the idea of making a geographical disposition of these officers, who will then be placed in charge of their respective territories. This, we feel, will place a certain responsibility upon each officer and locality, and can not help but be productive of good.

Representatives from the central office have been on the road practically the entire year visiting our members. They have covered a vast amount of territory. The value of this can not be overestimated. It has interested our isolated members and brought them in closer touch with the objects we are working for. The hearty coöperation of our members in different localities has been of immense assistance in carrying forward our work, and the hospitality which they have extended to our representatives and the time which they have given to arranging meetings have been very much appreciated. Without this valuable assistance it would have been impossible to have accomplished the work we have done.

We know of no reason why the printer's credit should not be as high as the banker's, nor his business as profitable, and this is the object we have set our minds on accomplishing. We feel that the printers of this country are thoroughly alive to the necessity for a change in the conducting of the printing business, and with the hearty coöperation of our members we know that our business can be brought to a profitable level, taking its place with other successful enterprises of this country. We expect to see our trade reach a plane where, instead of the struggle for existence through an active life, ending with the leaving of an indifferent plant for our heirs, the printer of the future shall be able to live as well as any of his neighbors and have a competency for his old age. This can certainly be accomplished if we are faithful to our part. We have the organization in our national body to do this, and if each member will but do his share we shall be surprised to see how quickly it will be accomplished. This is not something for the future, but for the present, and with each one here adding his energy and enthusiasm we will undoubtedly accomplish the desired result.










SCENES ATTENDING THE U. T. A. CONVENTION, DETROIT, JULY 14-15, 1909.

ADDRESS OF CHAIRMAN OF EXECUTIVE COMMITTEE LEE.

The twenty-third annual convention of the United Typothetæ of America, assembled in this beautiful city of the great West, finds our organization in most healthful condition and well equipped to grapple with the important questions and problems that confront the printer of the present day. The foremost of the problems, to my mind, is the education of the printer as to how he can properly estimate the cost of the work he is producing in his establishment and then through coöperation encourage him to secure a price that will give a living profit. The public as a whole is willing to pay such a profit, but the great variation in prices that he secures from different printers gives him a feeling of distrust and he is in doubt as to what a fair profit is. It is of great importance to the craft that we secure the coöperation of the supply men in this movement to improve the condition of our trade. They should not continue to bolster up concerns that are continually quoting ruinous prices to the customers, by giving long credits and low prices that mean ruin to themselves and many times to their competitors. The selling of machinery and supplies to other than printers has in many instances worked great harm in many localities, by giving local printers unfair competition from manufacturing concerns establishing plants to do their own work. Not having sufficient work to keep their plants busy all seasons of the year, they enter the many times overcrowded field and take work at prices that can not be met by men doing work under conditions they necessarily work under. It is the story of the Government going into the envelope business. It is competition that none of us can meet, for none of the expenses of conducting the business are charged against it and the business is taken at a loss when everything is considered. Your officers have made a good start during the past year to correct these evils, and with the desired support of the printers, through membership in this organization, much can be done to place the printing industry on a good financial basis. The trend of the present day is consolidation and organization, and it does seem that our trade should see the benefit of the latter and be more than ready to support the Typothetæ in the work it is doing in that direction. During the past year your officers have visited many parts of the country and have found the printers generally greatly interested in and fully recognizing the necessity of maintaining the work we are now engaged in. Our finances, as will be seen by our treasurer's report, are in a healthy state. The reduction of dues will be considered at this convention. While I should personally, as would many, prefer to see the present rate maintained for at least three more years, to build up a larger fund, I feel that under the existing conditions it would be the wiser course to make the reduction and trust to the increase of membership that should follow to make up the decrease in revenue from the present members. With sufficient income an office could be established in the West and greatly facilitate the building up and furthering the interests of our organization and the trade by coming in somewhat more frequent contact with local Typothetæ and their members in that section. The Labor Bureau, as heretofore, has been an important part of our work during the past year. This work on the whole is growing in favor with our members and should be continued. It is hoped that the secretaries will be interested in getting together and comparing notes and getting points that will be to their mutual advantage. The success of an organization is largely due to the efficiency of its secretary, and that he not only be greatly interested in his work but influenced by what is doing in other localities. The *Bulletin* seems to be well received and has had the effect of keeping our members better informed as to the work of the organization, and it fills a long-felt want. In conclusion, I wish to thank the executive officers, executive committee and members for the many courtesies extended during the past year. With the same support to your officers in the future, there need be no fear for the success of the United Typothetæ of America.

REPORT OF ACTING-SECRETARY HEATH.

The work of the secretary's office, under the direction of the executive committee, during the past ten months, or since the last convention, has been almost wholly devoted to education in cost of production and travel by representatives from the office. Some of the results following the work, with detailed accounts of meetings held in the different cities visited, have been chronicled in the *Bulletin*, which the members have presumably received and read each month.

About two thousand sample sets of the cost system compiled by the printers' boards of trade of New York, Philadelphia and Boston, copies of which were distributed among the delegates in Boston last September, have been sent out to printers generally throughout the United States upon request. The system has met with much favor, and has been installed either wholly or in part in many offices — in part where cost systems were already in use and some added forms were found desirable or were used to replace those that did not meet the requirements.

Cost lectures, with stereopticon demonstration of the various forms used in the system, were given in Detroit, Grand Rapids, Peru (Indiana), Cincinnati, Norfolk and Richmond. At Utica the lecture was given without the stereopticon. Under the auspices of the Boston Typothetæ lectures were given in Boston, Springfield and other New England cities, New York city and Montreal. Great interest was shown in the subject, the meetings being well attended by printers, not only members of the United Typothetæ of America, but others who came from cities where the meetings were held and near-by towns. The immediate result of this work is a newly aroused interest in cost of production and a study of the subject much more thorough and with much better understanding than is usual.

A book issued by the secretary's office, based upon schedules in force in the printers' board of trade in Philadelphia, and containing presswork scales and much other valuable information as a sound basis upon which to estimate printing, has been sold to many printing establishments, both in and out of the Typothetæ.

An effort is being made to encourage, as far as possible, the adoption of a nearly uniform estimate blank, the use of some good cost system, and finally, by placing the price-list and general-information book referred to in the hands of as many printers as possible, it is hoped that more regular and well-balanced estimates may result.

The earlier part of the past year was almost exclusively given up to travel by the secretary, the following cities being visited and meetings held: Atlanta, Buffalo, Charlotte, Chicago, Cincinnati, Dallas, Des Moines, Detroit, El Paso, Erie, Fort Wayne, Fort Worth, Galveston, Grand Rapids, Houston, Kalamazoo, Knoxville, Milwaukee, Minneapolis, Mobile, Nashville, New Orleans, Norfolk, Omaha, Peru, Richmond, Rochester, Saginaw, San Antonio, Syracuse, Utica, Washington. Cities visited where no meetings were held: Augusta, Battle Creek, Bay City, Bridgeport, Chillicothe, Cleveland, Columbus, Dayton, Indianapolis, Jackson, Kansas City, Macon, Memphis, New Haven, St. Paul, Sioux Falls, Stamford, Toledo.

New members, including the Utica Typothetæ, have been added to the number of forty-nine; reinstatements of former members, seventeen — a total added membership of sixty-six.

The *Bulletin*, issued monthly since the Boston convention, has been sent to about eighteen hundred printers in the United States and Canada. It has been well received and undoubtedly tended to revive much of the former interest in the work of the organization. Especially is this true of the cost question and correction of trade abuses, to which much attention has been given. Never before, perhaps, has the printer been so universally awakened to the necessity of knowing what his costs are, and the introduction of cost systems and the careful study made of office records resulting therefrom, with the sincere attempt to adjust prices to meet present conditions, testifies in the strongest manner possible that the labors of the officials of this organization have not been in vain, augmented as they have been by boards of trade, price-making associations and the publicity given through the trade press. That the members of our craft are fully alive to the situation there can be no doubt, and with the assistance offered by our organization the outlook for the future is most encouraging.

There have been no strikes of importance. Incipient strikes were reported from two cities in the membership, but the places made vacant by those who went out were immediately filled. With these trifling exceptions no labor trouble of any kind has been reported.

The shorter work-day went into effect in many of the offices of our members on January 1, and adjustments to the changed conditions have gone on rapidly with slight shock to the business in general. From eighty-eight cities heard from, thirty-four are working forty-eight hours per week; five are working fifty hours per week; thirty-one are working fifty-four hours per week, and eighteen cities, where no uniform action has been taken, employ help on hours averaging from forty-eight to fifty-four. These are divided as follows:

	East of Pittsburg.	West of Pittsburg.
Forty-eight hours	17	17
Fifty hours	5	
Fifty-four hours	16	15
Forty-eight to fifty-four hours	5	13
	43	45

The thoroughness and accuracy of the statistical work of the secretary's office depends greatly on the coöperation of the local secretaries, to whom he looks for necessary information. Some of the secretaries, realizing the importance of the work, and taking a real interest in it themselves, are prompt to respond to the various inquiries sent them; others, who from indifference or other reasons fail to comply with the requests sent them from the national headquarters, often neglecting even to acknowledge letters addressed to them, sadly hamper the effectiveness of the work in which we are engaged. This complaint, we find, has been made in nearly every annual report made by the national secretaries in the past. This complaint must not be understood to apply to all local secretaries, however. The organization is to be congratulated upon the possession of officers representing some of the local bodies to whom a great deal of credit is due and to whom the national officers are deeply indebted. To their interest and cheerful coöperation is due much of the success of the secretary's office. Without it his work would lack much in effectiveness. With the combined coöperation of *all* secretaries the value of the labors of the national headquarters' staff would be to the same extent increased.

It is to be hoped, however, that the plan now being made to recognize the work of the local secretary by refunding a portion of his expenses to the annual convention and the organization of a secretaries' association will bring into the work active men who will not only be willing but anxious to coöperate in every way possible with the national officers, that the work of the organization may be made of greater value to the craft than ever before.

The convention, at the instance of Isaac H. Blanchard, of New York, sent a telegram to several congressmen, at



Charles P. Soulé, manager American Type Founders Company, Chicago (on right).

Washington, urging their acceptance of Senate paragraph 412, increasing the duty on picture post-cards to $1.50 per thousand.

The feature of the afternoon session was the address of E. A. Quarles, secretary of the Louisville Typothetæ, being a vigorous denunciation of the evils which have arisen in labor-unionism.

James Henry, of Syracuse, New York, connected with one of the biggest printing concerns of that section, said: "We do not oppose the unions. Some of us, and I am one, have been forced to discard union labor, because the local unions have forced it on us, but we do not object to the principles of unionism, if properly complied with."

Secretary C. W. Heath, of New York, expressed the gratitude of the convention to the local members and citizens in general who were contributing to the success of the meeting and pleasure of the visitors.

The session was followed by a meeting of the secretaries of Typothetæ to perfect a plan of coördinating their work and unifying their system of operations.

In the evening an illustrated lecture on cost accounting was given by Joseph Hayes, of Philadelphia, which was received with interest and followed by an animated discussion.

At the following morning session a resolution was adopted commending the efforts to obtain legislation eliminating consideration of contributory negligence where damage suits are brought by employee against employer. In this the Typothetæ is first of the employers' associations officially to favor such action.

The committee attempting to induce the Government to discontinue the printing and sale of printed envelopes was commended and continued, while to its duties was added

that of fighting every form of trade abuse, with especial reference to the discouraging of those firms trading in printing supplies who sell to the consumer.

Other important actions were the reduction of assessment dues from one-half of one per cent to three-tenths and the instruction to the executive committee to appoint an assistant secretary for the western district, with headquarters at Chicago.

Officers elected are: President, E. Lawrence Fell, Philadelphia; first vice-president, Wilson H. Lee, New Haven; second vice-president, George M. Courts, Galveston; third vice-president, H. K. Dean, Grand Rapids; treasurer, A. M. Glossbrenner, Indianapolis; secretary, Franklin W. Heath, Philadelphia.

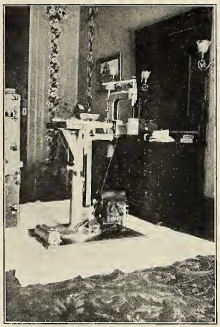
The offices of second and third vice-president were created at this meeting.

The convention completed its business on Thursday. Rochester, New York, will in all probability be the next meeting place.

NOTES.

THE automobile ride given to the visiting ladies through scenic Detroit and the beautiful Belle Isle on Wednesday will make Detroit famous if the ladies sustain the line of talk carried on up to the time of going to press.

THERE is nothing more pleasurable or fascinating than to see a man who knows his business thoroughly creating with the minutest accuracy work that heretofore has been



MILLER SAW-TRIMMER.

attempted imperfectly with toil and waste. Miller, with his saw and trimmer located in a hotel bedroom, showed the perfection of mechanical method. He made brass boxes out of printers' rule, and these souvenirs, "made while you wait," were given from hand to hand with admiring comment. The economy of accuracy breaks slowly on the printers' minds, but Miller is waking them up.

COST accounting was well ventilated. If there are any crooks and corners the experts have not explored, we may appeal to the meditative Beckett. Interest will not be allowed to flag with Robert S. Denham in the field as a quiet, all-pervading hustler.

THE exhibit of Phil Ruxton, Incorporated, exemplifying the possibilities of the scientific method of using color on printing, and lectures in that connection, with demonstrations by H. G. Maratta, lift this department from the plane of shop tradition to that of applied art — where the inkmaker's art sustains it.

GEORGE J. CARTER, representing the Fuchs & Lang Company, showed what the offset press could do in colorwork, and well sustained his reputation as a jollier.

CHARLIE EVANS, representing the Meisel Press & Manufacturing Company, of Boston, "represented" in an all-pervading way. Like the "helm of Navarre," wherever the crowd was, Charlie was there.

CARL S. HANAU, president of the Auto Paper Feeder Company, of the "Monosheet feed," New York, has visited many far countries and seen many strange peoples, and the way Carl can ring in the merits of the monosheet and hold your attention with his travels has the experience of the solitary guest with the "Ancient Mariner" faded.

PRESIDENT FELL tried hard to escape the honors thrust upon him, and in proportion to his reluctance so waxed the desire of his friends to hold him to the job. That better times and better feeling will come to the entire trade by candor and open discussion of all questions no one will gainsay, and Mr. Fell looks to meet every issue squarely on its merits. The employers should have one organization. Where is the inherent difficulty?

ON Friday afternoon the delegates and visitors made an excursion on the steamer Promise to Bois Blanc Island, where dinner was served. A good band, a fine deck for dancing, pretty girls, gallant secretaries, Phil Ruxton and Luders of the Seybold Company made a combination of unusual excellence.

FOR persistency in noisemaking Mr. Luders has no superior and few equals, and what Phil Ruxton did only those near him could say. The center of attraction, he was blocked in by admirers, and the steamer had no amphitheater. Mr. Luders demanded cheers for so many things and so many people, institutions, sentiments and ideas, that the cheer for himself exhausted the powers of those who did him honor.

LIKEWISE these notes have exhausted all the space at disposal for this event, but reparation will be made on application and all errors and omissions rectified in future issues.

THE MEETING OF SECRETARIES.

At the Boston convention of the United Typothetæ it was decided to defray the expenses of secretaries attending national conventions, and there was quite a gathering of secretaries of Typothetæ and boards of trade at Detroit. New York, Philadelphia, Boston, Rochester, Cleveland, Buffalo, Winnipeg, Toronto, Montreal, Quebec, Washington and Baltimore were represented. At their meetings discussions of costs and method took up the greater portion of the time. Among those present was Mr. F. I. Ellick, of the Ben Franklin Club, of Chicago, who explained the general work in the cost system of that organization. It was the consensus of opinion that Chicago led in the number of cost systems in operation, and the secretaries decided to visit the Western metropolis some time in the fall to look over the field at close range, when it is expected Secretary Ellick and Chairman Morgan, of the Ben Franklin Club cost committee, will open a school for practical and theoretical instruction

IN Doctor Eliot's list of books necessary for the essentials of a liberal education we fail to note the Football Guide for 1909.— *Puck.*

NEW YORK EDITORS IN JOINT SESSION.

Cooperstown, New York, was a busy place during the week beginning July 12, when four organizations of State newspaper men met in joint annual session. The meetings were headed by the New York State Press Association, which was joined by the New York Associated Dailies, the



President McHenry and Chairman Knapp consented to be photographed.



Mr. Sleicher and Mr. Bunnell, the latter Secretary for forty-two consecutive years.

Republican Editorial Association and the Democratic Editorial Association, there being in the neighborhood of two hundred in attendance. The example of the New York State publishers could well be emulated by the editors in other States. The idea of meeting together was unanimously



Ex-President McKinstry and daughter.

declared a great success and the same plan will be followed next year.

The meetings were held in the new O-te-sa-ga Hotel, on the shore of Otsego Lake, said to be "the finest summer hotel in the north." It is a beautiful hotel, beautifully situated, and was an ideal place for the editors to bring their wives and daughters, who were present in large numbers. It was the annual meeting of the New York State Press Association and was declared by many to have been the most enjoyable of all, owing largely to the attractiveness of the hotel and its surroundings.

The business sessions were devoted principally to the reading of papers, there being little discussion. Each session was largely attended and much interest was taken in the proceedings, particularly in the annual address of President McHenry, who made many practical suggestions, and in Secretary Bunnell's report. Mr. Bunnell has been secretary of the association forty-two successive years, never having missed a session, and was reëlected for his forty-third term. He reported that he had succeeded in securing photographs of the forty-five presidents who had held office since the association was organized and stated that he had known all but two of the number, counting them among his personal friends. Mr. Bunnell has had the



Mr. Davidson, the "personal conductor" of a tour of Cooperstown.



Judge Arnold, the genial host at Five-Mile-Point Inn.

photographs grouped and rephotographed, so that the members may have an enduring historical treasure.

The crowning feature of the convention was the banquet, at which President McHenry, who made a most efficient toastmaster, presided. The after-dinner talks were all made by members of the various associations represented, and were of exceptional interest, enlivened by much extemporaneous wit.

The Cooperstown Board of Trade and the local newspaper editors left nothing undone that would add to the pleasure of those in attendance at the meeting, and their entertainment included sightseeing trips about historic old Cooperstown, steamer trips on the lake and a dinner at the Five Mile Point Inn, where the editors were the guests of Judge Lynn J. Arnold.

The next annual joint meeting of the four associations will be held in July at Saratoga Springs, where an even larger attendance is already assured.

New officers of the New York State Press Association were elected as follows: President, W. H. Greenhow, Hornell *Tribune;* vice-presidents: W. J. Pollard, Seneca Falls *Journal;* W. D. McKinstry, Watertown *Times;* E. L. Adams, Marathon *Independent;* G. H. Carley, Coopers-

town *Freeman's Journal;* W. F. Cook, Canajoharie *Courier;* secretary and treasurer, A. O. Bunnell, Dansville *Advertiser;* executive committee: W. O. Greene, Fairport *Herald;* C. I. Combes, Johnstown *Republican;* R. L. Forbes, New Rochelle *Press;* Dr. E. H. Porter, New York *Journal of Homeopathy;* Gardiner Kline, Amsterdam *Recorder.*

MASS CONVENTION OF EMPLOYING PRINTERS.

As forecast in THE INLAND PRINTER for June, the New York branch of the Printers' League has taken the initiative in calling a mass convention. The invitation seeks the attendance of "all who are in the remotest degree interested in the welfare of the craft." Those desiring more information or intending to accept the invitation are requested to address the secretary of the New York branch of the league—D. W. Gregory, 75 Fifth avenue, New York city. Full text of the call follows:

The league movement, as started in New York, having proven so feasible and so entirely successful both here and in other cities in which it has been put into operation, and the league principles and mode of procedure, embodying the German idea of district joint commissions, trade courts and boards of arbitration, having been so widely copied throughout the United States, it seems only the part of wisdom at this time, when so much for the universal good can be accomplished through organization, to take the necessary steps to form a national association of manufacturers in the printing and allied trades, so that all may unite on a broader plan of advance than can ever be attained through purely local organizations.

To this end a general convention has been called, to be held in the city of New York, beginning on Thursday, September 23, and continuing to and including Saturday, the 25th. The time and place chosen will



"The Three Twins"; Mr. Potts, of the Troy *Times,* on the right.

enable delegates to prolong their stay so as to witness the Hudson-Fulton Celebration, which will open on September 25 and continue to October 9, 1909.

It will readily be seen by all of what importance a convention of this kind will prove to the printing industry.

Men of prominence are invited to take part, as the relative value of a strikeless age to economic and civic government is felt and recognized in all walks of life, and this is due to the important position our industry assumes in the commerce of the country.

Every society of employers which is interested in solving the problem of the relation of capital and labor, which recognizes the important place organized labor holds in the business and political life of our country, and which would welcome a closer bond of union for the common good between what have heretofore been warring factions draining through their strife the heart's blood of the printing business, and whose strikes and lockouts have cost hundreds of millions of dollars, are invited to attend the first annual convention of the National Printers' League of America.

Individuals in cities and towns where as yet no employers' organizations exist are also invited to attend as delegates representing their community, but all who wish to attend the convention should at once signify their desire to do so by letter to the corresponding secretary, whose name appears at the head of this circular letter, and who will issue a card of



Mr. Davidson explaining the history of the "dam-marker."

introduction to the delegate, entitling him to participate in the convention. Tickets admitting to all sessions of the convention proper are $10 for each delegate.

This convention is of such importance that all who are in the most remote degree interested in the welfare of the "arts preservative" are urged to attend and to signify their desire to do so at the earliest possible date.

Very truly yours,

CHARLES FRANCIS,	J. F. OLTROGGE,
J. WM. WALKER,	BENJ. BODEN,
WM. H. VAN WART,	EDWIN IVES,
JOSEPH J. LITTLE,	C. W. FISK,
EDWARD CARROLL, JR.,	HENRY J. HOME,
OSWALD MAUNE,	T. A. RAISBECK,
WM. DRISCOLL,	F. R. ROBB,
JOHN C. MORRISON,	J. F. HAVEY,
GUSTAVE ZEESE,	HENRY BAUER,
WM. DANIE,	*Convention Committee.*

NEW USE FOR SOCIETY STATIONERY.

The courtesies and formalities of business are becoming quite as exacting as those of society and of considerable more importance.

A dealer in antiques, whose trade is done largely with the wealthier classes, has taken advantage of this care of the business man to give attention to his social correspondence by sending "cards" to his list in exactly the same form as observed in society. These cards are of the approved proportions and size, and are duly engraved. On the backs, however, he has had written in ink, in a feminine hand, an "Announcement" of a special sale or exhibition. The envelope is addressed in the same hand and bears no mark of identification. To all outward appearances this note comes from a lady in society and is thus assured a personal inspection.—*System.*

THE HANSENS GO PICNICKING.

A neatly printed program informs us that the employees of the H. C. Hansen Type Foundry, at Boston, held their annual outing at Bass Point, Massachusetts, on July 17. More than one hundred attended the blow-out, and of course they had a good time, as is the custom at Bass Point.

PHOTOENGRAVERS' CONVENTION.

Though all the large cities of the United States and some Canadian centers were represented, the attendance of photoengravers at the Hotel Kaaterskill was not at all what the excellent program merited. The officers of the National Photoengravers' Association decided to make this an educational meeting, and President Stiles and his aides succeeded admirably in realizing their ambition. In addition to the wisdom dispensed by the speakers there was an informing exhibit of labor-saving devices and methods, and all given to the absentees than to those who attended. During the meeting these papers were read:

"Science and Money in Photoengraving," N. S. Amstutz.

"The Photoengraver and the Printer, from a Business Point of View," J. C. Oswald, editor *American Printer*.

"Draft System for Collecting Delinquent Accounts," W. T. Weymouth, president, Typo Mercantile Agency.

"Focusing, Old and New," Arthur Fruwirth.

"Photoengraving: A Retrospect and a Look Ahead," Louis Edward Levy.



DINNER TENDERED TO INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS, AT ELKA PARK, CATSKILL MOUNTAINS, JULY 7, 1909.

in the most delightful environment, with just an ample dash of pleasure.

On the opening day — July 6 — two sessions were held, at which some routine business was disposed of and several addresses delivered. In the evening there was a hayrack ride to Tannersville, which was loudly acclaimed by the lucky participants to be among the distinctly enjoyable affairs of their lives.

A short session on Wednesday morning preceded a visit to the hospitable home of F. Wesel, at Elka Park. Here the party partook of a bountiful lunch, and after inviting infractions of a portion of the tenth commandment by strolling round the grounds, returned to the Kaaterskill. The concluding session on Thursday was devoted to winding up the business of a convention successful in every way except in the point of attendance, which was more hurtful

"Color and Design," Will Bradley, art director, *Collier's Weekly*.

"A Complete Cost-keeping System," A. W. Rathbun, treasurer, Inland-Walton Engraving Company.

"It is to be regretted that a larger number of photoengravers did not take active interest in this convention," said one of the most successful business men at the Kaaterskill. "It is only by 'rubbing elbows' with others engaged in the trade and interchanging ideas that the photoengraving business as a whole can be improved, and that there is room for improvement we are all painfully aware."

The election of officers resulted in the reëlection of H. C. C. Stiles, of Washington, D. C., as president, and Mr. Bragdon, of Pittsburg, as treasurer. Mr. Heath, of Buffalo, was elected vice-president, and Mr. Brigden, of Toronto, will serve as secretary.

Written for THE INLAND PRINTER.

SUGGESTIONS ON STANDARDIZING BRASS RULE.

BY N. J. WERNER.

IN THE INLAND PRINTER of last October, under the caption "Incidents in European Graphic Circles," mention was made of a proposition offered and discussed in a German printers' meeting, having for its object the standardization of brass-rule faces. In my perusal of German printers' journals I have noted that this topic has not only been further discussed in a number of meetings of German printers' organizations, but a number of articles have been published in the journals favoring the idea and expressing the writers' views as to the details of the normalization. From this I gather that our German brethren look upon the subject as quite an important one. It is one that has had my attention for a number of years — ever since I have had the satisfaction of seeing the ideas it will be noted that they are quite deficient in gradation, the faces not progressing in width or weight proportionally as the bodies increase in dimension.

Some brass-rule makers agree, upon order, to match any face made which is not upon their regular list, just as the typefounders of the by-gone generation would upon large orders match any body peculiar to some other foundry. But this always entailed extra expense, whether it fell upon the customer or not, and was generally done under more or less protest, and with a bestowal of negative "blessings" upon the lack of a universal system of type-bodies.

The plan for a standard system of rule-faces, as presented in the accompanying table, covers approximate equivalents of all the most-used rules, as shown in the specimen books of the makers. There are other stock rules, more or less ornamental, which might be included, but I believe those here described will suffice for a model upon which to base a standardization.

In numbering rules, for identification purposes both in

Series No.	DESCRIPTION OF FACES.	Bodies of the Rules in Points—and Numbers of Rules Under Each Body.												
		1	1½*	2	3	4	5	6	8	9	10	12	18	24
1	Full-face, occupying full width of body	101	1401	201	301	401	501	601	801	901	1001	1201	1801	2401
2	Single—face 0.5 point wide, in center of body (fine line)	102	1402	202	302	402	502	602	802	902	1002	1202	.....	.....
3	Single—face 0.4 point wide, in center of body (medium line)	103	1403	203	303	403	503	603	803	903	1003	1203	.....	.....
4	Single—face 0.6 point wide, in center of body (blunt line)	104	1404	204	304	404	504	604	804	904	1004	1204	.....	.....
5	Single—face 1 point wide, in center of body	.....	.....	205	305	405	505	605	805	.....	.....	.....	.....	.....
6	Single—face 0.2 point wide, flush at one edge of body	.....	.....	206	306	406	506	606	.....	.....	.....	.....	.....	.....
7	Single—face 0.4 point wide, flush at one edge of body	.....	.....	207	307	407	507	607	.....	.....	.....	.....	.....	.....
8	Single—face 0.6 point wide, flush at one edge of body	.....	.....	208	308	408	508	608	.....	.....	.....	.....	.....	.....
9	Single—face 1 point wide, flush at one edge of body	.....	.....	209	309	409	509	609	.....	.....	.....	.....	.....	.....
10	Parallel—both lines 0.2 point wide, flush at edges of body	.....	.....	210	310	410	510	610	810	910	1010	1210	.....	.....
11	Parallel—both lines 0.4 point wide, flush at edges of body	.....	.....	211	311	411	511	611	811	911	1011	1211	.....	.....
12	Parallel—both lines 0.6 point wide, flush at edges of body	.....	.....	.....	312	412	512	612	812	912	1012	1212	.....	.....
13	Parallel—both lines 1 point wide, flush at edges of body	.....	.....	.....	313	413	513	613	813	913	1013	1213	.....	.....
14	Parallel—both lines 0.2 point wide, ¼-point shoulders at outer sides	.....	.....	.....	314	414	514	614	814	914	1014	1214	.....	.....
15	Parallel—both lines 0.4 point wide, ¼-point shoulders at outer sides	.....	.....	.....	315	415	515	615	815	915	1015	1215	.....	.....
16	Parallel—both lines 0.6 point wide, ¼-point shoulders at outer sides	.....	.....	.....	316	416	516	616	816	916	1016	1216	.....	.....
17	Parallel—both lines 1 point wide, ¼-point shoulders at outer sides	.....	.....	.....	.....	417	517	617	817	917	1017	1217	.....	.....
18	Parallel—both lines ½ of body in face width, flush at edges of body	.....	.....	.....	.....	(†)	518	618	818	918	1018	1218	1818	2418
19	Parallel—both lines ½ of body in face width, flush at edges of body	.....	.....	.....	(†)	419	519	619	819	919	1019	1219	1819	2419
20	Double—line widths: heavy ¼ of body, light 0.2 point; flush at edges of body	.....	.....	220	320	420	520	620	820	920	1020	1220	1820	2420
21	Double—line widths: heavy ¼ of body, light 0.3 point; flush at edges of body	.....	.....	221	321	421	521	621	821	921	1021	1221	1821	2421
22	Double—line widths: heavy 0.4 of body, light 0.4 point; flush at edges of body	.....	.....	.....	322	422	522	622	822	922	1022	1222	1822	2422
23	Double—line widths: heavy 0.5 of body, light 0.5 point; flush at edges of body	.....	.....	.....	323	423	523	623	823	923	1023	1223	1823	2423
24	Double—line widths: same as in series No. 20; ¼-point shoulders at outer sides	.....	.....	.....	324	424	524	624	824	924	1024	1224	.....	.....
25	Double—line widths: same as in series No. 21; ¼-point shoulders at outer sides	.....	.....	.....	325	425	525	625	825	925	1025	1225	.....	.....
26	Double—line widths: same as in series No. 22; ¼-point shoulders at outer sides	.....	.....	.....	.....	426	526	626	826	926	1026	1226	.....	.....
27	Double—line widths: same as in series No. 23; ¼-point shoulders at outer sides	.....	.....	.....	.....	427	527	627	827	927	1027	1227	.....	.....
28	Wave—face 0.2 point wide, in center of body; design repeated every 6 points	128	1428	228	328	428	.....	.....	.....	.....	.....	.....	.....	.....
29	Wave—face 0.4 point wide, in center of body; design repeated every 6 points	.....	.....	229	329	429	.....	.....	.....	.....	.....	.....	.....	.....
30	Wave—face 0.6 point wide, in center of body; design repeated every 6 points	.....	.....	230	330	430	.....	.....	.....	.....	.....	.....	.....	.....
31	Dotted—face 0.2 point wide, in center of body; ⅛ points between centers of slits	131	1431	231	331	431	.....	.....	.....	.....	.....	.....	.....	.....
32	Dotted—face 0.2 point wide, in center of body; 2 points between centers of slits	132	1432	232	332	432	.....	.....	.....	.....	.....	.....	.....	.....
33	Hyphen—face 0.2 point wide, in center of body; 3 points between centers of slits	.....	.....	233	333	433	.....	.....	.....	.....	.....	.....	.....	.....
34	Hyphen—face 0.2 point wide, in center of body; 4 points between centers of slits	.....	.....	234	334	434	.....	.....	.....	.....	.....	.....	.....	.....

*Should these numbers for 1½-point rules seem odd, the fraction may be placed at the end.
(†)(‡) The rules that would fill these vacancies would be the same as the rules numbered 313 and 413.

respecting a standard or uniform alignment of type-faces, which had been a hobby of mine for many years, were proving their worth and also their lease upon an endless life. Hence the discussions spoken of as interesting the German printers induce me to dig out from my private manuscripts the plan of a system of standardization which I had worked out about ten years ago, which I had hoped some time to exploit through a brass-rule business of my own — a hope whose realizing requires more capital than I have at command. I now present it for the earnest consideration of our rulemakers.

As printers well know, there is no system in the rules produced by the brass-rule makers of this or any other country, aside from the bodies they come on, these now conforming, of course, to the point system. Nor, except in the fine "single" and "full-face" styles and a few other accidental instances, do the rules of any two makers agree in face. Where rules are shown in series — particularly of "parallel" and "double" faces — in the specimen books, the catalogues of the makers and in the offices of the printers using them, it goes without saying that there should also be system; also, that all makers should use the same numbers to identify and list similar rules. My table suggests a numbering system which is doubly descriptive. As will be noted, the last two figures of the numbers designate the number of the series, while the one or two figures prefixed designate the body of the rule. Thus, rule No. 602 would be six-point of series No. 2, while rule No. 1214 would be twelve-point of series No. 14. Such a method of numbering has already been successfully applied to the identification of ornaments and borders by some foundries.

A few words as to some of the rules included in my table may serve to make it better understood:

Series No. 2 is the ordinary fine-line single rule, so generally used, and of which the two-point size is the base for the type-face alignment systems of the present day — the so-called "American," "Standard," "Uniform," "Universal," etc.

Series Nos. 3 and 4 are rules more generally used for column, head and "cross" rules, the demand being for a somewhat heavier line than the ordinary single fine-line face.

Series Nos. 14 and 15 (parallel) and 24 and 25 (double) answer the requirements for newspaper head and cross rules. Having shoulders, they stereotype better than rule-faces cut flush at the edges of the body. Job-printers prefer parallel and double rules (especially in panelwork) without shoulders, so they may be joined closely. For them series Nos. 10 to 13 and 18 to 23 are therefore best suited.

Series Nos. 31 and 32 correspond closely to fine-dot or fine-hyphen leaders, while Nos. 33 and 34 have more the effect of wide-hyphen leaders. For general every-day use series No. 32 is without doubt the most desirable, though the taste of some printers will occasionally demand the other dotted or hyphen rules. The width of face (0.2 point) is in each the same as that of the ordinary single rule, No. 2, and makes these rules equally usable in blank-work, in alignment with the modern systematically lining type-faces. Printers not caring to bother too much with one-point leads for justifying to line, will want series Nos. 2 and 32 on two-point and four-point bodies. The two-point lines easily with the six-point, twelve-point, fourteen-point, sixteen-point and twenty-four-point type-faces, while the four-point lines easily with the eight-point, ten-point, eighteen-point and twenty-point type-faces — the justifying material being six-point slugs and two-point leads.

These dotted rules, having their slits divided by multiples of a point, giving respectively eight, six, four and three slits to each twelve points (pica), when being cut into labor-saving lengths, should always be cut at the center of a slit. This would secure neater-looking joints wherever two or more rules are "spliced," a beauty of detail which has ever been neglected and ever been an eye-sore to the typographical critic. The same remark may be made regarding the cutting of labor-saving brass leaders, which have the same fault.

In series Nos. 31 to 34 the width of the slits should be one-third the distance between centers of slits. Thus, in No. 31, where this distance is one and one-half points, the slit should be one-half point wide, while in No. 33, where this distance is three points, the slit should be one point in width. In No. 32 the slit would be two-thirds of a point and in No. 35 it would be one and one-third points wide.

In series Nos. 28, 29 and 30 (wave rules) the waves or swells should be at standardized intervals, and I would fix the distance between the nodes at three points. Then, naturally, when wave rule is cut it should be always cut at a node and not at some part of a swell, as is the usual indiscriminating custom — unavoidable because the waves have now no length definitely based upon the point system. (By "nodes" are meant the central points of the rule, half way between the swells or waves.) Having nodes three points apart, there will be two swells on each side of the rule within every twelve points (or pica). Newspapers using wave rules will prefer series Nos. 29 or 30, while on jobwork No. 28 will look better.

In their discussions of this subject the German printers often refer to the matching of rules with fancy metal corners, a typographic vogue which the American compositor has well-nigh forgotten in these days of plain-rule panels, many of which are made up of such heavy rules as to make the jobs look like funeral notices. We older compositors had the same experience in matching rules with the ornamental corners of which our German confrères complain, and could count ourselves lucky if the foundry that furnished the corners could also supply rules to use with them. Should the pendulum of taste ever swing back to the ornamental metal corner-pieces (which might not be such an unwelcome reaction from the present somewhat monotonous vogue), let us hope that the troubles of matching be not again with us — to which end a standardization of rule-faces and the cutting of the corner-pieces to conform to the standard rules would be the proper course. For it is to be expected, if the vogue comes once more, that the corners will be of fresh design and new cutting.

NEWSPAPER PRINTED IN BALLOON.

The first newspaper ever printed in a balloon was the Jim Crow edition of the Dayton (Ohio) *Journal*. It was printed on a hand press in the basket of the balloon Hoosier, which began an aërial voyage from Dayton last week, and was distributed in the various cities and towns over which it sailed. The paper was gotten out under the direction of George R. McClellan, the publisher of the Dayton *Journal*. The balloon, which had a capacity of eighty thousand cubic feet, left Dayton at 10 o'clock in the morning and reached Indianapolis the next evening.

THE DAYTON JOURNAL
On the Balloon Hoosier, June 29, 1909.

JIM CROW EDITION.
Printed in the Air.
(Published by Howard Burba.)

THIRD AND LAST EDITION.

3 P.M. We are now passing seventy-five miles south of Indianapolis. ALL WELL.

SECOND EDITION.

AT 11:40 WE ARE 6,700 FEET HIGH; WE ARE PASSING FRANKLIN GOING SOUTHWEST.

Taking dinner. Speed, 26 miles.

1 o'clock — Shot at by farmer. He missed.

The staff consists of these, who are also the carrier boys: Dr. P. M. Crume, F. G. Carley, B. H. Wendler, L. Custer. Col. George McClellan is chief of the staff and the pressman is Howard L. Burba, the police reporter of the *Journal*.

Keep this copy of the miniature *Journal* — and remember it is the first paper ever printed above the earth. Weather fair. Get the big *Journal* for a full account. God bless all of you.

Away, and away, and away — that's the feeling. "Passing here is the Soldiers' Home," said Professor Brumbaugh. "That little thing down there," said McClellan. "Who'd a thought it." The fact was it looked only larger than the face on a postage stamp.

— *Editor and Publisher.*

WHY?

And why, in the name of Unanswerable Things,
With which we are heavily cursed,
Does a man say: "Enclosed is a clipping, or something" —
And seal up the envelope first? — *New York Mail.*

ELECTRICITY IN A BOOKBINDERY.*

BY CHARLES CRAIG PHELPS.

IN the popular mind the impression prevails that bookbinding is the small end of the printing business — that the typical bookbinder is a man who owns a little shop and ekes out an existence only by continued hard manual labor. A visit to a large modern bindery would quickly dispel this impression and show that the art of bookbinding has fully kept pace with the progress of the times even to the extent of electrification of many of its tools and appliances.

A typical plant along these lines is that of the J. F. Tapley Company, at 531-535 West Thirty-seventh street, New York. This establishment is electrically equipped throughout with individual motor driving, except in the cases of very small machines, and much of what is given in the following paragraphs is based upon what was there seen. Many of the illustrations, too, as will be noted, are interior views of the Tapley plant.

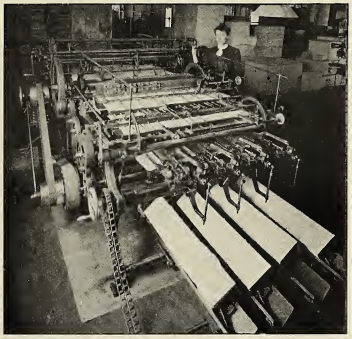


FIG. 1.—An electrically driven folding machine in the Tapley bindery, New York city.

The first operation in bookmaking is the cutting and folding of the printed sheets. Fig. 1 shows a machine which picks up the sheets containing a varying number of pages, cuts them, then folds them to the proper size and finally drops the folders into a trough where they are stacked into bundles of convenient size. This folding machine works automatically with great rapidity and, although the mechanism appears to be very complicated, the ease of manipulation is remarkable. It is belt-driven from a Stanley G. I. open type alternating-current motor. Nearly all the motors in the Tapley works are of the same type and either shunt or compound wound according to the service for which they are intended.

After folding, the pages are either gathered for sewing or are bundled and stored until wanted later. The small bundles from the folder representing sections of volumes can be seen in Fig. 2, ready to be fed to the gathering machine, where with great rapidity as many as thirty-two groups can be gathered and arranged simultaneously into bunches for sewing. The gathering machine goes through one complete cycle in less than a second, and should any accident occur, such as the failure of a folder to take its proper place, the machine would automatically stop for the trouble to be corrected.

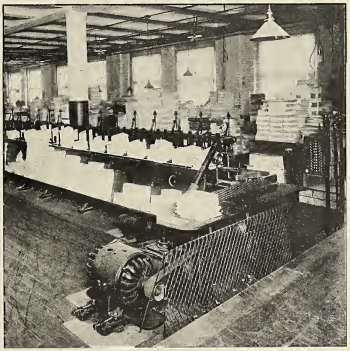


FIG. 2.—An electrically driven gathering machine.

Fig. 2 strikingly presents the simplicity of general layout to be gained by abolishing the usual overhead shafting and belting, and substituting instead individual motors fed by conduits fastened to the ceiling.

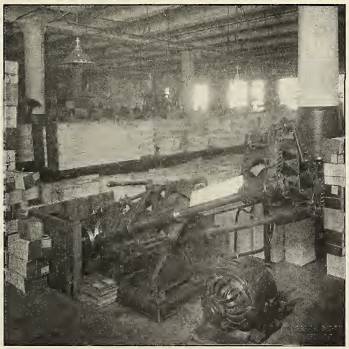


FIG. 3.—An electric bundling press.

Fig. 3 shows how advantage was taken of a peculiar form of machine construction to gain compactness by placing the motor directly under one corner of the machine — a bundler in this case. A belt from the motor screws and

* Reproduced by courtesy of *Electrical Record*.

unscrews the clamp which compresses the pages into compact form to be tied into bundles.

The Seybold smashing machine, shown in Fig. 4, is remarkable in many ways. It is used to remove the air

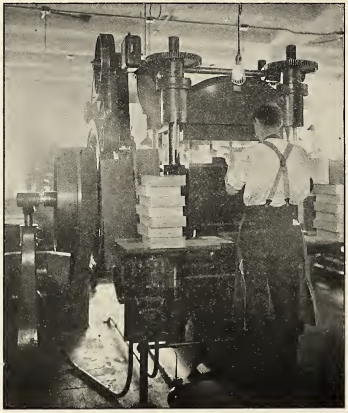


Fig. 4.—A smashing press with electric drive.

from between the pages of books and is composed essentially of a massive head, which is automatically adjustable, and a lower jaw on which the books are placed. The lower jaw is raised and lowered by means of the action of a toggle-joint and is capable of putting a pressure of five

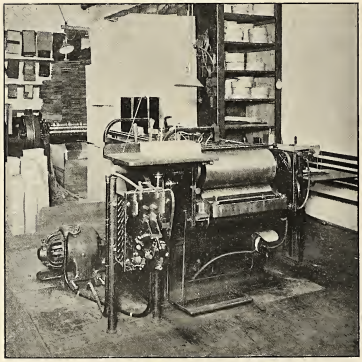


Fig. 7.— Making book-covers by electric power.

tons on the books. The smasher is belt-connected to a five horse-power motor, and has a heavy fly-wheel which gives steady action to the machine.

As the operation of sewing together the various sections of a book requires so little power, individual drive would not here be profitable, so a line shaft under a raised platform is used to run the sewing machines pictured in Fig. 5. An electric motor at one end of the room drives the shaft, and several trap doors in the floor allow easy inspection of the shaft and pulleys.

Trimming machines which are used for trimming the pages down to a uniform size are also driven by electric



Fig. 5.—A gang of book-sewing machines taking power from an electrically driven shaft, running underneath the floor.

motors with intermediate belt connection, the "give" of which helps to prevent the cutters from sticking under a particularly heavy cut.

Fig. 6 shows the machines which shape the unbound books. The sewed and trimmed pages enter the machine in a shapeless form and, after being rolled and pressed, emerge with rounded edges and backs, ready to have the covers attached. The table on the left of the illustration is loaded with formless books ready to enter the shaper and the shaped books are stacked at the sides of the machines.

The manufacture of the cover is by no means the least interesting stage in the evolution of the book. Fig. 7 shows the cover-making mechanism which assembles and glues together, in one operation, the pieces of cardboard and cloth, previously cut to the right size and shape in elec-



Fig. 6.—An electric rounding and backing machine.

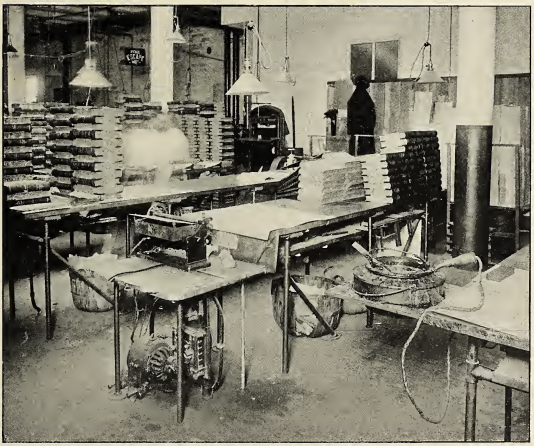


Fig. 8.—A Simplex glue-pot in operation.

trically operated machines. The upper roller is the feeder and the lower one applies glue from a trough to coat the covers. The cardboard back is held in suspension by pneumatic suction while being lifted into place. The suction tubes are made of small rubber tubing, four in number, and are located on the bottom of a swinging arm. The glue is kept liquid by means of an electrically heated coil placed beneath the trough.

Such glue-pots are clean and economical and are much liked by the workmen. The Tapley bindery has a fine equipment of Simplex glue-pots, made by the Simplex Electric Heating Company, of Cambridge, Massachusetts. One of these is shown in Fig. 8, and is so arranged that it can slide under the table when not in use.

Electric heating-plates have been tried on the embossing presses at the Tapley bindery, but so far have not proven satisfactory or economical. The old method of heating the dies by steam or gas flame and cooling by water therefore continues in use and hand power operates the presses.

In the case of gold embossing, a large portion of the gold leaf must be removed as waste by brushing. This is done over a grating through which a strong downward draft of air is induced by an electrically driven centrifugal fan. The air sucks in all the gold particles and delivers them to a receptacle where the gold is afterward recovered.

Leather covers are handled as easily by electric methods as those made of cardboard or paper. Cutting and trimming of morocco is accomplished more quickly and better by electric means than by hand.

Where so much apparatus is in use, repairing and sharpening machines are frequently called into service. A variable speed electric lathe and electric grinding wheels are among the auxiliary apparatus to be found in an electric bindery.

The illumination of a bindery is, of course, best accomplished by electric lighting, and from the nature of the work incandescent lamps best serve the purpose. Many of the cuts here given show how the electric bulbs concentrate the light on the work, where it is most needed.

LABOR'S APPRECIATION OF PUBLIC WORK OF EMPLOYERS.

Governor Deneen, of Illinois, appointed a commission composed of representatives of the manufacturers' association, the trade unions and the public for the purpose of devising laws for the protection of life and limb in the industrial world. The commission's work was concluded by the adoption of its recommendations by the legislature. Labor was represented on the commission by Edwin R. Wright, ex-president of Chicago Typographical Union, who was elected chairman, and Peter W. Collins and William Rossell. They have issued in neat shape a well-printed booklet in which they pay their tribute of appreciation to their colleagues, and from which we quote:

"*Gentlemen of the Industrial Commission:*

"The representatives of labor on the Illinois Industrial Commission desire to express to the Hon. Charles Piez, the Hon. E. E. Baker and the Hon. P. A. Peterson, representing the employers, our sincere appreciation of their impartial and painstaking service as members of the Illinois Industrial Commission, and to assure them that we are deeply sensible of the services they have rendered to the State.

"It is particularly gratifying to meet with men who, though holding differences of opinion and varied points of view, work in harmony for the common good, men who have not allowed differences of opinion to interfere in any degree with the impartial investigation of conditions surrounding labor or the consideration of remedial legislation necessary for the protection of the health, safety and comfort of the employees of the commonwealth.

"Labor appreciates the work you have done and the worth of the services rendered to the citizens of the State, and, as representatives of labor, we believe that the spirit of fairness manifested by the members of the commission representing the employers emphasizes greatly the value of conference, and a discussion of our problems, to the end that we may find the common ground upon which both sides may stand without the sacrifice of either principle or self-respect.

"We are, therefore, of the opinion that this expression of our esteem is but the simple acknowledgment of the impartial services you have rendered as members of the Illinois Industrial Commission.

"Likewise we are grateful to those unselfish representatives of the great third interest — the public — who for weeks and months gave of their time and effort that justice might be done the worker. To the Hon. Samuel A. Harper, the Hon. H. B. Favill, M.D., and the Hon. Graham Taylor special credit is due, because theirs was an academic rather than a direct interest in striving for the highest possible standing of protection to our bread-winners.

"Under less favorable circumstances the duty imposed on this section of the commission would have been to hold the balance of power — to act as mediators in an effort toward harmony. Owing to a truly remarkable spirit of harmony and mutual confidence which developed with the first meetings of the commission the division lines were at once practically abolished.

"In the presence of such men as represented the public much of this spirit of mutual confidence was born — because, in the presence of such gentlemen the evil spirits of sharp practice, undue influence, or mutual distrust would have fled abashed.

"Samuel A. Harper combined the duties of secretary and legal adviser — a difficult position — but his efforts merited and received the unanimous thanks and appreciation of the commission.

"To the Hon. Edgar T. Davies, chief state factory inspector, more than to any other man, is due the broad scope of the new law. Year after year Mr. Davies has worked along similar lines and offered his measures before the General Assembly. As his efforts failed his determination became the greater, and, like a true enthusiast, he gave the commission the winnowed grain of long-continued effort. Labor owes much to this worthy gentleman.

"The Bureau of Labor Statistics is, of course, a likely place for labor men to look for a friend, and in the secretary, the Hon. David Ross, we were not disappointed. His statistical records and wealth of information as well as a genial personality made him a most welcome addition to the commission.

"Professor Charles R. Henderson and Professor Commons also contributed to the potpourri of thought and research which we are proud to place before the world as the most comprehensive labor code of the union, if not of the world.

"Respectfully tendered by those favored few, who, for a day, officially represent the hewers of wood and drawers of water of our great commonwealth.

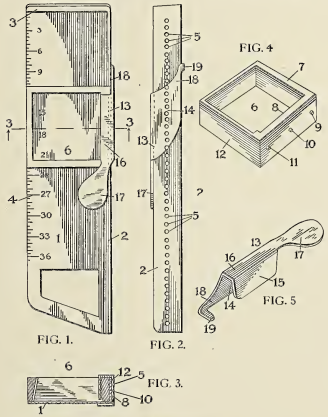
"EDWIN R. WRIGHT,
"PETER W. COLLINS,
"WILLIAM ROSSELL,
"*Committee.*"

AN APPRECIATIVE AUSTRALIAN.

The "Editorial Notes" of the journal named [THE INLAND PRINTER] are invariably worthy of perusal. Short, pithy paragraphs, pertinent to the printing and allied trades, quite of the style to which Australians have become accustomed through the pages of *The Bulletin* — no unnecessary language, but a wealth of "meat." A recent issue contained this fragment of solid and sound reasoning, which it would not do the trade as a whole much harm to paste in its individual and collective hat: "It is not merely incumbent on each to get all the work he can at profitable rates, but we should all interest ourselves sufficiently in our customers' affairs to see if they are not overlooking opportunities because of a too sparing use of printers' ink. It is up to the trade to not only do the printing for the public but to create new work." And there is but little doubt that said trade should welcome suggestions such as these with a united and hearty "Hear, hear!" It is by adopting methods such as these that the progressive printer may gradually cast aside the necessity of slavishly following the beaten track of solicitation in order to keep his presses running on unprofitable work, and thus do his share in the process of "ever-widening" the area of consumption while avoiding participation in the "thrusting-down" process, which, in his case, is the lunacy of cutthroat and ruinous competition.— *Wimble's Reminder, Sydney, N. S. W.*

A NEW COMPOSING-STICK.

A new stick has recently been patented by Sam H. Bean, a practical printer, of Asheville, North Carolina, for which he claims superior advantages. As the patent rights are



BEAN'S COMPOSING-STICK.

for sale, a full description of the device may be given here:

The holes are one pica between centers, the first hole on the right being one pica from the rim, or edge, to the closed end of the stick. The holes are nonpareils in diameter. Pin No. 9 (Fig. 4) is one pica from the right-hand side to the outer surface of wall No. 7. There is a space of eighteen points between pin No. 11 to the outer surface of wall No. 12. When wall No. 7 is next the type, picas can be set; when the slide is reversed so that wall No. 12 is next the type, nonpareils can be set. To get measures other than picas and nonpareils, wall No. 7 can be turned to the bottom, with the pins to the left, walls Nos. 7 and 8 being the same thickness. The slide (Fig. 4) is exactly twelve picas square, the illustration representing a two-inch stick. The slide will always be even picas square to get the half measure on the reverse.

Among the advantages claimed for the new stick are speedy adjustment and absolute accuracy. It can not be used unless the measure is made accurate; it may be set to measures other than picas and nonpareils; all parts can be got at instantly, for cleansing; the stick is very rigid, the clamp working extremely close to the type; the walls are quarter-inch, the top and left walls being narrowed to one-twelfth inch at front. In wide measures, when the stick begins to get heavy, it is easy to hold when starting on a new line, as the ball of the thumb rests on the top wall.

PRINTERS' BASEBALL TOURNAMENT.

J. M. McGowan — known as "Circus" McGowan to the frivolous friends of his ragtime youth — who is the Poohbah in looking after arrangements for the baseball tournament at Chicago, says that everything is in readiness. Success is assured if that distinguished printer and member of Chicago union, Weatherman Moore, will furnish a good brand of weather, and even then the committee has arranged for one rainy day.

Ball will be played on four days, the first game being called at 1 P.M. and the second at 3 when two games are on the board. The schedule is as follows:

Saturday, August 14.— First game, Pittsburg vs. Cincinnati; second game, New York vs. Philadelphia.

Sunday, August 15.— First game, Chicago vs. St. Louis; second game, Boston vs. Washington.

Monday, August 16.— First game, the two Western winners; second game, the two Eastern winners.

Tuesday, August 17 (Game called at 3 P.M.) — The West vs. the East.

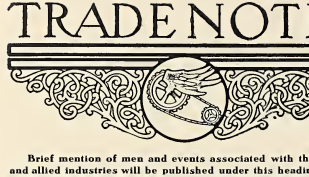
Wednesday, August 18, will be a field day at Riverview Park, one of Chicago's great amusement resorts. If one of the games should be postponed it will be played off on this afternoon. Apart altogether from that contingency, the following events will be pulled off for suitable prizes under the supervision of the National Commission: Fifty-yard dash, long-distance throw of baseball, ladies' egg race, thirty-yard dash for fat men (200 pounds minimum weight), one hundred-yard dash, ladies' potato race, time record for circling bases, two wrestling matches and a tug of war between Eastern and Western players. The day's events and the tournament of 1909 will wind up with a dinner at the resort.

HIGHER EDUCATION.

The absent-minded professor returned home one evening, and, after ringing his front doorbell for some time to no effect, heard the maid's voice from the second-story window, "The professor is not in."

"All right," quietly answered the professor; "I'll call again." And he hobbled down the stone steps. — *Lippincott's Magazine.*

TRADE NOTES



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Envelope Manufacturers' Association.— President, Clement L. Clapp, the Sewell-Clapp Manufacturing Co., Chicago, Ill.; Vice-President, C. R. Scudder, the Samuel Cupples Envelope Co., St. Louis, Mo.; Secretary, Fred W. Darris, Buffalo Envelope Company, Buffalo, N. Y.; Treasurer, Benjamin B. McFadden, the Commercial Envelope & Box Company, Binghamton, N. Y.

Chicago Trade Press Association.— President, P. D. Francis, *The Furniture Journal*, 355 Dearborn street; Vice-President, Henry S. Bunting, *The Novelty News*, 171 Washington street; Secretary, R. A. Halley, *Fed*, 1104 Fisher building; Treasurer, Fred D. Porter, *National Builder*, 358 Dearborn street. Directors: A. H. McQuilkin, The Inland Printer, 120 Sherman street; J. Newton Nind, *The Furniture Journal*, 358 Dearborn street; C. W. Spofford, *The Dry Goods Reporter*, 203 Fifth avenue.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

Federation of Trade Press Association.— President, David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; First Vice-President, Wilson H. Lee, New Haven, Conn.; Second Vice-President, George M. Courts, Galveston, Texas; Third Vice-President, H. K. Dean, Grand Rapids, Mich.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, Franklin W. Heath, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, Thomas Heath, Buffalo, N. Y.; Secretary, George Brigden, Toronto, Canada; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Clayton A. Pense, *American* office, Chicago, Ill.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Matthew Woll, 6111 Bishop street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, 138 Federal street, Boston, Mass.; First Vice-President, E. U. Kimball, 319 Fifth avenue, Chicago, Ill.; Second Vice-President, John Leslie, 301 Fifth street, south, Minneapolis, Minn.; Secretary, Thomas F. Smith, 240 E. Main street, Louisville, Ky.; Treasurer, E. E. Wright, 65 Duane street, New York city; Recording Secretary, Wm. C. Ridgway, 41 Park Row, New York city.

New York Master Printers' Association.— President, Wm. Kiesling, of The Kiesling Company; Treasurer, Auguste Giraldi, of the Giraldi Company; Secretary, Charles Paulus, The German Savings Bank Building, Fourth avenue and Fourteenth street, New York.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Bullfinders and Distributors of United States and Canada.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 600, Rector building, Chicago, Ill.

Franklin Printing Trades Association of San Francisco (an advisory organization composed of employing printers, employees, paper dealers, typefounders, inkmakers, etc.).— President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

Printer Resigns Political Job.— H. W. Jones, State Printer's expert at Springfield, Illinois, has resigned to become manager of the Illinois Lithographing & Label Company, with headquarters at Chicago.

Polyglot Newspaper in Chicago.— It is said the United Societies of Chicago — an organization interested in a liberal application of the excise laws — is going to issue a weekly. At first it will appear in five languages — English, German, Polish, Bohemian and Italian — but the editions will be extended till there are a dozen tongues represented.

Well-known Printer Becomes Author.— Charles J. Schott, of Seattle, has in preparation for the press a treatise on the theory and practice of book imposition. Mr. Schott is a printer of the old school, of thorough training, a former resident of Chicago and St. Paul. It is said his work will discuss the subject from viewpoints heretofore unapproached by any writer in English.

Amateur Press Association.— The National Amateur Press Association held its thirty-fourth annual convention at the Broadway Central Hotel in New York the first week of July. More than sixty delegates, from all parts of the country, attended. Mrs. Edith B. Miniter, of Boston, was elected president. The Fossil's Cup, for the best amateur publication in 1908, was awarded to Edward C. Cole, of Boston.— *Editor and Publisher.*

New Type Measure.— Greenwood's multiline gage for printers and users of printing is a comprehensive device for type measurement recently placed on the market. It contains all the gages on one card, with tables and calculations that the printer or estimator needs to have at hand. The card can be adapted to advertising purposes to good advantage. W. W. Greenwood, 2529 Gleason avenue, Los Angeles, California, is the inventor.

A New Craft in the Trade.— The newspaper solicitors of San Francisco have organized a union. It appears to have some difficulty in reaching the publishers, who probably evade a union as an Eastern magnate does a process server, for we note "The Newspaper Solicitors' Union" has requested the central labor body to aid it in securing a conference with the publishers' association to consider a scale.

President Francis en Tour.— Charles Francis, president of the Printers' League, accepted an invitation to address the pressmen's convention at Omaha, and took advantage of the opportunity to speak before employing

printers of Chicago and also Chicago Typographical Union, as well as to address meetings of employers in Cincinnati and Indianapolis. It is said that branches of the league will be formed in the two last-named cities.

STEREOTYPERS' AND ELECTROTYPERS' CONVENTION.— While the big printers' organization is meeting at St. Joseph, the smaller though not less effective International Stereotypers' and Electrotypers' union will be holding its convention at Kansas City, Missouri. This organization is in good shape, and probably dominates its trade more thoroughly than any other union in the allied trades, and the officers report that financially and otherwise it is in a flourishing condition.

SECRETARY MCEVOY RETIRED ON PENSION.—At the June meeting of Chicago Typographical Union, No. 16, it was voted to give retiring Secretary McEvoy a pension of $20 a week. The gentleman is one of the charter members of the organization, and has served it in many capacities, having just relinquished the office of secretary-treasurer after twenty-one years' service. He was born in Ireland, seventy-seven years ago, and is not in the enjoyment of very good health, as all who know him will be sorry to hear.

JOURNEYMEN PHOTOENGRAVERS' CONVENTION.— The International Photoengravers' Union will hold its tenth annual convention at Milwaukee, commencing Tuesday, September 7. President Woll says it bids fair to be the best-attended meeting ever held by the organization. Agreeably to instructions from the membership, the officials promise to report some scheme of technical education, and it is expected that regulations relating to hygienic conditions will consume much time of the convention.

PROMINENT PRINTER SEEKING PREFERMENT.—J. Stearns Cushing, of Boston and Norwood, always prominent in Typothetæ affairs locally and nationally, is seeking a seat in the governor's council of Massachusetts. Referring to his candidacy, the *Christian Science Monitor* says: "Mr. Cushing is past commander of the Ancients. He started in life as a printer's apprentice at 75 cents a day, and is now proprietor of the Norwood Press, publishing five million Bibles a year. Both his paternal grandfather and his maternal grandfather were elected to the executive council."

NOVEL WEDDING IN 'FRISCO PRINT-SHOP.— MRS. Christina Walsh, who has been operating a Linotype for the last six years at the printing establishment of C. A. Murdock, was married to Donald McPhee on June 6. The ceremony took place near the lock-up stone in the shop, the bride being attended by two members of the force. Besides being the recipient of many presents from the employees, the proofreaders brought in a huge floral tribute, of which Mr. Murdock made the presentation speech.— *The Franklin Printer.*

THE WHO'S-WHO STYLE OF ADVERTISING.— For his years, Anderson, of Sacramento, is one of the best-known printers on the Pacific coast, which means that he is a good advertiser, one of his latest stunts being to send out a blotter bearing this pen-picture of himself and his shop: "Anderson, Joseph M., Printer and Publisher, 416 J street, Sacramento, California. Established 1891; known then as the Pacific Printing House. His shop is also known as the Josh Foundry, Trouble Emporium and Smile Center. All this is in the printing line. If you wish anything in the line of joshes he will help you out; originality is his strong point. If you are in trouble, go to him; he assimilates it and relieves you of all distressing tribulations. There's a smile for you, whether it's an order for printing or the asking of a favor. Even in advice, 'The Lord loveth a cheerful giver'— Anderson's advice to all is: 'Have your printing done at 416 J street, Sacramento, California.'"

UNEMPLOYMENT IN LONDON.— The number of signatures on the out-of-work roll of the Society of Compositors is the trade barometer of London. The readings for the early part of July, when about eight hundred men were "signing," are said to indicate a low state of trade. Reports from several other points, however, show improvement. In contrast with London conditions, the officials of New York and Chicago typographical unions report unusual activity in the labor market. They frankly admit they are unable to explain the "why" of it.

CIRCULATION MANAGERS' OFFICERS.—A record attendance distinguished this year's convention of the National Association of Managers of Newspaper Circulation, which met in Cleveland the last June week. There were informing addresses and discussions on how to get and keep circulation by leaders in the business. The official chairs were filled as follows: President, Robert L. McLean, Philadelphia *Bulletin;* first vice-president, H. E. First, Cincinnati *Enquirer;* second vice-president, John D. Simmons, Atlanta *Journal;* secretary and treasurer, Jay R. Taylor, Grand Rapids *Press.*

MODEST PATERSON (N. J.) PRINTERS.— The *News* has completed the printing of the session laws of 1908-9, and the volumes are now being shipped to the State House. This is the earliest date at which the laws have ever been issued. And yet from the time the contract was awarded to the News Printing Company the South Jersey papers have indulged in a continuous howl about the alleged delay. And these uncalled for yawps have been reproduced in newspapers which ought to have known better. The work is like all turned out by the *News Office,* first-class in every respect, and a credit to the printers and pressmen of Paterson.— *Paterson News.*

MORE DAYLIGHT MOVEMENT OPPOSED BY BRITISH PUBLISHERS.— There is before the House of Commons a proposed act known as the "daylight-saving bill." Editor Phillips, of the *Yorkshire Post,* told the lawmakers, at a committee hearing, that the Newspaper Society, which he represented, was opposed to the bill. The evening newspaper men fear the law will operate so as to prevent the publication of sporting news in the regular editions, thereby causing the issue of profitless extras. The morning newspaper publishers are in opposition, because the change in hours will prevent them printing American markets and political speeches of important foreign statesmen in their earlier mail editions.

FRENCH PRINTERS LOOK US OVER.—A party of thirteen printers and publishers landed in New York on June 26, and it was given out they would inspect the larger printing establishments from Quebec and Boston in the north and east to Washington and Seattle in the south and west before returning to France. Anton Oudshoorn, of Paris, who was active in promoting the trip, is with the party, and is accompanied by Louis Baschet, editor of *L'Illustration;* M. Desfosses and Desfosses, Jr., A. Chatenet and Fred Vernede, all of Paris; Louis Bellenand, of Fontenay aux Rotes; Charles Valin, of Caen; E. Prota, of Macon; Louis Danielfils, of Lille; Paul Brodard, of Coutomniers; Désire Dehon, of Valenciennes; M. Plateau, of Lille, and Félix Zavadski, a Russian newspaper man from Vilna.

BOARD OF ARBITRATION MEETS.— The National Board of Arbitration provided for by the agreement between the American Newspaper Publishers' Association and the

International Typographical Union met in Indianapolis on June 1 and continued in session for three days. Several amendments to the agreement and mode of procedure were considered and adopted, and disputes between the publishers and unions of Houston, Butte, Minneapolis, St. Louis and Hamilton, Ontario, were disposed of. The publishers' association was represented by Bruce Haldeman, of the Louisville *Courier-Journal;* Henry N. Cary, of the St. Louis *Republic,* and H. N. Kellogg, labor commissioner of the association, while the typographical union's interests were looked after by President Lynch, Vice-President Miller and Secretary-Treasurer Hays.

Real Ocean Newspaper Service.—The *Atlantic Daily News* is the latest venture in daily journalism, and is being printed on twenty-seven steamships which get wireless news from the Marconi Company. Each ship has a staff of one editor and two printers. An editorial staff in New York and one in Europe prepares the news for transmission to their respective stations — at Cape Cod and at Clifden, Ireland. The first two days out from New York the news is supplied from the western end, and the last two from Clifden; on the third day the editor afloat may get his copy from either station or from both. The matter is sent in skeleton form, and it is said makes a good summary of the world's news. The sheet carries advertisements, of course, but it is distributed free to first and second class passengers, the steamship companies subsidizing the publications.

Prize Garden of Printers' Home Injured.— Hail, rain and wind battered and cut to pieces about two-thirds of the plants in the Printers' Home gardens at Colorado Springs, during the prevalence of an electrical storm, and caused damages estimated at $2,000. When the storm subsided, wreck and ruin were everywhere. Gardener Lowe and his assistants had almost completed their work of decoration and ornamentation, which was commenced about June 1, and in the space of less than one-half hour's time the scene of beauty was transformed into one of destruction. Many weeks, in consequence, will elapse before the gardens can be restored to their former shape and form.— *Brooklyn Eagle.*

Aftermath of Presidential Election.— Frank I. Kidd, president of the typographical union at Washington, D. C., is employed at the Government Printing Office, and supported President Taft last November. Sam De Nedrey, is a so-called labor "leader," who edits the Washington *Trades Unionist,* has represented the typographical union in the Central Labor union for years and was an ardent supporter of Bryan in the last campaign. This year President Kidd failed to appoint Mr. De Nedrey to the much-coveted delegateship, which was taken to mean that he was being punished for opposing President Taft. Immediately notice was given to amend the local union's laws so as to provide for the election of delegates to the Central Labor Union. But that could not save the official head of the contumacious De Nedrey. The central union, however, elected him as a delegate-at-large to represent his paper and then made him its secretary. The typographical union protested vigorously against this grotesque action, denouncing it as violative of the principles of unionism. Thus ended the first chapter in a squabble which the Washington *Herald* implies was an effort on the part of high-up Taftites to discredit unionists who believe in political action.

Parlous Condition in Great Britain.—"Armed neutrality" is possibly the diplomatic phrase that best explains the relations between employers and employees across the seas. The unification of working hours — which means the entire trade shall be put on an eight-hour or forty-eight-hour week basis — is still "in the air," though employers now working eight hours are said to be satisfied and would not return to the nine-hour day. The great body of employers refuse to discuss the proposition, which, in turn, is apparently met by the men making more demands on them. Among these is the, to Americans, astonishing one of protesting against the use of indicators on typesetting machines. In such circumstances "demands" of this nature are always misunderstood. President Whitaker, of the Linotype Users' Association, said this complaint was as ridiculous as would be an objection to the use of a counter on a press. A careful regular craft writer, using the pen name "Ouvrier," who makes a specialty of the labor side, says "Mr. Whitaker talked a certain amount of nonsense." "Ouvrier" does not think "there would be objections to the indicator on the Linotype, if it were only made to serve the same purpose as it serves on the press," and suggests that Mr. Whitaker urge the members of his association to use indicators in that way, as "that would solve the whole question." Just what these alleged abuses are we do not recall having seen specified. His critic, however, says Mr. Whitaker "evidently does not know or recognize the real injustice inflicted on the honest compositor by the use certain managements have made" of the indicators.

WOOD & NATHAN TAKE OVER THE UNITYPE.

It is announced that the Unitype Typesetting Machine has been placed in the hands of the Wood & Nathan Company. This will be somewhat of a surprise to the trade, as well as to the makers of other composing machines.

It has been rumored for some time past that remarkable developments were in progress in connection with the Unitype, but it was not suspected that the astute gentlemen who now announce themselves as its sponsors were at work in its behalf.

The keen scent of Messrs. Wood & Nathan for great commercial possibilities, which led them a few years ago to detect the then unknown merits of the Monotype, is a faculty of such precision as to warrant the trade in believing that something of value to the printer is about to occur.

To an inquiry made of Mr. Wood as to whether the Linotype and Monotype machines do not now adequately cover the field, he laughed and replied:

"Wait and see. No field is covered by Tom and Dick so long as money is going to waste that Harry can save," and Mr. Nathan added, "Fashions change with the times.

"For instance, before the panic people could afford more expensive methods of machine composition than they can to-day. But the printer is now on hard pan, his capital is reduced, and in many cases he can no longer afford to fit up as a typefounder for the purpose of doing his composition when recent developments have made a more economical course the far more profitable one.

"We've seen this change coming, and by putting two and two together have produced a condition which every user of straight composition in the country will gladly welcome. I tell you, low cost and good work are the things to-day, and the man who expects to sell machines that are luxuries has sized up the times wrong.

"A low-priced machine having high speed that can turn out first-class work with inexperienced help is what we shall offer the printer, and you may take it from us, if we aren't posted upon the needs of the times nobody else is; that's all."

It looks as if there is an energetic and instructive campaign ahead, for the good judgment and fighting qualities of the gentlemen who have it in charge are proverbial.— *Newspaperdom.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

NEW CALENDAR FIGURES.

Printers who make a specialty of calendar work, and calendar advertising in all its branches, will be interested in the new figures just introduced by the American Type-founders Company, and of which a specimen is shown below.

1909 AUGUST 1909

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

This specimen is set in the twelve-point size and the calendar figures are made in six, eight, ten and twelve point. All but the twelve-point are put up in fonts ample to set a twelve-months' calendar. The twelve-point font contains an assortment for six months. All sizes sell at $1 the font. While chiefly adapted for calendar work, these characters will also find their way into other printing which has previously required the expensive combination of rule and figure work. The newspaper publisher will appreciate their use in running small calendars in the newspaper columns.

NEW SCRIPT TYPE.

The American Type Founders Company is showing two pages of Commercial Script, which can not fail to attract attention. There are always certain requirements which can best be met with script type, and this new face is a legible, bold, direct letter which will be found most acceptable for a great variety of the every-day forms which come to most printing-offices.

"NEW ERA" TYPOGRAPHIC NUMBERING MACHINE.

Attention is called to the announcement in this issue of the new numbering machine recently placed on sale by William A. Force & Co., 188 Monroe street, Chicago, for many years one of the foremost makers of these goods. The "New Era" as it is called, possesses a low plunger, whereby hard rollers may be used with excellent results, an advantage which is said to make this machine preferable to many others. It has an individual unit pawl, allowing of varied printing, and as the case is made to point sizes both as to length and width, having but one screw in its mechanism, the machine can be set in any form of type without the use of extra leads, and locked up securely the same as ordinary type.

The square plunger is made of solid steel, and has no guides or pins. The New Era numbering machine is made in four models, embracing a five-wheel in both forward and backward patterns, and six-wheel in both forward or backward, each numbering consecutively to the full capacity of the machine.

CARD-BOARD EASELS.

A new illustrated price-list of easels manufactured by the Standard Die Cutting Company, of Detroit, Michigan, shows a number of ingenious supports, the result of years of experiment. These are adapted to display cards, etc., which have little or no base on which to stand, and when once set up for display they can not slip or get out of position. The Standard Easels are made in a variety of sizes and shapes, all of which are excellent for their special purpose, and they will support with ease any amount of weight which a show-card will hold. Not the least of the good points of these articles is the convenience of packing and the small space which they occupy when prepared for shipment.

A USEFUL SAMPLE-BOOK.

The Sigmund Ullman Company, of New York, has issued a handsome sample-book of their L N F bond printing-ink. With the idea of producing a complete book, fully in keeping with the character of the ink, they have printed it on Old Hampshire bond, the choicest product of the Hampshire Paper Company, the bond-paper specialists.

The book shows one hundred and thirty-nine effects of red, blue, green, brown, black, as well as various tints, in practically all harmonious combinations on the fifteen colors of Old Hampshire bond.

The printing has been done remarkably well. The register is so perfect that it is difficult to believe that the work was embossed after printing. It looks as though both printing and embossing were done with one impression. The printer is thus given an opportunity to demonstrate samples of work and colors to his customer without loss of time and expense of making special proofs in individual cases.

L N F inks are a series of black and colors, made of special varnishes and pigments, in order to give them the necessary qualifications for perfect printing on bond and linen papers, for which purpose it was formerly difficult, if not impossible, to get the correct inks. They may be printed and embossed afterward, or the embossing may be dispensed with. When embossed, they give results in every respect equal to the far more expensive method of die-stamping. They are, in fact, in many ways superior to the die-stamped work, one feature being that whereas die-stamped work, especially when heavy, frequently cracks and rubs off, this is not the case with the L N F inks.

With proper workmanship and care, there should be no difficulty for any printer to duplicate the work shown in the book, which is printed and embossed on a platen press, a brass plate being used for embossing, cut sharp and with detail. The brass plates are preferable to zinc etchings, as the latter do not permit of the fineness of detail which should be a feature of the work. Essential factors are a properly made embossing plate, accurate feeding and careful register.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing offices, and is a safeguard against errors, omissions or losses: its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6⅜ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siehs. Contains list of all hond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRTICIAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Ruhaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Ruhaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-hook nothing is more appropriate; the binding is superh, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7⅜ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¼, 76 pages, hound in blue cloth, lettered in gold on front and hack, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of hook, sizes of hooks, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

CASH FOR YOUR BUSINESS OR REAL ESTATE, NO MATTER WHERE located — If you want to buy, sell or exchange any kind of business or real estate, anywhere, at any price, address FRANK P. CLEVELAND, 1217 Adams Express building, Chicago.

FOR SALE — As complete job-printing outfit, equipped for prompt and up-to-date office and society stationery, as heart could wish for; established 9 years, commanding cream trade, no incumbrance; elegant opportunity for first-class artistic printer; would retain small interest until purchaser becomes acquainted; good growing town of about 8,000 population on Florida east coast; no time to answer curiosity seekers; price reasonable, easy terms if backed by proper credentials; other interests demand my full attention. H 335.

FOR SALE — Weekly newspaper and job plant; power cylinder and job press plant considered the most complete in the State of Washington; located in Walla Walla county, new town; irrigated fruit lands, 3 railroads, and navigation on Columbia River; paper has run 3 months; business has average $275 per month; reason for selling — has other business in East; price, $2,500 for plant, $1,250 for lot and building, or will rent building for $15 per month; part may be sold for some one. J. D. SWANSON, owner, 2172 St. Auth av., St. Paul, Minn.

I WOULD LIKE to install electrotype foundry with printing house that can furnish heat and power and $3,000 or more a year in work; I would do electrotyping for 1½ cents per inch. H 352.

LINOTYPE OPERATOR-MACHINIST will install one or more machines in good office and do contract work, or will establish composition plant with operator in good location, or would accept position of machinist and take charge of composition in first-class plant. GEO. A. JENNINGS, 3619 E. Broad st., Richmond, Va.

NEWSPAPER AND JOB OFFICE in good Indiana town; no competition; price $550 (less than material cost). HARRY BOWER, Bellefontaine, Ohio.

PERFECTION REMOVABLE BINDER for binding counter slips, bank-checks, etc.; sell one printer in a town. SHUMATE, RAILROAD PRINTER, Lehanon, Indiana.

PRINTERS — You can get the business with Stevens' Redirect Folders; they sell on sight; 100 per cent profit; satisfied customers and repeat orders; the greatest success in the history of advertising; keep your presses busy night and day; print on any size press; send 25 cents for my complete sample outfit of 40 to 50 winners, showing new and striking designs in colors; money refunded upon request; this is absolutely the best proposition in the world; my sample outfit fully equips you to do the business; I send prepaid; don't let 25 cents stand in the way — he the first to get my agency in your town. R. G. STEVENS, 358 Dearhorn st., Chicago.

SEND ME A DOLLAR for a scheme I have successfully worked for years; it will go in any community and give you an income of from $2 to $6 per day at an expense of your labor and from 25 cents to $1; it is legitimate and clean, and acts as a mighty good advertisement for future business; if you are not satisfied that it is a good one you get your dollar back. CHAS. H. TRAPP, Topeka, Kan.

THE OPPORTUNITY OF A LIFETIME for a man who can manage and invest in an established profit-paying engraving and electrotyping plant in a large city. H 343.

Publishing.

GRIT + GUMPTION + CASH = Success in the publishing husiness. Write us. HARRIS-DIBBLE COMPANY, 253 Broadway, New York city.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth hook-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

ENTIRELY NEW 11 by 14 Anderson camera and plateholder. H 345.

FOR QUICK SALE — Secondhand cylinder presses (to make space for 2-color presses): Hoe 2-revolution, hack delivery, 4 form rollers, hed 43 by 56, form 37 by 50, $400; Cottrell stop-cylinder, hack delivery, 6 form rollers, bed 34 by 48, form 28½ by 43, $350; Cottrell stop-cylinder, hack delivery, 5 form rollers, bed 31 by 42, form 25 by 37, $300; all the above machines may he seen running; prices hoxed; f. o. h. cars. THE LORD BALTIMORE PRESS, Baltimore, Md.

FOR SALE — New Model 5 Mergenthaler Linotype; used few months. Address PORTER & DAVIS, Sherman, Texas.

FOR SALE — One Century Camphell, 39 by 52; one Cottrell rear delivery, 36 by 52; one Morrison "C" stitcher; one C. & P. job press, 8 by 12; one hand toggle proof press, 15 by 22 platen; one Campbell hook press, 34 by 50; one 46-in. Dooley cutter; one wood table-saw; one M. Gally Universal press, 13 by 19; all in first-class condition. H 283.

FOR SALE — One Cottrell Perfector press, hed 42 by 64 inches, equipped with Cross feeder and all necessary attachments, in fine condition; now printing two 32-page octavo pamphlets, hoth sides at one operation; will also sell 7½ H. P. electric motor to drive same; reason for selling — we need a rotary. MARSHALL & BRUCE CO., Nashville, Tenn.

FOR SALE — One 2-revolution, 4-roller, 37 by 52 Campbell cylinder, table distribution, front delivery, with motor, controller and all attachments; set up at present and in good running order; 1,500 per hour; size no longer adapted to our work; what will you give for it? STEWART PRINTING CO., 114-116 Sherman st., Chicago, Ill.

FOR SALE — Two flat-bed Whitlock two-revolution presses, size 43 hy 56, with geared table rods, modern bed motion. FRANK H. DAVIS, 75 Crescent av., North Cambridge, Mass.

FOR SALE — Very complete printing office, consisting of No. 3 Miehle, 14 by 22 Colt's Armory, two 10 by 15 C. & P. Gordons, 32-inch Peerless cutter, Boston wire stitcher, all with motors attached; stones, cabinets, type, etc.; can he seen in operation; in use 18 months; all in first-class condition; will he sold subject to rental lease; moderate amount of cash required. For details, address H 357.

FOR SALE — 5 Calculagraph time-recording clocks; are in good condition. THE PIONEER CO., St. Paul, Minn.

FOR SALE — 28-inch 7-column type-high newspaper stereotype casting-hox; half price. H 74.

THREE HICKOK RULING MACHINES, 34-in. cloth, 38-in. heam, with double striker and layhoy, at $300 each. A. F. WANNER & CO., 342 Dearhorn st., Chicago, Ill.

GOLD INK *is a complete fizzle unless you get the right quality* and know how to apply it.

There have been many attempts, but few have succeeded in producing a reliable working gold ink for strictly artistic printing.

OROTYP is a scientifically prepared GOLD INK, made to produce the right effect and permanent luster that will stand a most severe test. We want the printers to try a sample of either our LIGHT GOLD, DEEP GOLD, ALUMINUM or COPPER INK. Get the best. It costs you no more than the questionable quality.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD
Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

HELP WANTED.

Artists.

WANTED — Artist; must be retoucher. Write DES MOINES ENGRAVING CO., Des Moines, Iowa.

Bookbinders.

WANT AT ONCE first-class forwarder and finisher thoroughly competent to take charge of bindery doing all kinds blank-book and county work; steady job. TRIBUNE, Bismarck, N. D.

WANTED — A good binder who understands ruling, forwarding and finishing, to take charge of shop; proper man can make 12 per cent guaranteed investment if desired; good wages; union; western city. H 338.

WANTED — Finisher for library and periodical binding; must be neat and strictly temperate; all-around man preferred; state experience, age, married or single, wages expected and references; situation permanent if satisfactory. Address WARD BROTHERS, Jacksonville, Ill.

Compositors.

COMPOSITOR AND STONEMAN — Must be experienced; an excellent opportunity for a bright, energetic man in a growing plant; state age, references and salary expected. BARTON & SPOONER, CO., Cornwall-on-Hudson, N. Y.

COMPOSITORS OF ABILITY for high-grade work exclusively; young men; state experience, where worked and salary expected. H 329.

TWO FIRST-CLASS JOB MEN, and one stoneman who is familiar with all classes of catalogue and colorwork; steady positions for the right men; union. H 329.

WANTED — A first-class, tasty commercial printer in a printing-office with 5 platen presses and 2 cylinders; pay from $18 to $20 per week to a good, first-class man; open office, 9 hours per day; steady position to the right man. Address I. A. MEDLAR CO., Omaha, Neb.

Foremen, Managers and Superintendents.

FOREMAN for job composing-room; young man with ideas, capable of directing others and having his orders carried out; state experience and salary expected. H 319.

WANTED — A man of artistic ability and practical knowledge of printing who can lay out catalogues, suggest arrangement and superintend the printing; only high-class man considered; Middle West location. H 316.

WANTED — Working foreman (union) for medium-sized job office; a first-class man who can produce modern commercial stationery; I will pay over the scale; steady all the year round; pleasant place to work; good material and plenty of it. S. C. LONGWELL, Fresno, Cal.

Pressmen.

COMPETENT, AMBITIOUS, SOBER pressroom foreman; capable producing highest possible effects; samples of work, including vignetted mechanical subjects and information concerning experience, must accompany application; splendid opportunity for right man; eastern plant. H 346.

HIGH-GRADE PRESSMAN — Must be up on colorwork and capable of handling shop of 11 presses; nothing but high-grade man need apply. H 256.

WANTED — PLATEN PRESSFEEDERS; $12 week, 8-hour day. SEATTLE MASTER PRINTERS, Seattle, Wash.

Operators and Machinists.

UNION OFFICE, 90 miles outside Chicago, wants Linotype operators, hand compositors and pressmen. Address, with particulars, Chicago office BROWN-COOPER TYPESETTING CO., 358 Dearborn st.

Proofreaders.

WANTED — MALE PROOFREADER for high-class publication work; must be well educated, practical, alert, a man of ability who has made a success as an expert proofreader; give age, experience and salary wanted. H 333.

Salesmen.

TRAVELING SALESMAN — By first-class house in city of 200,000 in the Middle West, competent traveling salesman familiar with and to sell stationery, printing, lithographing, bank and office supplies; state experience, salary expected, and give references. H 322.

WANTED — Good live salesmen to handle two late improved attachments for job presses, either exclusively or as side line; good open territory. THE HIRE MANUFACTURING COMPANY, Indianapolis, Ind.

WANTED — Solicitor for printing; practical printer, careful estimator, and well informed on cost of work and stock. F. W. BALTES & COMPANY, Portland, Ore.

INSTRUCTION.

EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York. Special summer offer; 10 weeks' thorough operator-machinist course, $60; 6 weeks, $45. Established 1906; 4 Mergenthaler Linotypes; technical school solely; liberal, thorough, well-balanced course; graduates everywhere; another opening in August. Write for booklet.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

THE ECLIPSE KEYBOARD is the most perfect facsimile Mergenthaler keyboard on the market — a Linotype school at home; it has movable spring-steel keys, enamel-painted (exact touch); complete instruction book with illustrations; detachable copyholder; a bell device (that works) announces finish of line; price $4; sent subject to examination upon receipt of 60 cents for expressage; descriptive circular upon request. ECLIPSE KEYBOARD COMPANY, 117 Bonner st., Dayton, Ohio; Canadian agent, A. E. Moissan, Postoffice Box 1118, Winnipeg, Man., Canada.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C.; all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

MISCELLANEOUS.

COMPOSITORS, ESTIMATORS, OPERATORS — Save valuable time and needless figuring. "Greenwood's Universal Type Measure" measures directly in "thousands" — any size body-type, any width from 10 to 30 picas; also gives number lines per "thousand." Simple, quick, accurate. Postpaid: 2 for 25 cents, 6 for 50 cents. W. W. GREENWOOD, 2529 Gleason av., Los Angeles, Cal.

PASTE WITHOUT FIRE IN THREE MINUTES — Just mix flour and water and add a simple chemical; the stickiest stuff ever made from flour and cheaper than fire paste. Formula 25 cents. Money back if not satisfied. GEO. FILLER, Colorado, Texas.

SITUATIONS WANTED.

Artists.

COMMERCIAL ARTIST — Line drawing, retouching and general all-round man; steady position. H 336.

Bookbinders.

ALL-AROUND BOOKBINDER with 4 years' experience would like to locate in a Western town; can give references. H 289.

BINDERY FOREMAN, competent in all branches, good executive, estimator, wants position. H 340, care New York Office, INLAND PRINTER.

BOOKBINDERY FOREMAN or superintendent; Massachusetts man, all-round experience, used to taking full charge, looking for opening, manufacturing or business end. H 348.

POSITION WANTED by bookbinder as foreman or general workman; first-class, sober, industrious. H 358.

POSITION WANTED — High-grade ruler, forwarder and finisher, who can produce results, wants position with hustling firm; can estimate on all bindery work. H 146.

Compositors.

ALL-AROUND PRINTER wants permanent position; experienced in Linotype, job and newspaper work; no booze or tobacco; non-union; can take charge. H 347.

Engravers.

PHOTOGRAPHER — Half-tone color negatives made direct by new rapid process; single photographic operation for each color; moderate salary. H 250.

Foremen, Managers and Superintendents.

I HAVE BEST POSSIBLE EXPERIENCE in nearly all lines; thoroughly practical printer; manage, superintend, estimate, plan work, sell; will change; references — present employers; secure my services now and be ready for the big business boom this fall. H 486.

PRINTING DESIGNER, not merely a lay-out man, but one familiar with details of high-grade work, and can make practical, easily-read plans and lay-outs; outside, office or plant; open August 15; A-1 references. H 342.

SITUATION WANTED as foreman or assistant; an all-around printer; thorough experience; 25 years old; southwest Texas. H 354.

Miscellaneous.

LADY, familiar with all branches of printing, including office work and binding; 6 years in charge of bindery; city or country. H 356.

Operators and Machinists.

LINOTYPE MACHINIST wants position; state salary. Address MACHINIST, 217 Fourth st., Parkersburg, W. Va.

LINOTYPE MACHINIST OR MACHINIST-OPERATOR wishes to make change, either South or West; best references, age 35, married, strictly sober, and capable of taking hold of first-class plant or fill position as operator. Address P. O. Box 554, Steubenville, Ohio.

Pressmen.

PRESSMAN, A-1 on half-tone and color work, wants steady position as foreman or assistant foreman; California, Colorado or Texas preferred. H 388.

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. H 67.

WANTED TO PURCHASE.

WANTED — Good secondhand web press for 7-column paper, 8, 10, 12 and 16 pages; must be in good working order; speed about 24,000 per hour and of moderate price. Address J. H. GAMALD, 1156 Forty-third st., Brooklyn, N. Y.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y., Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS., est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 9-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3740 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 11-10

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, halftone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' and Printers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-10

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-10

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simple, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33 st., New York city. 9-9

Typefounders.

AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-10

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

WILL YOU GET your share of the Fall work that will be moving soon? Make sure of it by putting out some live advertising. We'll furnish the cuts and copy.

Frank Armstrong Adv. Co., Des Moines, Iowa.

Business Builders

DURANT COUNTERS Can be Counted on to COUNT RIGHT.



Our broad line provides the right machine for every point in the pressroom.

The W. N. Durant Co. Milwaukee Wis.

Men who are interested

in the engraving, printing and allied industries, read and study technical literature. Progress demands that an individual look beyond his own daily round of activities and devote some study to the larger accomplishments of others. No one man is so self-contained that he may rightly say, "I am the sum of all." The printer or engraver who does not take advantage of his technical trade literature is as foolish as the boy who does not want to go to school because the "fish are biting in the creek."

"The Graphic Arts Year Book"

is an epitome of the accomplishments of the allied arts and crafts. Within its 480 pages are many articles by the world's acknowledged leaders in theory and practice, giving information as to the best methods to employ to obtain high-grade results in plate-making and printing. There are numerous examples in colors and monochrome reproduced by various mediums. It is the highest grade annual review in the world and reflects the high standard of American engravers and printers. The book contains 480 pages, is 8 x 10 inches, bound in half-leather. Price $5.00 in the United States and Canada. Foreign postage extra.

THE INLAND PRINTER COMPANY
CHICAGO, ILLINOIS

PROMPT AND EXPERT
KNIFE-GRINDING SERVICE

We make a specialty of Paper Cutter and Lithograph Stone Knife grinding.

E. C. KEYSER, 300 Dearborn Street, CHICAGO ("Phone, Harrison 7594)

To Users of the Monotype Machine

Our price for Keyboard Paper, with **ROUND PERFORATIONS**, is still **6 CENTS** per pound. Satisfaction guaranteed.

COLONIAL COMPANY - - Mechanic Falls, Maine



CUTS *for* ADVERTISERS

Our CUT CATALOGUE shows thousands of beautiful and appropriate half-tone and line cuts for booklets, catalogues, circulars, magazines, papers, etc. Over 200 pp., 9½ x 12½, 50 cts. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from original photographs of sixty-five of the most beautiful women in the world. Electros for sale. 36 cts. Stamps taken.

SPATULA PUB. CO., 100 Sudbury Bldg., Boston, Mass.



CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS

YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP

OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively**. They are a credit to the printer and never fail to bring in business. Particulars free.

Write today, on your letterhead: CHAS. L. STILES, Columbus, Ohio

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street **CHICAGO**

I'll Be There 5TH Annual Convention
Associated Advertising Clubs of America
Louisville, Aug. 25-26-27, '09 Will You?

SUMMER ROLLERS

The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



The **Universal Wire Loop**

Quick Stringing Saves Time. Universal Loop Adjustable from ⅛ to ⅝ of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.

WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street

DETROIT - - - - MICHIGAN



PATENTED

This cut illustrates one of the various sizes of hangers for books ⅜ to 2 inches in thickness.

PLATEMAKERS! PUBLISHERS!

A gentleman with unquestionable references and with many years' experience not only as an office and sales man, but who is a modern and practical *Electrotyper, Nickeltyper* and *Stereotyper* in all their branches, desires to interest himself financially with a concern that wishes to increase its business and needs such a partner, or would purchase a plant in some healthy location where good business on *modern methods* is assured.

Direct correspondence to "A 28," 1729 TRIBUNE BLDG., NEW YORK.

Dennisons

TAGS AND BUSINESS HELPS

will put you in touch with more business. There's a possible customer in every commercial enterprise. Information and catalogue sent on request.

Dennison Manufacturing Company

Boston New York Philadelphia Chicago St. Louis



Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

Engravers and Three-color Operators earn $20 to $50 per week. Only College in the world where these paying professions are taught successfully. **Established sixteen years.** Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. **Graduates placed in good positions.** Write for catalogue, and *specify course in which you are interested.*

ILLINOIS COLLEGE OF PHOTOGRAPHY or **BISSELL COLLEGE OF PHOTO-ENGRAVING** } **831 Wabash Avenue, Effingham, Ill.**

L. H. BISSELL, President. No Saloons in Effingham.

DIXON'S

Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

A Modern Monthly— All About PAPER

The PAPER DEALER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the year of 1909 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER

155 WASHINGTON STREET, CHICAGO

We Can Serve the Local Printer

With his SPECIAL WORK, in large or small runs, promptly, with our newly and fully equipped plant.

WE MANUFACTURE

Cut and Folded Tin Strips for mounting calendars.
We do Tin Mounting for the trade.
We sell Tin Mounting Machines.
We varnish and gum label paper.

We enamel, varnish and gloss postal card views.
Roughing or "Stippling" of the highest grade.

☞ Phone or write for full information.

American Tin Mounting Co. *54 North Clinton Street Chicago, Ill.*

Perhaps you think you are using the best padding glue now. I feel sure a trial of

R. R. B. PADDING GLUE

will change your mind. It's the best Padding Glue I can make—and I have been a specialist in this line for fifteen years.

Why not try it NOW ?

ROBT. R. BURRAGE, 83 Gold Street, New York.

The Marchant Press

435 Kent Street :: Sydney, Australia

Advertising Writers and Printers

Want to buy useful stock cuts and other advertising novelties.

Will accept agencies for good, sound lines.

We'll willingly exchange literature with other good advertising firms.

We are Manufacturers of the Highest Grade of

"LINO" "AUTO"
"STEREO" "MONO"
"ELECTRO" "COMPOSO"

TYPE METAL

"Reg. U. S. Pat. Off."

Merchant & Evans Company
(Successor to Merchant & Co., Inc.)
Smelters and Refiners

Philadelphia
New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

THE GLOBE SPECIAL MACHINERY CO.

JOS. E. SMYTH, Pres. *Manufacturers of*

PRINTERS', BOOKBINDERS' AND ELECTROTYPERS' MACHINERY

Machinery Rebuilt and Repaired. Day and night force. No delays. Expert mechanics.

Telephone, Monroe 456. **11-19 South Jefferson Street, CHICAGO.**



PRESS CONTROLLERS

MONITOR AUTOMATIC SYSTEM

Fills All Requirements of Most Exacting Printers.

MONITOR SALES DEPT.
106 South Gay Street, BALTIMORE, MD.

Embossing is Easy

IF YOU USE

Stewart's Embossing Board

Simple — Economical — Durable

Sheets, 6 x 9 Inches

$1.00 a Dozen, Postpaid

The Inland Printer Company
130 SHERMAN STREET, CHICAGO

Will You Accept This Business Book if We Send it Free?

Sign and mail the coupon below. Send no money! Take no risk!

One hundred and twelve of the world's master business men have written ten books—2,079 pages—1,497 vital business secrets, ideas, methods. In them is the best of all that they know about

—Purchasing
—Credits
—Collections
—Accounting
—Cost-keeping
—Organization
—Retailing
—Wholesaling
—Manufacturing
—Salesmanship
—Advertising
—Correspondence
—Selling Plans
—Handling Customers
—Office Systems
—Short-cuts and Methods for every line and department of business.
—Position-Getting
—Position-Holding
—Man-Handling
—Man-Training
—Business Generalship
—Competition Fighting

and hundreds and hundreds of other vital business subjects.

A 9,059-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling an I training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper.

Will you read the book if we send it free? Send no money. Simply sign the coupon.

The System Co., 151-153 Wabash Ave., Chicago

If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it. 267-8

Name _____
Address _____
Business _____
Position _____

The Sea of Color Charted for The Printer :: *The Margo System*

THE PRINTER can plan the color and obtain harmonious, unusual and striking effects, even more simply and quickly than he can select the paper stock—by using THE MARGO SYSTEM.

¶ No matter whether the paper is colored or *white*, the printer can give the printing richness, beauty and distinction in coloration—by using THE MARGO SYSTEM.

¶ Absolute close harmony or absolute contrast is obtainable in a few minutes—no expensive, uncertain testing, proofing or guessing with ink and press. The Chromatoscope is the Printers' Chart in the Sea of Color.

¶ These facts are determinable by *you* if *you* will write to *us* in consultation. *You* can satisfy *yourself*, and save *yourself* an infinity of trouble in your colorwork and save a great deal of money—and money saved is twice earned.

¶ The Inland Printer Technical School conducts the I. T. U. Course of Instruction in Printing. The management of the school has tested THE MARGO SYSTEM, and Mr. F. J. Trezise, the chief instructor says this:



Have You a Chromatoscope?

A. H. MOQUILLIN, General Manager E. H. KRATSCH, Instructor Machine Composition Branch F. J. TREZISE, Instructor Job Composition Branch

Inland Printer Technical School
120-130 Sherman Street
Chicago, Ill.

June 17, 1909.

Philip Ruxton, Inc.,
168 East Harrison Street,
Chicago, Illinois.

Dear Sir:

Your introduction of the Margo system of color standardization represents the greatest forward step that the printing ink industry has experienced. It simplifies the question of color harmony, doing away with experimental proofs to determine pleasing combinations, and enables the printer to duplicate in color the artist's sketch—and with the greatest facility.

The Margo nomenclature of colors—using the names of the primary and secondary colors throughout, and doing away with the fanciful but meaningless names heretofore used, will do much to enable the printer to establish a proper relation between the various colors.

Very truly yours,

INLAND PRINTER TECHNICAL SCHOOL,

Per F. J. Trezise

FJT/J

Consult us in color problems. You will have only one regret—that you did not consult us sooner.

PHILIP RUXTON, *Inc.*

NEW YORK and CHICAGO.

If you sell business stationery, whether you do the work of producing it or not, you sometimes lose an order for want of a convincing argument

Here is an argument that secures orders:

Mr. Customer, here is our estimate for making your letter-heads and envelopes.

It includes the best work we know how to do, on a bond paper that will add character to the finished job without adding much to the price.

We want to help you to compare price with product, so you can judge values fairly. Of course you want the best value, because that means a bigger money's worth.

You know business men are judging one another pretty closely these days. And a man's business stationery influences this judgment for better or worse.

We want to suggest that your stationery has not been quite up to the standard you maintain in other departments of your business.

You may have thought so, but it isn't good enough for you, when compared with what your competitors are using.

So we have made this estimate 10 cents per thousand higher than you expected because it gives you a better value — more for your money.

This increase gives you a much more dignified and impressive paper. It has nothing to do with the work. Here are the facts about it.

This paper we recommend is sold only in large quantities. You know how that cuts down expense.

It is sold direct to us from the mill agents. So no jobber gets a chance to add his profit to your expense, when you secure this paper.

While it costs you 10 cents a thousand more, you get a value equal to 50 cents a thousand more, because of the way this paper is sold.

Yes, that is the same talk you have read in magazine advertisements about Construction Bond; and it's true. Construction Bond is the paper we recommend to those who want their money's worth. Here's a sample of it. See the water-mark. Try to tear it. Try your pen on it.

Here's another fact worth remembering. Construction Bond is more widely used by large consumers of stationery than any other bond paper. These big fellows are the closest buyers we have to deal with. They always get the best value.

Now isn't it pretty safe to follow their lead and get impressive stationery at a usable price?

Now, Mr. Seller *of* Business Stationery,

CONSTRUCTION



BOND

whether you do the work of producing it or not, there is an argument you can use to advantage. It has been used for several years successfully. So there is no guessing about it.

The thing to do now is write at once for samples of all sizes, weights, colors and finishes of Construction Bond. Find out how we secure new customers for those who handle and recommend Construction Bond. We can secure them for you. So write to-day.

W. E. WROE & CO., 313 Michigan Boulevard, Chicago

IS THE OPINION OF THESE LEADING PRINTERS WORTH ANYTHING?

The Largest Mail Order Catalogue Printers in the World

Chicago, January 7, 1909.

Thompson Type Machine Co.,
Chicago, Illinois.

Gentlemen—The Thompson Typecaster recently installed by us is doing its work in a thoroughly satisfactory manner. The quality of the product is fully equal to that of any casting machine and may be fairly compared to foundry type.

We find the Thompson Typecaster an invaluable auxiliary to our Linotype equipment, giving us from the same matrices an abundant supply of single type as well as all manner of logotypes to match Linotype faces.

The two machines complement each other in a remarkable manner, and leave nothing to be desired in the composition of a large general merchandise catalogue.

Yours very truly,
SEARS, ROEBUCK & COMPANY,
By Irwin Rosenfels,
Manager Advertising Dept.

The Printers of "The Inland Printer"

Chicago, July 12, 1909.

Thompson Type Machine Co.,
Chicago, Ill.

Gentlemen—The Thompson Typecaster which we have installed is giving complete satisfaction and making perfect type from Linotype and Compositype matrices as well as from matrices of your own make.

A typecasting machine is an indispensable adjunct to any printing house, and we consider the Thompson Typecaster the best on the market.

Sincerely yours,
THE HENRY O. SHEPARD CO.,
P. R. Hilton, *President.*

Chicago's Most Enterprising Commercial Printers

Chicago, November 12, 1908.

Thompson Type Machine Co.,
120 Sherman Street, Chicago.

Gentlemen—After seven months' continued use of your typecasting machine we are glad to be able to say that we are well satisfied both as to quantity and quality of type.

It seems to us that any fair-sized office could use your machine to advantage, as the wide variety of good faces makes the keeping up of the quality of the office's work an easy and economical matter. And in these days, when customers seem to desire complete proofs of a job, no matter how large it is, before printing, a typecasting machine is becoming a necessity.

Being able to use Linotype matrices for casting type is also a big feature, both because of the cheapness of the matrices and the ability to match machine type.

Very truly yours,
COZZENS & BEATON TYPESETTING CO.,
F. B. Cozzens, *Manager*

The Largest Publishing House in the United States

Hammond, Ind., Jan. 14, 1909.

Thompson Type Machine Co.,
120 Sherman Street, Chicago.

Gentlemen—The Thompson Typecasting Machine which you put in our plant some time ago is doing very good work, and it is certainly a long felt want in our composing-room. The type cast is very satisfactory and we really do not see how we have been able to get along without this machine. The fact that it casts type from Linotype matrices makes it almost a necessity in all composing-rooms.

Yours very truly,
W. B. CONKEY COMPANY,
W. B. Conkey, *President.*

Foremost "Night and Day" Printers in Chicago

Chicago, November 11, 1908.

Thompson Type Machine Company.

Gentlemen—We have been using your typecasting machine night and day for three months, and are well satisfied with it. The large variety of faces obtainable on this machine makes it an exceedingly valuable adjunct to our large composing-room, and enables us to handle practically anything in the way of hand composition. The fact that we are able to duplicate the faces in use on our Linotypes also saves a great deal of time. We think the machine a decided success, and would not be without it.

Respectfully yours,
PETERSON LINOTYPE COMPANY,
C. S. Peterson, *President.*

Our *New Model* is Now Ready. Write for Particulars. Uses Every Make of Matrix—Linotype, Monotype, Compositype and *Our Own Make*. Our rental plan gives you all the type you want for $2 per font. Our New Model is the fastest machine on the market, and the product is equal to foundry type.

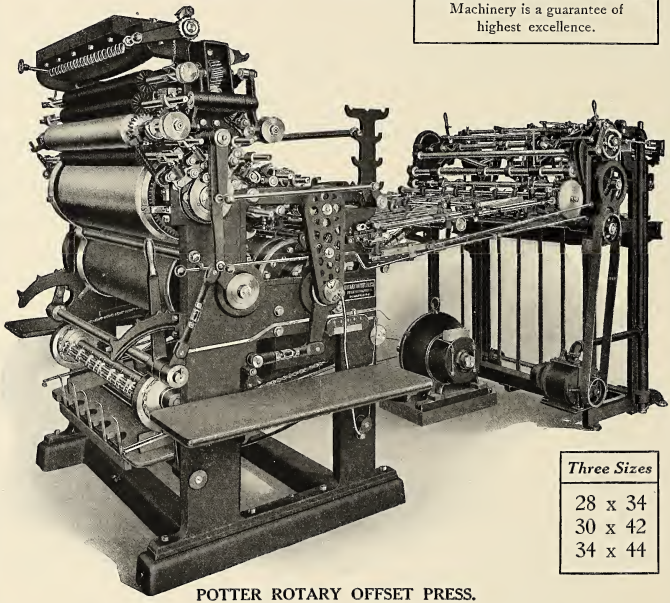
THOMPSON TYPE MACHINE CO.

120-130 Sherman Street, CHICAGO

Set in Caslon and Cheltenham cast by the Thompson Typecaster from Linotype and Thompson Matrices

If It's a POTTER
It's *The Best*

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.



Three Sizes
28 x 34
30 x 42
34 x 44

POTTER ROTARY OFFSET PRESS.

Simplest, Strongest, Surest,
Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

POTTER PRINTING PRESS CO.

PLAINFIELD, N. J.

D. H. CHAMPLIN, 342 RAND-MCNALLY BLDG., CHICAGO, *Western Sales Agent.*

How Newspapers Can Get It Back

EVERY publisher knows that newspapers formerly carried a large variety and quantity of general advertising which they have lost since the development of the modern attractively printed magazine.

A greater volume of advertising is going into the magazines than ever before. Count the advertisements in the leading magazines—you'll perceive the steady gain month after month.

The volume grows constantly—THERE'S NO DOUBT ABOUT IT.

Naturally, the question comes: "Why do not the newspapers get a share of this advertising?"

Advertisers of seasoned judgment—who spend their money and watch results—TELL why.

Advertisements printed in magazines are clear and sharply outlined—NEVER SMUDGED OR BLURRED—as in newspapers.

THEY STAND OUT like a beacon light in the dark—every type is distinctly outlined and perfectly defined, every word is a picture unto itself—attractive, luring, fascinating.

The strong typography of the advertisement catches and holds the eye—compels you to read it through—*once*, *twice* and THRICE. After that you ADMIRE it and STUDY it as you would a picture.

There are thousands of others who do the same thing, which is not true of the newspaper.

This superiority of magazine advertising over that of newspapers comes from the printing—printing on the RIGHT KIND of press.

THE COTTRELL SUNDAY SUPPLEMENT PRESS is built by the same people and on the same principles as the Cottrell magazine rotary presses on which the beautiful magazine work is done. It imparts to the newspaper the clearness and elegance of the most beautifully printed magazines in the world.

Possessing the Cottrell Sunday Supplement Presses, newspapers can get back the vast amount of advertising which has been lost.

May we write you full particulars?

C. B. COTTRELL & SONS CO.

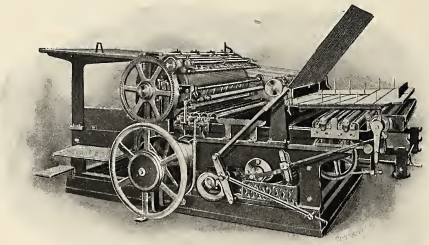
41 PARK ROW, NEW YORK 279 DEARBORN ST., CHICAGO

WORKS: WESTERLY, R. I.

THE USER OF THE RELIABLE

WHITLOCK

ALWAYS ENJOYS HIS VACATION



OWNERS OF WHITLOCK PRESSES have a measure of enjoyment when away on vacations not experienced by other printing-office proprietors. They know that the pressroom is making money at every turn of the wheel. They know that the output of the room will be large in quantity and good in quality. They know that the presses will cause no trouble by breakdowns and delays. They know that other essential details of the conduct of that department will move along smoothly. Why not become a member of the large and happy family of Whitlock users, so that you can have peace of mind when away as well as when "on the job?" It is easy to join. Let us tell you how.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10 Johnson's Court, Fleet St., London, E.C.

AUSTRALASIAN AGENTS

MESSRS. PARSONS & WHITTEMORE, 174 Fulton St., New York.

CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street



IN THE FOREST

ON LINE OF THE SANTA FE RAILWAY

Color Plates and Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Are You Going to Let an



Patented April 9th, 1901. Other patents pending. The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

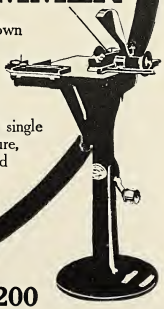
BLOCK YOU?

LOOK this straight in the face! Can you honestly call it good business to let an imaginary "If" cheat you out of your rights, when *knowing positively* can cost you nothing? We offer you:

Thirty Days Riskless Free Use of the MILLER "Universal" or "Special-Purpose" SAW-TRIMMER

Acceptance commits you to nothing. The gamble is all on us. Under your own shop conditions you prove out the Miller—decide how much it will make for you, how much it will save, how quickly it will earn its cost. Then keep it or return it as you elect.





Write us today for full details on these two types which are the only machines in the world which saw-and-trim at a single operation, reducing cuts, slugs and rule to absolute point measure, mitering, mortising and accomplishing other important cuts and trims precisely to points. Today is none too soon to write.

Miller Saw-Trimmer Co.
Milwaukee

$300 **$200**

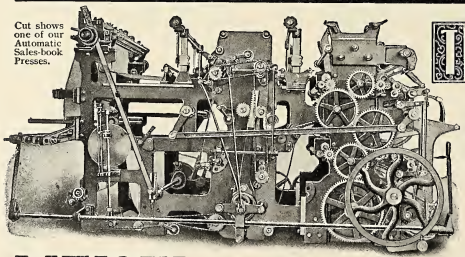


Cranes' Ladies' Stationery

Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers
and Stationers

Z. & W. M. CRANE
Dalton Massachusetts U.S.A.

Sharp Competition requires Special Machinery



Cut shows one of our Automatic Sales-book Presses.

IT is not the largest printing plant, employing a large army of workmen, that turns out work profitably. It is the one equipped with special machinery that can meet competition at profit.

We build Special Machines for the Printing and allied trades, for producing specialties in one operation.

Write us class of work, principal sizes—whether delivered flat, folded, interleaved, or rewound, and output desired—so that we can submit descriptive data and quote prices.

MEISEL Press & Mfg. Co.

944 to 948 Dorchester Avenue
BOSTON, MASSACHUSETTS

QUALITY--PRICE--SERVICE

A COMBINATION IMPOSSIBLE TO BEAT

"SATIN FINISH"
Copper and Zinc
All Sizes and Gauges
Carried in Stock



Engravers' Supplies
Charcoal, Powders,
Dragon's Blood, Inks,
and all sundries

The American Steel & Copper Plate Co.

116 Nassau St., New York City

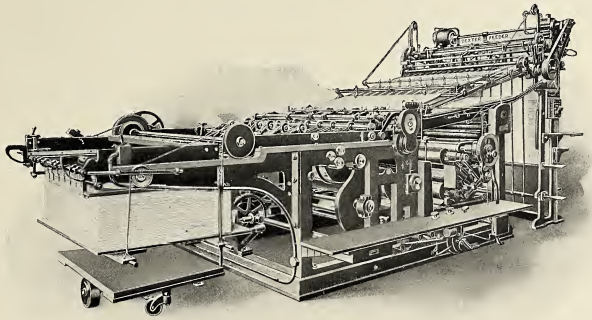
BRANCHES

358 Dearborn Street, Chicago
97 Queen Victoria St., London, Eng.

THE SCOTT SHEET-FEED ROTARY TWO-REVOLUTION

is the Pioneer Sheet-Feed Rotary Press

"Built by the People Who Know How"



A Scott Rotary Sheet-Feed Two-Revolution Press

has been in operation in one of the largest printing-offices in New York city for several years, running all the time and giving entire satisfaction.

Over a Million Impressions

have been worked on a set of plates on this machine without any perceptible wear. It gives an unyielding impression and the ink distribution is unsurpassed.

The Printed Sheets

are delivered singly on a receiving table properly jogged for refeeding. The receiving table lowers automatically at a speed equal to the thickness of paper used. The delivery can be arranged to deliver the printed product with printed side up or down, as desired.

Send to nearest Office for prices and further information about this machine.

New York Office
41 Park Row

WALTER SCOTT & CO.
DAVID J. SCOTT, General Manager
PLAINFIELD, NEW JERSEY, U.S.A.
Cable Address—"WALTSCOTT," New York.

Chicago Office
Monadnock Block



ESTABLISHED 1891

STATIONERS ENGRAVING CO.

147-153 FIFTH AVE., CHICAGO

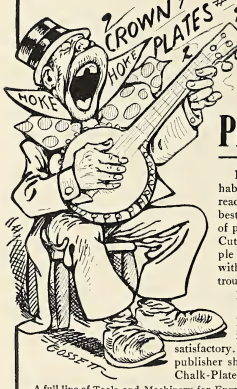
TO THE TRADE ONLY

STEEL DIE EMBOSSING
COPPER PLATE
ENGRAVING & PRINTING

BUSINESS CARDS
EMBOSSED LETTER PAPER

WEDDING INVITATIONS
CALLING CARDS ETC.

Ah raise mah voice ter sing



Get the Chalk-Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

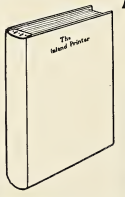
304 N. Third Street **ST. LOUIS, MO.**

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

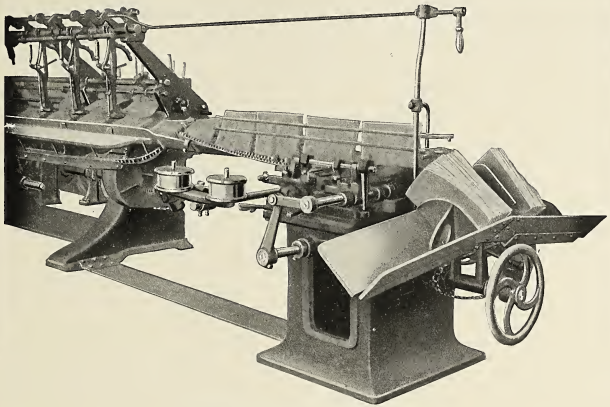
Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 *Two Binders, covering full year, $1.80*

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO



GATHERER - COLLATOR - JOGGER - STITCHER

Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

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Parkside Casing-in Machine

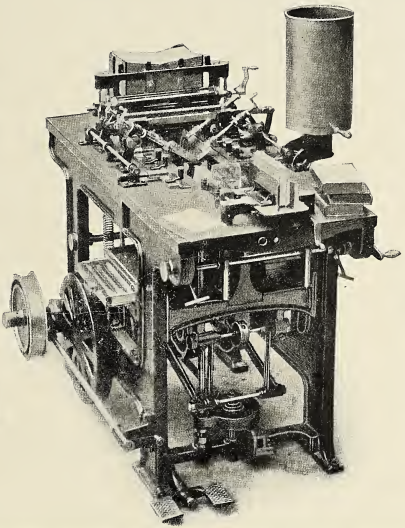
The Parkside Casing-in Machine

Centers books automatically on the book-arm without any necessity for opening them up.

Lays books and covers accurately to finely adjusted guides.

Forms the cases.

Efficiently pastes the whole side of a book right up to the joint.



The Parkside Casing-in Machine

Can be easily and quickly changed for different sizes of books.

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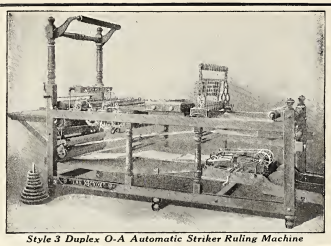
A neater book than has hitherto been obtainable by any process is insured by the case-forming device on this machine.

For further particulars about the Parkside Casing-in Machine, address

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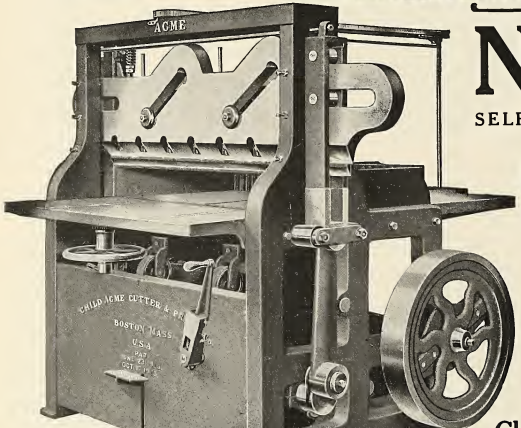
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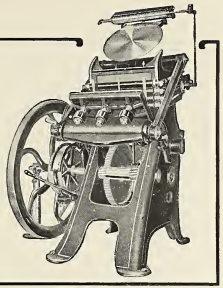
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Quietly

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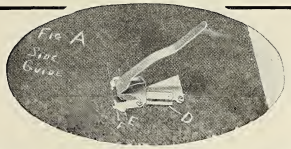
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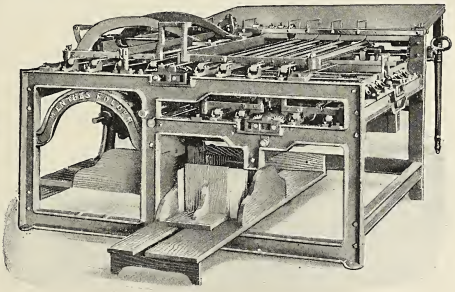
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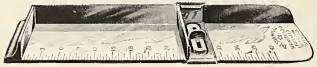
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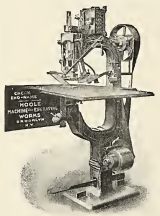
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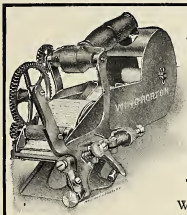
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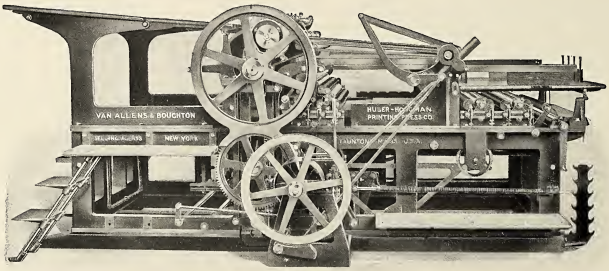
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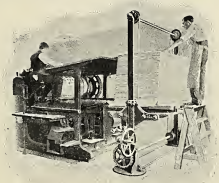
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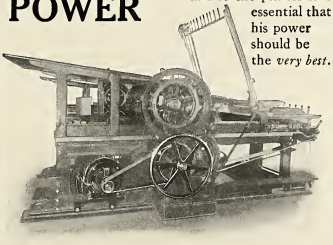
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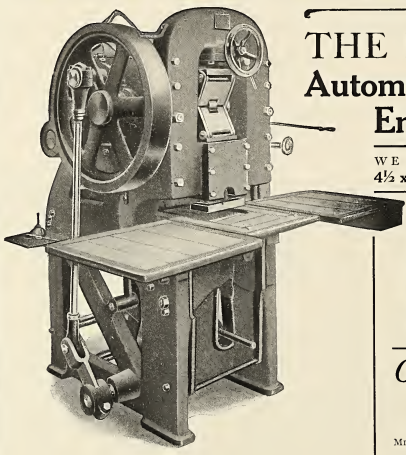
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Annihilates Electricity in Paper.

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Will remove any dried-up ink from rollers and forms when no benzine or turpentine will touch it.

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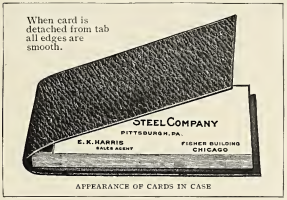
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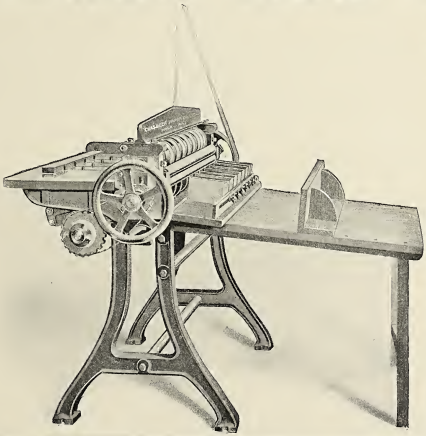
Send for CARD SAMPLES and see the perfectly smooth edge when the cards are detached. Write for it to-day—now.

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For cutting high-grade cards in quantities at a minimum cost.

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Cut so uniform that a pack of cards has the appearance of a solid block. The product from each set of knives collated by adjustable receiving boxes.

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The Cartwright Press is THE Automatic Job Press for Short as well as Long Run Presswork

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SPEED—4,000 to 10,000 impressions per hour according to size of machine. (Speed on average work of the ordinary hand-fed press now in universal use, 1,000 impressions per hour.)

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PRINTS DIRECT from type or original half-tones.

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Interchangeable in a few minutes.

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START FINISH



The Old Way

START FINISH



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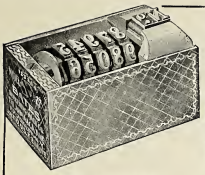
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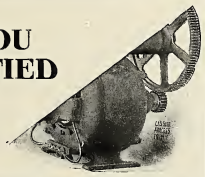
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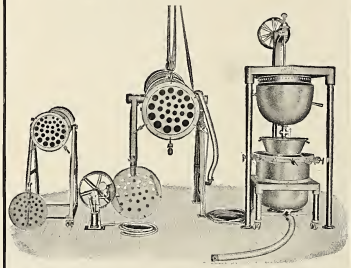
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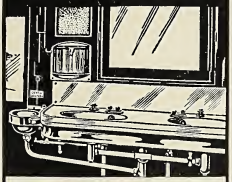
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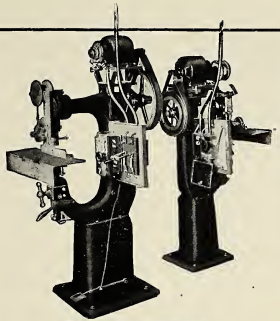
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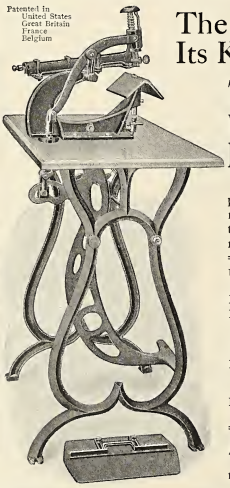
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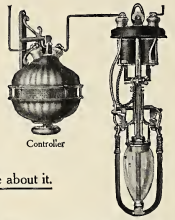
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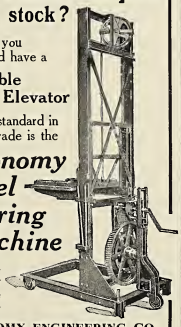
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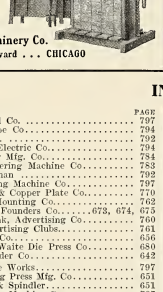
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You would be interested to know what really fine results are obtainable on this elegant paper

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DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER COMPANY	MILWAUKEE, WISCONSIN
BENEDICT PAPER COMPANY	KANSAS CITY, MISSOURI
SOUTHWESTERN PAPER COMPANY	DALLAS, TEXAS
SOUTHWESTERN PAPER COMPANY	HOUSTON, TEXAS
PACIFIC COAST PAPER COMPANY	SAN FRANCISCO, CALIFORNIA
SIERRA PAPER COMPANY	LOS ANGELES, CALIFORNIA
OAKLAND PAPER COMPANY	OAKLAND, CALIFORNIA
CENTRAL MICHIGAN PAPER COMPANY	GRAND RAPIDS, MICHIGAN
MUTUAL PAPER COMPANY	SEATTLE, WASHINGTON
AMERICAN TYPE FOUNDERS COMPANY	SPOKANE, WASHINGTON
AMERICAN TYPE FOUNDERS COMPANY	VANCOUVER, BRITISH COLUMBIA
NATIONAL PAPER & TYPE COMPANY (export only)	NEW YORK CITY
NATIONAL PAPER & TYPE COMPANY	CITY OF MEXICO, MEXICO
NATIONAL PAPER & TYPE COMPANY	CITY OF MONTEREY, MEXICO
NATIONAL PAPER & TYPE COMPANY	HAVANA, CUBA

J.W. BUTLER PAPER CO. CHICAGO

1844 BUTLER BRANDS PAPER THE BEST 1909

Big Type Founding Business

There has been no panic in the type founding business.

There is not an idle type founding employee in the United States.

The American Type Founders Company offers to employ any person experienced in any department of type founding.

It has advertised extensively to secure experienced type foundry employees, of which it has obtained quite a number.

It has been compelled to constantly train apprentices to keep up with its large increase in type sales.

This large increase has been due not only to its beautiful type faces and type families, but to the low price of the product where job type is sold in weight fonts at body type prices and large discounts.

Many printers are buying more type than formerly because of the weight font opportunities.

There is no further excuse for empty cases or lack of sorts.

Job type was never sold at so low a price as now—in weight fonts.

The enterprising printers are taking advantage of it, knowing that they will save more in the cost of labor in their composing room by having an ample supply of type than the amount of their entire annual purchases of type.

Besides, new up-to-date type faces bring new customers to the printery and hold old ones at fair prices.

American Type Founders Company

Set in Cheltenham Bold, 18 Point

The Casting Machine Fad

Selling job type in weight fonts, at body type prices and discounts, has brought great changes, and many printers who were considering the purchase of casting machines have concluded that it was not only far cheaper, but more satisfactory to buy type in weight fonts than to put in casting machines with the big original outlay and the endless expense for labor, metal, matrices, repairs, gas and other supplies ever afterwards with a limitation as to the number of sizes and variety of faces, except at an outlay of many thousands of dollars for matrices.

The enterprising machine salesman claims that a six or eight dollar boy can run a type casting machine, and in many cases it was tried with the result of poor type, bad line, matrices burned out and unsatisfactory results generally. There are not a dozen printing offices in the United States that can afford to purchase and operate a casting machine when job type can be bought in weight fonts at our low prices and large discounts.

The entire yearly purchase of job type in weight fonts would not cost a printer as much as the matrices, to say nothing of the big investment in machines and the cost of labor, wear and tear, interest and other operating expenses.

Any printer endeavoring to keep up with new faces and new styles would have to spend hundreds of dollars annually for matrices, and then obtain only the smaller sizes.

Some printers have not hesitated to spend from two thousand to three thousand dollars in the purchase of a casting machine plant and supplies with a limited number of matrices, who would not spend that much in ten years in the purchase of type at the weight font prices, and as long as he used the casting machine be out the original cost, the operating expenses, the cost of matrices, gas, repairs, insurance, interest, etc.

American Type Founders Company

Set in Cheltenham Bold, 14 Point

SOLD IN WEIGHT FONTS AT BODY TYPE PRICES AND DISCOUNTS

MONOTONE GOTHIC

48 Point — 4 A $4 00 7 a $3 55 $7 55

WAVERT RAILWAYS
Hadinburg Boulevard

42 Point — 5 A $3 30 8 a $3 00 $6 30

REQUIRE HARDENING
Benevolent Campaigner

36 Point — 5 A $2 30 8 a $2 75 $5 05

DEMOLISHED MANDOWN
Characteristic Governments

30 Point — 5 A $2 05 10 a $2 20 $4 25

RAILROAD TRAIN
Western Novelties

24 Point — 7 A $1 75 13 a $1 80 $3 55

EXCURSION TOURS
Rambler Enthusiastic

18 Point — 9 A $1 55 19 a $1 70 $3 25

MYSTERIOUS PERSONS
Automobile Establishment

14 Point — 13 A $1 40 26 a $1 65 $3 05

REMEMBERS HEROES
Soldiers Receive Medals

12 Point — 16 A $1 35 31 a $1 45 $2 80

PUBLIC EXHIBITION OPEN
Machinery Display Complete

10 Point — 17 A $1 20 34 a $1 30 $2 50

COMBINE REVEALS METHOD
Third Reading Delayed Reports

8 Point — 20 A $1 05 42 a $1 25 $2 30

REGAINS OPERATIC PERFORMANCE
Director Promotes Enterprising Singer
Returning Chorus Tendered Reception

6 Point — 22 A $0 95 44 a $1 05 $2 00

EDUCATORS DEMAND REFORM MEASURE
Philanthropist Endows Mondrosea University
Faculty Accepts Design For College Buildings

American Type Founders Company

SOLD IN WEIGHT FONTS AT BODY TYPE PRICES AND DISCOUNTS

MONOTONE TITLE

36 Point No. 14 — 6 A $3 75

HONEST MINER

30 Point No. 13 — 7 A $3 00

ENSIGN RECEIVED

24 Point No. 12 — 8 A $2 50

BRONZING MACHINES

24 Point No. 11 — 9 A $2 50

DESIGNERS GRADUATING

18 Point No. 10 — 11 A $2 00

RENOMINATED PUBLISHERS

18 Point No. 9 — 13 A $2 00

DELIGHTED REPRESENTATIVES

12 Point No. 8 — 16 A $1 50

ENORMOUS EXPOSITION

12 Point No. 7 — 20 A $1 50

CONTENTED MUNICIPALITIES

12 Point No. 6 — 22 A $1 50

SOUTH AMERICAN RESERVATIONS

12 Point No. 5 — 26 A $1 50

EXCELLENT EDUCATIONAL ADVANTAGES

6 Point No. 4 — 20 A $1 00

RECREATIVE MOUNTAINOUS REGIONS ENTICE COSMOPOLITAN THRONG FROM SUMMER TOIL

6 Point No. 3 — 27 A $1 00

WONDERFUL LANDSCAPE SCENERY ENJOYED DURING RECENT SUCCESSFUL AERONAUTICAL EXPERIMENTS

6 Point No. 2 — 32 A $1 00

FAMOUS NORTHWESTERN EXPLORING ENGINEERS RELATING THE BENEFICIAL POSSIBILITIES AWAITING ENERGETIC EFFORT

6 Point No. 1 — 31 A $1 00

MINERALOGISTS VERIFY ASSERTIONS CONCERNING THE PROMISING FUTURE OF CERTAIN NORTH AMERICAN GOLD AND SILVER REGIONS

SELLING HOUSES

BOSTON

NEW YORK CITY — PHILADELPHIA

RICHMOND

BALTIMORE — BUFFALO

PITTSBURGH

CLEVELAND — CINCINNATI

CHICAGO

DETROIT — ST. LOUIS

MINNEAPOLIS

KANSAS CITY — DENVER

PORTLAND

SAN FRANCISCO — VANCOUVER

SEATTLE

SPOKANE — LOS ANGELES

DALLAS

ANNOUNCEMENT

MONOTONE TITLE AND MONOTONE GOTHIC ARE HERE PRESENTED AS THE LATEST AND BEST IN GOTHIC FACES FOR THE PRODUCTION OF TICKETS, INVITATIONS, BUSINESS STATIONERY, ANNOUNCEMENTS AND OTHER EVERY DAY PRINTING

REFINED, DIGNIFIED, AND CHASTE LETTERS

AMERICAN TYPE FOUNDERS COMPANY — SEPTEMBER, 1909

AMERICAN TYPE FOUNDERS COMPANY

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street



The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.

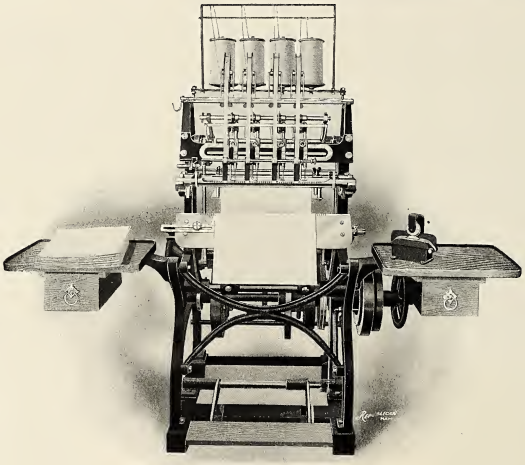
BINNEY & SMITH CO., *Sole Selling Agents,* 81-83 Fulton St., New York, N. Y.

63 Farringdon Street, London, E. C., England. 90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

FTM. N.Y.

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical

Takes work from 2¼ x 1½ inches up to 15 x 10½ inches.

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

FOR FULL INFORMATION ADDRESS

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS

56-58 Duane Street, New York **149 Franklin Street, Chicago**

OR

Joseph E. Smyth, Manufacturer, 11 S. Jefferson St., Chicago

FOR HIGH LIGHTS, SHADE AND SHADOWS.

YELLOW, 5362. BLUE, 5363.

RED. 3719. BLACK, 2805.

QUEEN CITY INK·



The QUEEN CITY PRINTING INK COMPANY

· CINCINNATI ·

CHICAGO · BOSTON · PHILADELPHIA · KANSAS CITY · MINNEAPOLIS·



MAROON LAKE, 5358.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA

KANSAS CITY, MO. - MINNEAPOLIS

A NEW LINOTYPE WAY

ELIMINATE CUTTING OF SLUGS AND INSERTING FIGURES BY HAND, AND SUBSEQUENT DISTRIBUTION, BY USING OUR

Display Advertising Figures

THESE POPULAR FACES ARE NOW READY

18-POINT DISPLAY FIGURES

Century Bold
1234567890.,$c

De Vinne
1234567890.,$c

Century Bold Italic
1234567890.,$c

De Vinne Italic
1234567890.,$c

Roycroft
1234567890.,$c

Gothic No. 16
1234567890.,$c

Cheltenham Bold Condensed
1234567890.,$c

Cheltenham Bold Condensed Italic
1234567890.,$c

Cheltenham Bold
1234567890.,$c

Cheltenham Bold Italic
1234567890.,$c

Post Old Style
1234567890.,$c

Winchell
1234567890.,$c

24-POINT DISPLAY FIGURES

Gothic Condensed No. 1
1234567890.,$c

Cheltenham Bold
1234567890.,$c

Cheltenham Bold Italic
1234567890.,$c

Roycroft
1234567890.,$c

Century Bold
1234567890.,$c

De Vinne Italic
1234567890.,$c

De Vinne
1234567890.,$c

Logotypes (Made with both 14- and 18-Point Alignment)

at to from *at to from* *and for*

OTHER FACES IN PREPARATION

14-Point Display Fractions
1/4 1/3 1/2 2/3 3/4

18-Point Display Fractions
1/4 1/3 1/2 2/3 3/4

24-Point Display Fractions
1/4 1/3 1/2 2/3 3/4

These fractions can be used in conjunction with any of the faces of their respective bodies

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS PARIS

SYDNEY, WELLINGTON, MEXICO CITY: Parsons Trading Co.

TORONTO: The Mergenthaler Co., Ltd.
CAPE TOWN: John Haddon & Co
STOCKHOLM: Akt. Bol. Gumaelius & Komp.

HAVANA: Francisco Arredondo
TOKIO: Teijiro Kurosawa
ST. PETERSBURG: Leopold Heller

Border made up of three 6-point slugs—Nos. 69, 110, 111, and 112 being used.

Follow the Path o

By Equipping Your Linotyp
More of You

18-Point Cheltenham Bold Advertising Figures—5½-Point Slug

$3.50 **NEW BLACK JAPANESE SILK WAISTS,** made with square, Dutch or V neck; trimmed with soutache braid and buttons, three-quarter sleeve with braid trimming. Extra good values.

LACES. This feature includes a great variety of very pleasing Platt Valenciennes Laces and Point de Paris Laces and insertions; they are washable and exceptionally wearable. **Values to 10c a Yard.. 3c**

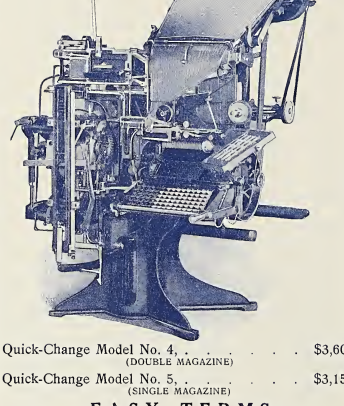
18-Point Cheltenham Bold Advertising Figures—6-Point Slug

29c **FLOUNCINGS;** 18 to 27 inch Corset Cover Flouncings on Swiss and cambric cloth; handsome effects of English eyelet, filet and copies of French handiwork, for shirt waists, etc.

18-Point Cheltenham Bold Italic Advertising Figures—5½-Point Slug

REFRIGERATORS. Alaska Refrigerator Co. and Maine Mfg. Co.'s zinc and galvanized iron lined, round and square corners Refrigerators. 36 ins. high, holds 40 lbs. ice; top-lift **$4.89**

10c **Per Yard for EMBROIDERIES;** values up to 35c a yard. Most of them are matched edges and insertions; others are odd lots and broken sets; also bandings, double edged ribbons, etc., etc.



Quick-Change Model No. 4, ... $3,600
(DOUBLE MAGAZINE)

Quick-Change Model No. 5, ... $3,150
(SINGLE MAGAZINE)

EASY TERMS

18-Point Cheltenham Bold Condensed Advertising Figures—5½-Point Slug

$15.00 **MEN'S SPRING OVERCOATS** in a considerable range of the highest class fabrics, fancy mixtures predominating. Best $20.00 grades.

18-Point Cheltenham Bold Condensed Italic Advertising Figures—5½-Point Slug

$12.50 **YOUNG MEN'S SUITS.** Several hundred in qualities that we have been selling at $18.00 and $20.00 the suit. Mixtures, blacks, blues.

18-Point Post Old Style Advertising Figures 8-Point Slug

DREAMLAND—Where Old Coney's Sands are Coolest. All new but the moon. Boats direct, **15c**

The 12- to 24-Point, Typefounders' Size, Figures are cast on the first slug and overhang one or two other slugs :: ::

14-Point Cheltenham Bold Italic

50 DOZEN FINE LINGERIE WAIS inserting and fine embroidery, forming inserting; cluster tucked back and fl lace edge; former prices $2.00, $1.75 a

14-Point Winchell Advertising

$275 PER LOT At Franklin Te Long Island. T sites on the market. We can show yo crowded city to a delightful new home an hour of New York City Hall, at no from FRANKLIN REALTY COMPA

14-Point Gothic No. 16 Adv

WOMEN'S PURE LINEN SUITS.—C smart plain tailored model; notched c gored or pleated effect; in tan only; si bust 32 to 42; regular price is $7.50; c

10-Point Title No. 1 [Modernized Figures] 5-Point Slug

RAJAH SILK SUITS About 100 tailored Suits; coats 36 to 45 inches long, lined with Messaline Silk. Also some three-piece suits in the lot. Reduced to.. **$25**

10-Point Antique No. 1 [Modernized Figures] 5-Point Slug

VALENCIENNES LACES; German and French makes; ⅞ to 1 inch; 12-yard pieces, values to 69c.; special, Attractive new patterns, greatly in demand. **29c**

10-Point Cheltenham Bold Face—5-Point Slug

COLONIAL THEATER. GEORGE BEBAN & CO.; PAULINE, Frederic BOND & Fermont Benton, Avery & Hart, (Mat. Daily, Chas. F. Semon and others. B'way & 62d st. **25c**

All of these
cluding the d
were set at
by one opera
keyboard of
thus elimi
distribution

SMALL ADVERTISEMENTS, SUCH AS
AND QUICKLY SET ON ANY STANDAR
ABOUT IT. ANY GOOD OPERATOR C

"The Linotype Wa

Border made up of three 6-point slugs—

f Least Resistance

at Small Expense to Set "Ad." Work

24-Point De Vinne Advertising Figures—10-Point Slug

$12.50 Young Men's Suits. Several hundred in qualities that have been selling at $18 and $20.

24-Point Cheltenham Bold Italic Advertising Figures
10-Point Slug

This is a model made especially for us, giving an imposing, massive appearance; value $40; price now..... ***$27***

24-Point Royeroft Advertising Figures—10-Point Slug

STEAMER RUGS; a large variety of pretty designs and colorings, splendid values, at the special price of $6.75, $5.00, $4.50 and..... **$3.50**

24-Point De Vinne Italic Advertising Figures—10-Point Slug

FANCY GERMAN BLANKET ROBES; large variety of pretty designs and colorings to choose from. Worth $3.25; extra special at..... ***$2.35***

24-Point Cheltenham Bold Advertising Figures—10-Point Slug

BATH BRUSHES; pure white bristles, highest quality with detachable handles; worth double our extra special price of $1.98, $1.23, $1.12 and..... **89c**

ortising Figures—6-Point Slug

front elaborately trimmed with lace oke, with tucked front trimmed with s; collar finished with $1.50; special at..... ***$1.39***

Figures—6-Point Slug

, on the North shore of is one of the best home ow you can get away from the hot, sirably located, and still within half ra cost to you. Further particulars , Ryerson Street, Brooklyn, N. Y. EASY TERMS

ng Figures—8-Point Slug

s are 38 inches long, made in a very , semi-fitting back; skirt is a plain ance price is..... **$3.95**

Any of the 10- to 14-Point Faces shown in our specimen book may be cast on a slug smaller than the body specified :: ::



Showing how the Display Figures are cast on the slug

EQUIPMENT NECESSARY

Universal Knife Block, ... $37.50
(Including both right and left hand knives.)
Easily applied to any outstanding machine. By shifting a lever the knife block can be instantly and accurately set to turn out any slug from 5-point to 36-point inclusive.

Special Mold, ... 65.00
Made with wide lip on mold cap and grooves ground parallel.

10- to 14-point One-letter Matrices, each, . . .03

18- and 24-point One-letter Matrices, each,. . .10

New machines will be equipped with the Universal Knife Block without extra charge

cimens, in- lay figures, e operation r from the e machine, ting ALL .:. .:.

12-Point Title No. 2—5½-Point Slug

LYRIC 42d st., W. of B'way, Evgs., 8:15 $1.50 Matinee To-day, 2:15 A Musical Comedy, Music by Julian Edwards. "The Motor Girl," on June **29th**

12-Point Clarendon No. 1—5½-Point Slug

MESSALINE DRESSES Graceful Princess Gowns of soft, shimmering Satin Messaline; values up to $35.00... **$12.50**

12-Point Berlin Antique—5½-Point Slug

FRUIT JARS (Coupon Sale) 75c Mason kind; qts. or pts.; lowest price of the season. No mail, phone or C.O.D. orders; dozen... **45c**

E SHOWN HEREWITH, ARE EASILY LINOTYPE. THERE IS NO "STUNT" I DO THIS CLASS OF COMPOSITION

Is the Only Way"

. 69, 110, 111, and 112 being used.

Follow the Path of Least Resistance

By Equipping Your Linotype at Small Expense to Set More of Your "Ad." Work

18-Point Cheltenham Bold Advertising Figures—5½-Point Slug

$3.50 NEW BLACK JAPANESE SILK WAISTS, made with square, Dutch or V neck; trimmed with soutache braid and buttons, three-quarter sleeve with braid trimming. Extra good values.

LACES. This feature includes a great variety of very pleasing Platt Valenciennes Laces and Point de Paris Laces and insertions; they are washable and exceptionally wearable. **Values to 10c a Yard**... **3c**

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18-Point Cheltenham Bold Italic Advertising Figures—5½-Point Slug

REFRIGERATORS. Alaska Refrigerator Co. and Maine Mfg. Co.'s zinc and galvanized iron lined, round and square corners Refrigerators. 36 ins. high, holds 40 lbs. ice; top-lift ***$4.89***

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18-Point Cheltenham Bold Condensed Advertising Figures—5½-Point Slug

$15.00 MEN'S SPRING OVERCOATS in a considerable range of the highest class fabrics, fancy mixtures predominating. Best $28.00 grades.

18-Point Cheltenham Bold Condensed Italic Advertising Figures—5½-Point Slug

$12.50 YOUNG MEN'S SUITS. Several hundred in qualities that we have been selling at $18.00 and $20.00 the suit. Mixtures, blacks, blues.

18-Point Post Old Style Advertising Figures 8-Point Slug

DREAMLAND—Where Old Coney's Sands are Coolest. All new but the moon. Boats direct, **15c**

24-Point DeVinne Advertising Figures—10-Point Slug

$12.50 Young Men's Suits. Several hundred in qualities that have been selling at $18 and $20.

24-Point Cheltenham Bold Italic Advertising Figures 10-Point Slug

This is a model made especially for us, giving an imposing, massive appearance; value $40; price now..... *$27*

24-Point Roycroft Advertising Figures—10-Point Slug

STEAMER RUGS; a large variety of pretty designs and colorings, splendid values, at the special price of $6.75, $5.00, $4.50 and..... **$3.50**

24-Point DeVinne Italic Advertising Figures—10-Point Slug

FANCY GERMAN BLANKET ROBES; large variety of pretty designs and colorings to choose from. Worth $3.25; extra special at..... ***$2.35***

24-Point Cheltenham Bold Advertising Figures—10-Point Slug

BATH BRUSHES; pure white bristles, highest quality with detachable handles; worth double our extra special price of $1.98, $1.23, $1.12 and..... **89c**

14-Point Cheltenham Bold Italic Advertising Figures—6-Point Slug

50 DOZEN FINE LINGERIE WAISTS, front elaborately trimmed with lace inserting and fine embroidery, forming a yoke, with tucked front trimmed with inserting; cluster tucked back and sleeves; collar finished with lace edge; former prices $2.00, $1.75 and $1.50; special at..... ***$1.39***

The 12- to 24-Point, Typefounders' Size, Figures are cast on the first slug and overhang one or two other slugs :: ::

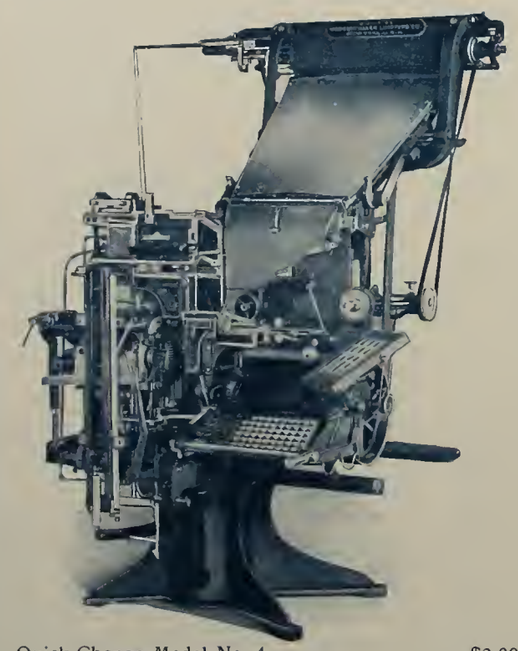
14-Point Winchell Advertising Figures—6-Point Slug

$275 PER LOT At Franklin Terrace, on the North shore of Long Island. This is one of the best home sites on the market. We can show you how you can get away from the hot, crowded city to a delightful new home, desirably located, and still within half an hour of New York City Hall, at no extra cost to you. Further particulars from FRANKLIN REALTY COMPANY, Ryerson Street, Brooklyn, N. Y. EASY TERMS

14-Point Gothic No. 16 Advertising Figures—6-Point Slug

WOMEN'S PURE LINEN SUITS—Coats are 38 inches long, made in a very smart plain tailored model; notched collar, semi-fitting back; skirt is a plain gored or pleated effect; in tan only; sizes 14, 16 and 18 years; bust 32 to 42; regular price is $7.50; clearance price is..... **$3.95**

Any of the 10- to 14-Point Faces shown in our specimen book may be cast on a slug smaller than the body specified :: ::



Quick-Change Model No. 4, ... $3,600
(DOUBLE MAGAZINE)

Quick-Change Model No. 5, ... $3,150
(SINGLE MAGAZINE)

EASY TERMS

10-Point Title No. 1 [Modernized Figures] 5-Point Slug

RAJAH SILK SUITS About 100 tailored Suits; coats 36 to 45 inches long, lined with Messaline Silk. Also some three-piece suits in the lot. Reduced to.. $25

10-Point Antique No. 1 [Modernized Figures] 5-Point Slug

VALENCIENNES LACES; German and French makes; ¾ to 1 inch; 12-yard pieces, values to 69c.; special, Attractive new patterns, greatly in demand. 29c

10-Point Cheltenham Bold Face—5-Point Slug

COLONIAL THEATER, GEORGE BEBAN & CO., PAULINE, Frederic BOND & Fermont Benton, Avery & Hart. [Mat. Daily, Chas. F. Semon and others. B'way & 62d st. 25c

All of these specimens, including the display figures, were set at one operation by one operator from the keyboard of one machine, thus eliminating ALL distribution .:. .:.

12-Point Title No. 2—5½-Point Slug

LYRIC 42d st., W. of B'way, Evgs., 8:15 $1.50 Matinee To-day, 2:15 A Musical Comedy, Music by Julian Edwards, "The Motor Girl," on June 29th

12-Point Clarendon No. 1—5½-Point Slug

MESSALINE DRESSES Graceful Princess Gowns of soft, shimmering Satin Messaline; values up to $35.00... $12.50

12-Point Berlin Antique—5½-Point Slug

FRUIT JARS (Coupon Sale) 75c Mason kind; qts or pts.; lowest price of the season. No mail, phone or C.O.D. orders; dozen .. 45c

SMALL ADVERTISEMENTS, SUCH AS ARE SHOWN HEREWITH, ARE EASILY AND QUICKLY SET ON ANY STANDARD LINOTYPE. THERE IS NO "STUNT" ABOUT IT. ANY GOOD OPERATOR CAN DO THIS CLASS OF COMPOSITION

"The Linotype Way Is the Only Way"



Showing how the Display Figures are cast on the slug

EQUIPMENT NECESSARY

Universal Knife Block, ... $37.50
(Including both right and left hand knives.)
Easily applied to any outstanding machine. By shifting a lever the knife block can be instantly and accurately set to turn out any slug from 5-point to 36-point inclusive.

Special Mold, ... 65.00
Made with wide lip on mold cap and grooves ground parallel.

10- to 14-point One-letter Matrices, each, . . .03

18- and 24-point One-letter Matrices, each,. . .10

New machines will be equipped with the Universal Knife Block without extra charge

Border made up of three 6-point slugs—Nos. 69, 110, 111, and 112 being used.

Complete Your Equipment

WITH A

NUERNBERGER-RETTIG TYPECASTER

An Ideal Accessory to Any Newspaper or Job Plant

The machine is built by the Universal Automatic Typecasting Machine Company of Chicago. Its inventors have had twenty years' practical experience as typefounders.

Our own experts report it to be the best built and simplest typecaster on the market, and that its type is both solid and durable.

✣ ✣ ✣

Molds for
Compositype Matrices
Linotype Matrices

✣ ✣ ✣

Easy to adjust, and as nearly automatic as any machine can possibly be.

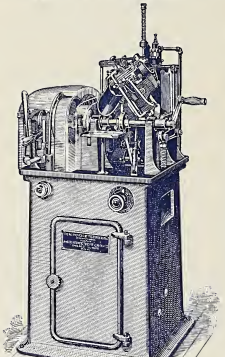
✣ ✣ ✣

AVERAGE PRODUCTION

6-point... 4 lbs. per hour
8-point... 6 lbs. per hour
10-point... 8 lbs. per hour
12-point...10 lbs. per hour
18-point...12 lbs. per hour
24-point...12 lbs. per hour
30-point...14 lbs. per hour
36-point...14 lbs. per hour

Makes Foundry Type

FROM 6- TO 36-POINT



SOLD AND BACKED BY US

Rand, McNally & Co.
Chicago, Ill.

We consider it a money maker and expect to order two more in the near future.

Severinghaus & Beilfuss
Chicago, Ill.

We are perfectly satisfied with machine and its product.

The Henneberry Company
Chicago, Ill.

Meets all of our requirements, being very simple in adjustment and turning out good solid type.

Telegraph-Herald
Dubuque, Iowa

Makes type as good or even better than foundry type.

RECENT INSTALLATIONS

Brooklyn Daily Eagle
American Colortype Company, Newark, N. J.

✣ ✣ ✣

200 Different Fonts Now Ready

More Every Month

Casts type EXACTLY AS THE FOUNDRIES MAKE IT—absolutely accurate, smooth, and solid—not the "good enough" kind. No other machine outside of typefoundries does this

PRICE, INCLUDING ONE MOLD, .:. F. O. B. CHICAGO .:. $1,400

Additional Molds, each.....$50
Matrices per set.....$25 to $35

EASY TERMS

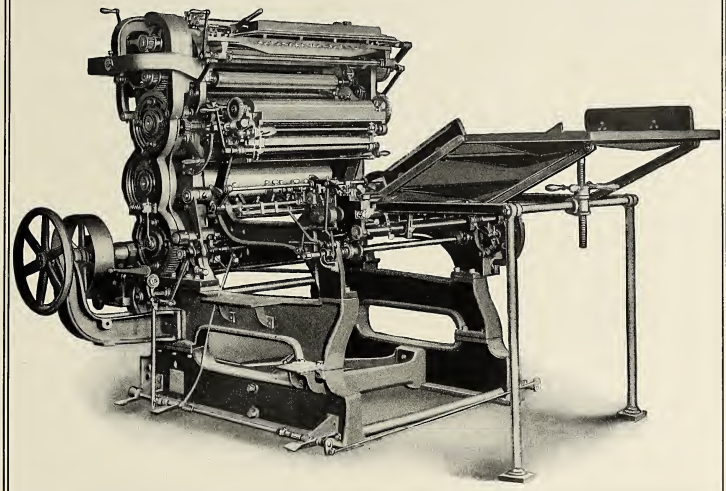
Matrix Sets rented for 50c. per day (time in transit not charged for).
Molds rented for $1.00 per day, Quad and Space Molds 50c. per day.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: *521 Wabash Ave.* SAN FRANCISCO: *638 Sacramento St.* NEW ORLEANS: *332 Camp St.*
TORONTO: The Mergenthaler Co., Ltd., *35 Lombard St.*

Border made up of three 6-point slugs—Nos. 69, 110, 111, and 112 being used.



Mr. Live Printer:

There's an opening in your town for a press that will fortify you against the indiscriminate price-cutter. You can go him one better and still make a FAT profit.

The HARRIS AUTOMATIC OFFSET PRESS takes care of the situation.

Satisfied users will testify to this fact.

A postal will bring you information that will start a line of thought on profit-plucking.

Drop us the postal.

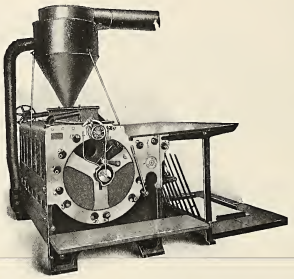
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

U. P. M. Vacuum Bronzing Machine

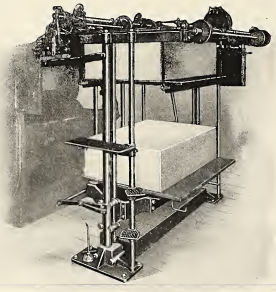


RADICAL DEPARTURE
FROM OLD METHODS

Saves Bronze
Increases Product
Decreases Cost

The disagreeable feature of bronze dust about the pressroom successfully overcome.

U. P. M. Continuous Pile Feeder



Has all the advantages of both Pile and Continuous Feeding Machines

No Climbing : No Wedging
No Stops for Loading

Demonstrates the practicability of short runs for an automatic feeder.

The DOUBLE ELEVATOR supplies a means for making the second impression without loss of time.

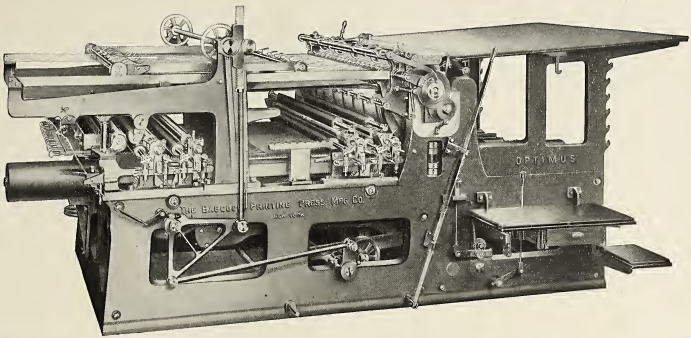
United Printing Machinery Co.

246 Summer Street, BOSTON

12-14 Spruce Street, NEW YORK

WESTERN AGENTS
WILLIAMS-LLOYD MACHINERY CO.
337 Dearborn St., Chicago, Ill.

CANADIAN AGENTS
TORONTO TYPE FOUNDRY CO., Ltd.
70 York St., Toronto, Canada



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

The "Plant of the Famous Harper Brothers," New York, was written about in the April *Printing Trade News*. Of the many Optimus machines in use there Mr. John F. McCabe said:

"The first presses we came to were printing the covers for the next issue of the Weekly—Babcocks. The superintendent, with the true love and the keen eye of a connoisseur in good printing, pointed out to his visitor the many telling features of these presses, according to my notebook somewhat as follows: "It has a great delivery; see how easily and evenly it throws out the sheet. We turn out some very clever—yes, some very beautiful work on these presses. Take it altogether, it is a delightful press. We use the Babcock on the color work for the Weekly and the Bazaar, and they turn out the very finest kind of product, as a reference to those publications will show."

The Babcock Optimus

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC

Indestructible Steel Electrotypes

We are the originators and only producers in the world of "STEEL" electrotypes. Our steel is deposited directly on the mold. This process is protected by patents covering both the process and means of manufacture and operation. It is the result of ten years of experimenting by the inventor who is president of this company.

Of Unequalled Merit

The **millionth** impression as good as the first or best.

Guaranteed to be non-rusting and non-corrosive.

Guaranteed to print from **any** and **all colors** of inks, making them perfectly adaptable for color-work.

Will outwear from three to four sets of copper electros and also outwear any other electro ever produced.

Our **special** black-leading process by eliminating any necessity of friction permits the reproduction of the very finest half-tone detail.

For extremely long runs they economize in make-ready, as **one** electro or **one** set of electros for color work will go through a run of a million.

An invaluable proof of their unequalled merit lies in the fact that several concerns which have their own electrotyping plants are our patrons.

Our "Heavy Shell" **steel** electros for all classes of printing, embossing, stamping, etc., on all kinds of stock, leather, rubber, burlap bagging, wood and even metals have been tested for **eight** months by nearly three hundred customers and have in all instances given the very best results as can be certified to by affidavits.

We are prepared and fully equipped to produce any and all kinds of "CURVED" plates.

All the above applies to our "Heavy Shell" Steel Electros

With Two Plants in Operation We Can Give Service Never Before Equalled

SPECIAL OFFER: We will make free of charge for any reliable printer in the United States a **half-tone "steel"** electro from any original be the screen ever so fine to prove that we can deliver and make good all our claims.

Our Two-Cent Product

For shorter runs and to take the place of copper or nickel electros

We will deliver at TWO CENTS NET per square inch, "Thin Shell" Steel electros of flat, type, job, line work, etc. These "Thin Shell" Steel electros, with the exception of length-of-run capacity, possess all the merits of our higher-priced "Heavy Shell" Steel electros and we guarantee them also to outlast and be superior to any other electro on the market. For "CURVED" and "Half-Tone" electros prices proportionately higher.

The Steel Electrotype Company

Main Foundry and Offices, 304-310 E. 23rd St., New York City
Brooklyn Foundry, 192 Woodbine St.



Strathmore Talks

[No. 1]

¶ You never yet have seen a cheap or flimflam article or proposition advertised by high-grade printed matter unless it was desired to create the impression of high grade.

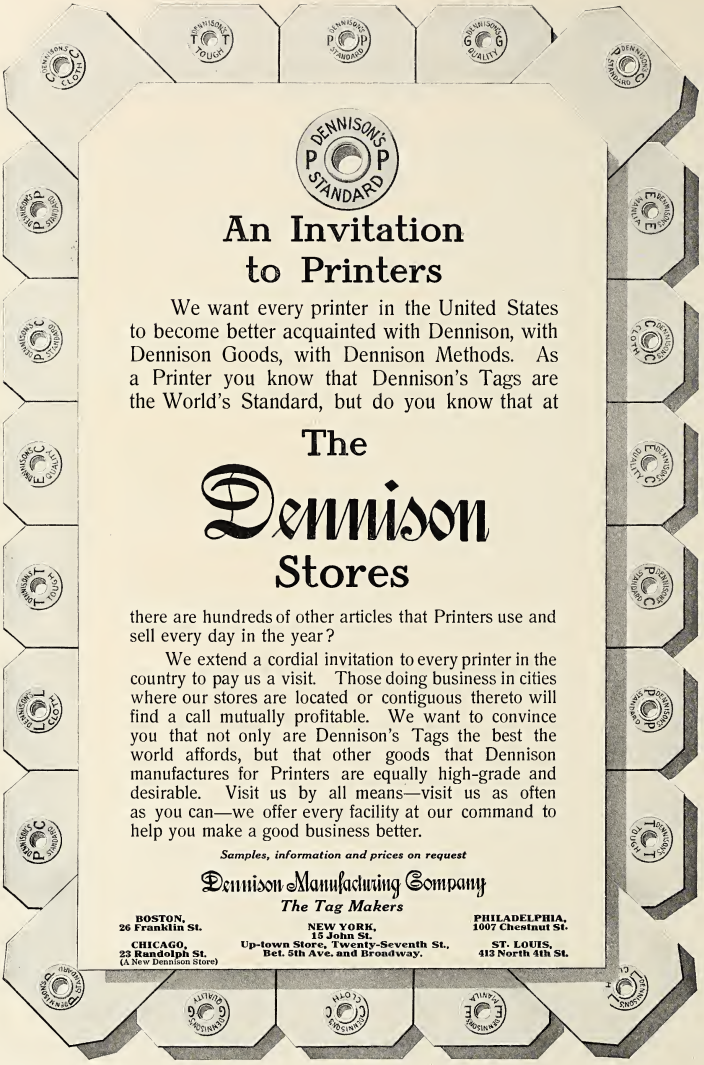
¶ If you have something good you certainly can not afford to create an atmosphere of cheapness. It is hard enough to get people to believe you have something good without giving them an impression to the contrary.

¶ There is nothing that will give a good or bad impression so surely as paper. It is, therefore, foolish and decidedly unnecessary to take any chances.

¶ The "STRATHMORE QUALITY" papers are good and choice enough for the finest article or proposition, and not a bit too good for the more ordinary things. All shown in the "STRATHMORE QUALITY" books:

Strathmore Japan	Old Stratford Book
Strathmore Deckle Edge	Old Stratford Parchment Cover
Strathmore Deed	Old Cloister Cover
Strathmore Parchment	Rhododendron Cover and Folding Bristol

MITTINEAGUE PAPER COMPANY
MITTINEAGUE, MASS., U. S. A.
The "STRATHMORE QUALITY" Mills



An Invitation to Printers

We want every printer in the United States to become better acquainted with Dennison, with Dennison Goods, with Dennison Methods. As a Printer you know that Dennison's Tags are the World's Standard, but do you know that at

The Dennison Stores

there are hundreds of other articles that Printers use and sell every day in the year?

We extend a cordial invitation to every printer in the country to pay us a visit. Those doing business in cities where our stores are located or contiguous thereto will find a call mutually profitable. We want to convince you that not only are Dennison's Tags the best the world affords, but that other goods that Dennison manufactures for Printers are equally high-grade and desirable. Visit us by all means—visit us as often as you can—we offer every facility at our command to help you make a good business better.

Samples, information and prices on request

Dennison Manufacturing Company

The Tag Makers

BOSTON,
26 Franklin St.

CHICAGO,
23 Randolph St.
(A New Dennison Store)

NEW YORK,
15 John St.
Up-town Store, Twenty-Seventh St., Bet. 5th Ave. and Broadway.

PHILADELPHIA,
1007 Chestnut St.

ST. LOUIS,
413 North 4th St.

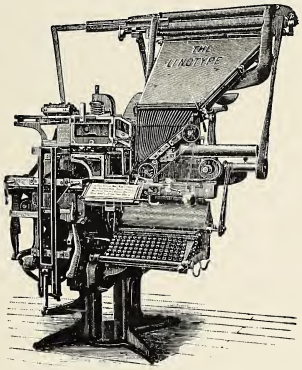
Rebuilt Linotypes

Model 1, *Two-letter* Linotypes

All worn parts replaced by new.

Guaranteed to produce as good a slug as from a new machine.

All machines sold with new matrices and new spacebands.



¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.

¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.

¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } *WRITE US*

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

EVERY TIME

a business man makes the acquaintance of

Worthmore Bond

(it has the crackle)

that paper makes a firm friend. Its success as a medium-priced, high-grade, satisfactory paper (with *serviceability* in every sheet and a wide range of colors and weights from which to choose) is due to the fact that it is better than anything we can *say* of it!

It proves more than we claim — for its good qualities have a way of surprising those who *thought* they knew them all!

(The samples we gladly send you will show why the sales are going up steadily.)

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY

BOSTON, MASS., AND NEW YORK, N. Y.

As the largest producers of Electrotype Plates in the world, with a business created entirely on quality and service, we claim for our electrotypes an exact duplication and a ***printing quality equal to the original,*** and for our nickeltypes an extra wearing quality for long runs and for color printing.

"The proof of the pudding is in the eating" and the publisher and printer that appreciates quality is respectfully invited to test our service. We also make designs, drawings, half-tones, zinc etchings, wood-cuts and wax engravings, but — we do no printing.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, CHICAGO

(OUR PRICES are popular. If you are a buyer of Engravings you should have our ***Scale of Prices,*** the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.)


THE AULT & WIBORG CO
MANUFACTURERS OF
LETTERPRESS AND LITHOGRAPHIC
PRINTING INKS
CINCINNATI · NEW YORK · CHICAGO · ST LOUIS
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TORONTO · HAVANA · CITY OF MEXICO · BUENOS AIRES · LONDON
NIL ET UBIQUE



THE AULT & WIBORG CO.'S

DUPLEX. SEPIA. G. S. 831-14.

The Battle of Competition

demands of the printer that he must reckon accurately his cost of production, the saving of machinery, loss of time, and protection to employees — items of peculiar and vital importance in weighing and approximating the cost of overhead or operating expense. If the printer would step in line for his portion of business, the competition of to-day means that his plant must be equipped with modern devices.

Electrical Speed Control for Printing-presses

The practical printer knows from actual experience that individual "motor driven" presses are the most economical, and that the use of individual motors for power means a reduction in his power bill.

"The Kohler System"

affords the printer a thoroughly dependable Multiple Push-button control; can be operated from any part or position of a printing-press.

Study "The Kohler System"

It is not complicated, nor is it expensive. It is a modern means of placing the operator in full control of his press; no matter what type of machinery you are operating or what your requirements are, **"The Kohler System"** will increase your output. Let us send you complete information, so that you may study its application to your needs.

Remember, **"The Kohler System"** will meet the most exacting demands of every known form of machine which requires *precise, accurate, instant and infallible control.*

Tell us the kind of machinery you use, its make, size, and the voltage of your power circuit, and we will send bulletins describing how we operate it.



KOHLER BROTHERS

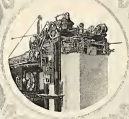
CHICAGO

Main Offices, 277 Dearborn St.

NEW YORK OFFICE
1 Madison Avenue

LONDON OFFICE
56 Ludgate Hill, E.C.






LET US WORK WITH YOU

And when we say this here we mean it literally. Our thirty-two (32) salesmen and travelling erectors are experts, trained by years of study and experience, in every way fully competent to confer and advise regarding your needs in Folding, Feeding, and Cutting Machinery.




OUR SERVICE

does not end with the advice given before the sale. It gives a full instruction in the use of each machine and follows that up by a continuous after service which inspects, instructs, and suggests regarding the care of and best results from each machine.




DEXTER FOLDER CO.

New York *Chicago* *Boston*
Buffalo *San Francisco*

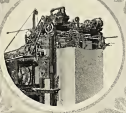
Southern Agents Dodson Printers Supply Company, Atlanta, Ga.











FOLDERS

72 sizes and 24 types, with an endless variety of attachments. A size and type for every variety of work. Your needs are completely met in this complete line. Popular sizes and styles carried in stock for quick shipment.





FEEDERS

For Presses, Folders, Ruling Machines, Sheet Feed Rotaries and Offset Presses. Types: Dexter Pile and Cross Continuous. We meet every known condition in automatic feeding.





CUTTERS

Automatic Clamp Cutters for every use in the printing office, bindery, paper dealers, paper box manufacturing and allied uses. Our guarantee of complete satisfaction is the same on Cutters as on our other machines.



DEXTER FOLDER CO.

New York *Chicago* *Boston*
Buffalo *San Francisco*

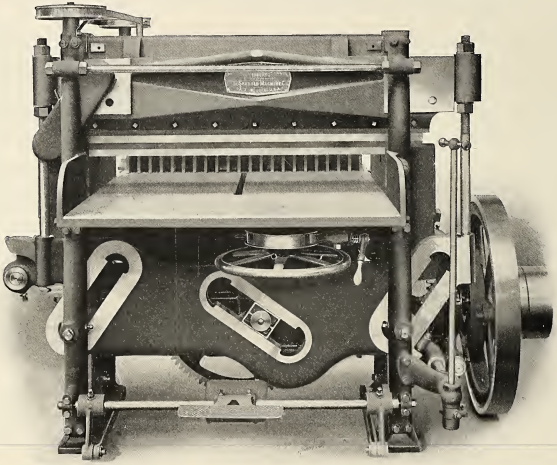
Southern Agents Dodson Printers Supply Company, Atlanta, Ga.







The Seybold 20th Century



¶ The machine that will do ABSOLUTELY PERFECT work.

¶ The machine that positively CAN NOT repeat.

¶ The machine built for fast, heavy cutting.

¶ The standard by which other cutting machines are judged.

Write for Descriptive Circulars and Prices.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO.
Canada Agents
Toronto

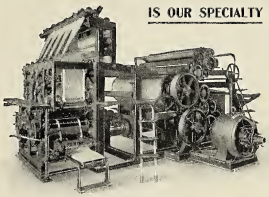
F. A. VENNEY & CO.
Southwestern and Mexican Agents
Dallas, Texas

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Southern Agents
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TORONTO TYPE FOUNDRY CO., *Ltd.*
Winnipeg, Manitoba

ELECTRIC DRIVE

IS OUR SPECIALTY



Type D Motor geared to Cottrell Press.

Electric Motor Equipments for Printing Presses and allied machines have been a special study with us, and we are able to give valuable and correct specifications necessary to drive all classes of machines economically. Our Bulletin No. 2,294 contains a very large list of plants we have thus equipped.

Send for a copy — it will interest you.

SPRAGUE ELECTRIC COMPANY

527-531 West Thirty-fourth St., CITY OF NEW YORK

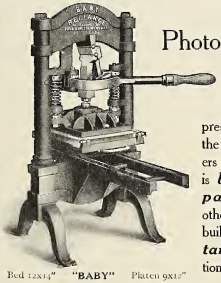
BRANCH OFFICES IN PRINCIPAL CITIES

The "Reliance"

THE INDISPENSABLE PROOF PRESS

FOR

Photo-Engravers



is an exceptionally well made, strong, powerful and rigid press, designed to meet the ***wants*** of engravers in proof taking, and is ***beyond comparison*** with any other hand press ever built, in the ***important points*** mentioned above.

Bed 12x14" "BABY" Platen 9x12"

The ***excellent proofs resulting*** and the ***great amount of time saved*** by its use, make this press an ***indispensable*** factor of the Photo-Engraver's plant.

SEVEN SIZES

MANUFACTURED AND SOLD BY

Paul Shniedewend & Co. 126 W. Jackson Blvd. CHICAGO • • U. S. A.

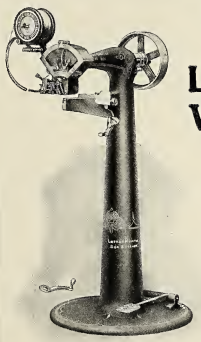
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WILLIAMS-LLOYD MACHINERY CO., 337 Dearborn St., CHICAGO
GEO. RUSSELL REED CO. - - SAN FRANCISCO AND SEATTLE
KLIMSCH & CO. - - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND

In addition to the well-known line of Monitor Bookbinders' Machinery we manufacture a complete line of

Latham's Monitor Box Wire Stitchers

There is Economy in Buying the Best



No. 2 Monitor Paper-box Stitcher. 11 inch arm, arm 44 inches above floor.

The perfect mechanical features and adjustments combine a Rapid, Noiseless, Economical and Simple machine.

Several hundred in use in the most up-to-date Paper-box Factories in the country.

Twelve sizes and styles, for corner stay or flat stitch.

Range of work from the smallest wire-stitched box to the sixty-inch shipping case.



No. 3 Monitor Paper-box Stitcher. Stitching arm 26 inches, 44 inches above floor. Staples driven lengthwise of arm.

Descriptive circulars and prices on application. Manufactured in Chicago by

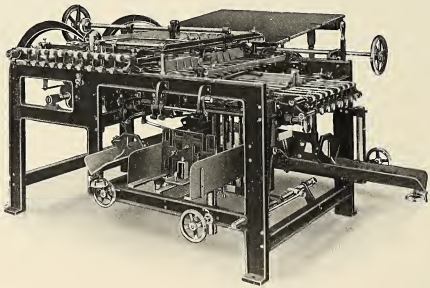
LATHAM MACHINERY CO., 195-201 South Canal Street, **Chicago, Ill.**

BOSTON, MASS.—220 Devonshire Street

NEW YORK—8 Reade Street

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

ERIE, PA., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

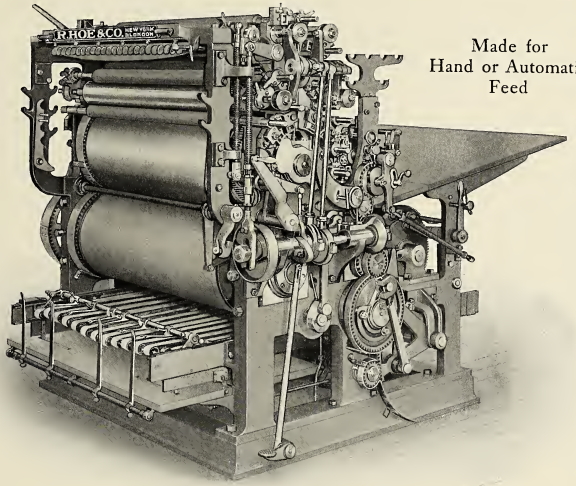
AGENCIES

London, W. C., J. Collis & Sons,
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street

R. HOE & CO.'S ROTARY OFFSET PRESS

SPEEDY **CONVENIENT** **RELIABLE**



Made for Hand or Automatic Feed

WE are now prepared to make prompt deliveries of this press, which embodies not only the results of extensive experiments, but our long experience in the manufacture of printing machinery of various kinds. Constructed in the most substantial and symmetrical manner throughout, from the highest grade of materials, it stands in the same relation to other presses for this class of work as our regular Lithographic Presses do to other machines for printing from stone. ¶ It is simple and convenient (the mechanism being all on the outside, in reach of the operator), and when put to work on a job that requires accurate register, good impression and high speed, will not be found wanting.

Do not invest in an Offset Press until you have seen this machine.

FOR PRICE AND FURTHER PARTICULARS APPLY TO

R. HOE & CO.

504-520 Grand St., NEW YORK

ALSO AT

192 Devonshire Street, BOSTON, MASS. — 143 Dearborn Street, CHICAGO, ILL. — 160 St. James Street, MONTREAL, CAN. — Borough Road, LONDON, S. E., ENG. — 8 Rue de Chateaudun, PARIS, FRANCE

See where he's taking the Roll of Paper!



The Roll of Paper

Shown in this illustration weighs 700 pounds. The length of the rolls will vary between 2½ miles and 4 miles. It takes these rolls of paper between a half-hour and an hour to go through one of our presses. The weight of an average edition of THE LADIES' HOME JOURNAL is in excess of a million and a half pounds. Our annual expense, just for white paper, for both our publications is about a million and a quarter dollars.

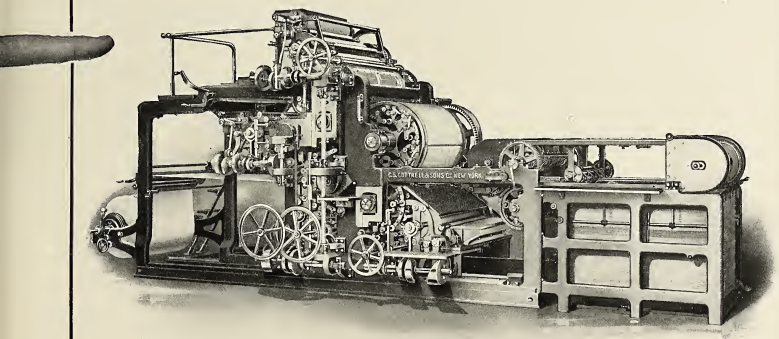
If you will ponder these figures a little, you will realize how enormous are the circulations of THE LADIES' HOME JOURNAL and THE SATURDAY EVENING POST. These circulations have been reached, we are willing to believe, by cooperation of two business forces. One of these forces is the quality of our magazines themselves. We attempt—and, most people grant, successfully—to make our magazines the best of their kind.

But; even beyond that, we try by consistent advertising to show people that they are the best. It isn't enough to make good goods; you must **persuade** the buyer, so that **he, too,** believes in your goods; and sometimes a word of persuasion counts more than a few decimal points of quality. A good product, and then good advertising, hitched abreast—this team wins. You can drive such a team yourself.

THE CURTIS PUBLISHING COMPANY
PHILADELPHIA

C. B. COTTRELL & SONS CO.

FLAT DELIVERY ROTARY PRESS



THE Ladies' Home Journal is printed on these Cottrell Rotary Presses, which are an important factor in making the "magazines the best of their kind" (see opposite page). The Curtis Publishing Company will have nothing but the best possible quality of output, and know how to get it. They are using forty-three (43) Cottrell rotary presses, and have orders in the factory for fifteen more — twelve four-color rotaries, and three double two-color rotaries.

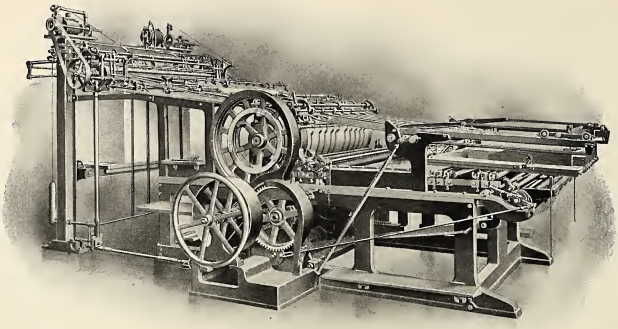
What are YOUR requirements? We were the first to adapt the rotary principle to fine work, and our twenty years of experience in building such presses is at your service. Flat delivery, or folded into signatures — one color or more — pasted or plain — all we want to know is what you need.

C. B. COTTRELL & SONS CO.

41 PARK ROW, NEW YORK 279 DEARBORN STREET, CHICAGO

Works: WESTERLY, R. I.

Fuller Folders and Feeders

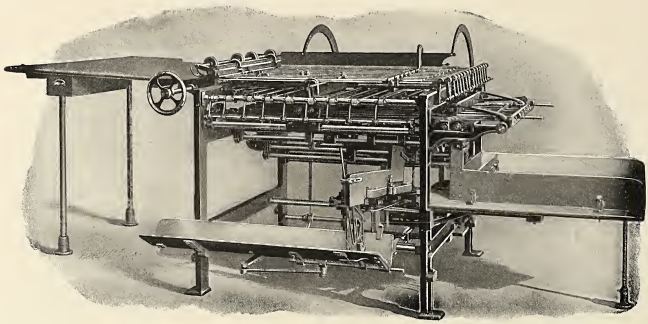


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 Reade Street
NEW YORK

Works
NEW HAVEN, CONN.

Auto-Clamp
$450 to $600

GOLDING

Power
$240 to $440

UNEQUALED IN

Design, Construction, Ease and Speed of Operation

The GOLDING PAPER CUTTERS combine the perfection of forty years' experience in the manufacture of Printing and Cutting Machinery

Golding Mfg. Co. [Established 1869] Franklin, Mass.

Lever
$140 to $175

CUTTERS

Pearl
$40 to $77

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

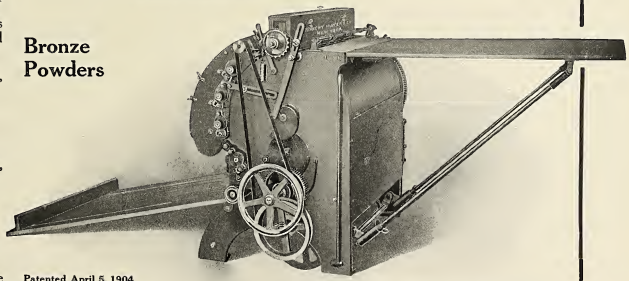
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N.J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

Gilbert, Harris & Company

OWNERS AND LICENSORS

PATENT METALLIC OVERLAYS

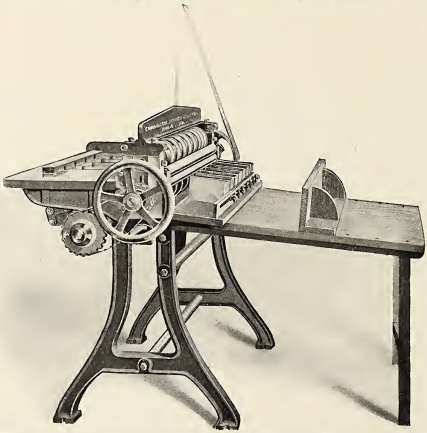
WHEN PROPERLY USED

THEY ARE THE GREATEST LABOR SAVER OF MODERN TIMES

158-164 E. Harrison St.

CHICAGO.

ROTARY CARD CUTTERS



For cutting high-grade cards in quantities at a minimum cost.

Index Cards
Record Cards
Visiting Cards
Business Cards

Cut so uniform that a pack of cards has the appearance of a solid block. The product from each set of knives collated by adjustable receiving boxes.

Machines from 36 to 144 inches wide.

For cutting small lots of cards, we build Hand Shears and Card Choppers specially designed for accurate work.

Chas. Beck Paper Company, *Limited*

PHILADELPHIA, PENNSYLVANIA



LEST YOU FORGET---

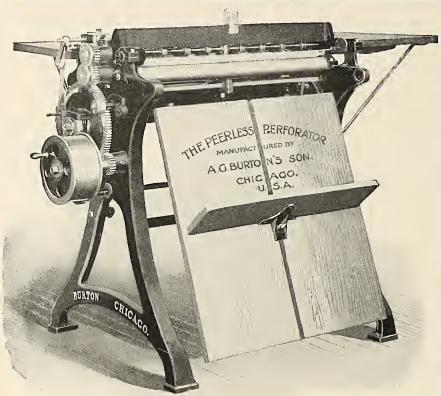
Here are the WORONOCO BOOKS again.

¶ They are now being distributed, and we hope we have all responsible printers, publishers, advertising agencies, designers, etc., on our list; still, no doubt, there are some among the missing. When we find an address the books are going, but what's the use of waiting to see whether we find you. Write in and let us know you are doing business at the same old---or some new---stand.

¶ The books are the kind you like to show customers; they will help you to find out what they want; give them and you ideas. The papers are the kind you like to use, for they are not only practical, but they make a job look as though it had some attention, was meant for business and not "bally rot," as the Englishman would say.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. . . . . NEW YORK, N. Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

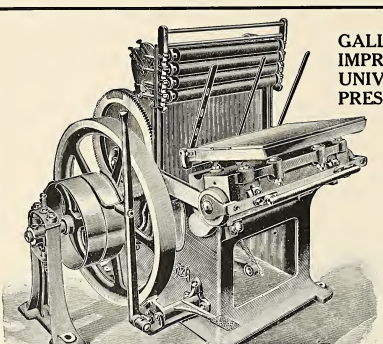
Manufactured by

A. G. BURTON'S SON

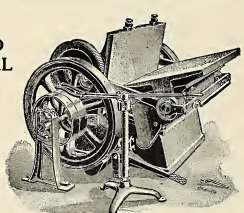
133 to 139 South Clinton Street

CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase No. 2 - - 23½ x 31 inside chase
No. 1½ - - 22½ x 30½ " " No. 3 - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase,	10 x 15	Embosser No. 1, inside chase,	21½ x 22
Half Medium, "	13 x 19	Embosser No. 2, "	24 x 26
Half Super Royal "	14 x 22	Stamper No. 3, "	24 x 26
Super Royal No. 4, "	17 x 25		

4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
Stamping Press

Sold by all reputable dealers in the world

Send for Catalogue or ask nearest Dealer

THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U. S. A.
SOLE MANUFACTURERS

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

To the Trade: We beg to announce a new

MICRO-GROUND

Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

TRADE MARK "Micro-Ground." COES

ANOTHER ENDORSEMENT OF HAMILTON'S MODERNIZED COMPOSING-ROOM FURNITURE

There are printing-offices in Amsterdam, Holland, dating back closely to Gutenberg's time in the latter part of the fourteenth century.

In some of these offices the original furniture as first installed is still in place, worn and weathered by the ravages of time, and the wear and tear incident to its long-continued use.

The most conspicuous example of these old-time printing plants has been converted into a museum now owned by the government, and it is a place of interest to printers who visit Amsterdam and who come from all quarters of the globe. This is still a valuable printing-office plant, not from an economical standpoint so far as actual printing is concerned, but sentimentally it is of the utmost interest to every printing-office proprietor.

A study of the equipment in this office will show the difference between the appliances of that early date as compared with those now in use. Naturally the contrast is forcibly impressed upon the practical printer's mind, but this difference has been a matter of slow process. The evolution has been gradual, and there are thousands of composing-rooms still in the intermediate state of the change, not only in Europe, but throughout the United States and all North and South America.

The furniture of twenty years ago is now antiquated, out of date, and such an equipment is not economical. The printing plants that have been modernized are the money-makers of to-day. The competition is of the present, not of the past, and it can not be met successfully with other than present-day equipment. This fact is so obvious that it needs no further elaboration.

We are continually modernizing printing plants — that's our business. We are going to keep everlastingly at it. Perhaps to-morrow we will reequip the composing-room of your most intimate competitor. Wouldn't you rather *lead* than follow the lead of your competitor?



With an office equipped with old-fashioned furniture, we can accomplish a saving in floor space of from 25 per cent to 50 per cent, and in labor from 5 per cent to 20 per cent. It's up to us to show you how this can be accomplished.

Fill out the attached coupon, mail it to us and we will have our representative show you what can be done toward modernizing your composing-room. Don't build an addition — don't spread over the earth, but *do more business in the same quarters at a less cost.*

Let us send you a copy of "Composing-room Economy."

Results accomplished in a representative Iowa printing plant

THE HAMILTON MFG. CO., Two Rivers, Wis.: *Decorah, Iowa, August 7, 1909.*

Gentlemen,—We have just arranged the furniture which we bought of you several months ago, and we are now in position to say that the equipment which your representative figured out for us fits our purpose exactly. We have been using furniture which was "good enough" for thirty years, so that this new furniture undoubtedly saves us about one-half the space, and we are convinced that it must save the typesetter considerable time. We are very much pleased with your services in laying out a plan to scale.

Yours truly,
B. ANUNDSEN,
Publisher of "Posten" and "Ved Arnen."

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would seen be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy?" .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



HE fact that we produce more cylinder and job-press rollers for Chicago printing industries than do all other roller-makers combined, is evidence of our ability to serve a discriminating demand with best rollers at all seasons and at the right price.

The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

Fortieth Year Established 1869

Largest Manufacturers of BOXBOARD in the World

UNITED

The use of **United Products** The Only Way

United Boxboard Company

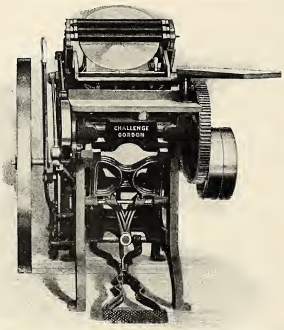
General Offices, 200 Fifth Ave., New York

CLAY COATED LITHOGRAPH BLANKS AND BOXBOARDS
OF EVERY DESCRIPTION
ALSO
THOMSON JUTE, STRAWBOARD, NEWSBOARD, BINDERS' BOARD,
ICE-CREAM AND OYSTER-PAIL BOARDS
LOCKPORT PATENT COATED, TAG AND DOCUMENT MANILAS

EXCLUSIVE SALES OFFICES AND WAREHOUSES

BOSTON STRAWBOARD CO. - - - - 46 Federal St., Boston, Mass.
MANHATTAN STRAWBOARD CO. - 141 Wooster St., New York City
MANUFACTURERS STRAWBOARD CO., - 6 Sherman St., Chicago, Ill.
PHILADELPHIA STRAWBOARD CO., 127 N. Fourth St., Philadelphia, Pa.
QUEEN CITY PAPER CO. - - - 420 W. Fourth St., Cincinnati, Ohio
ST. LOUIS BOXBOARD CO. - - - 112 N. Fourth St., St. Louis, Mo.
UNITED BOXBOARD CO., 32 N. St. Paul St., Rochester, N.Y.

For Fine Work



In addition to its high speed and easy running qualities, the

CHALLENGE-GORDON

has the thorough ink distribution and minute register essential in handling high-grade work. The big, noiseless, one-piece ink disc makes nearly one-fourth turn at each impression. The accurately milled cam and perfectly fitting parts are an insurance of fine working quality.

Send for our handsome new folder on Challenge-Gordons.

Manufactured by

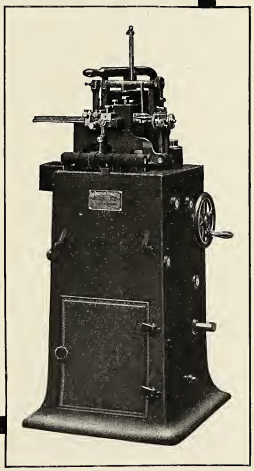
The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

All the Type You Want for *Two Dollars* a Font

WITH the introduction of our *New Model* Typecasting Machine, we offer a plan whereby the printer may procure all of his type—from 5 to 48 point—at a cost of but $2 per font. *Thompson Typecasters* have been in successful commercial use by some of the largest printing houses in the United States as well as some of the smaller ones for more than a year. It is the only typecaster which uses every make of matrix—Linotype, Monotype, Compositype and *Our Own Make*. Costs less to install, less to operate, and gives best results.

Write for Literature and Sample Type

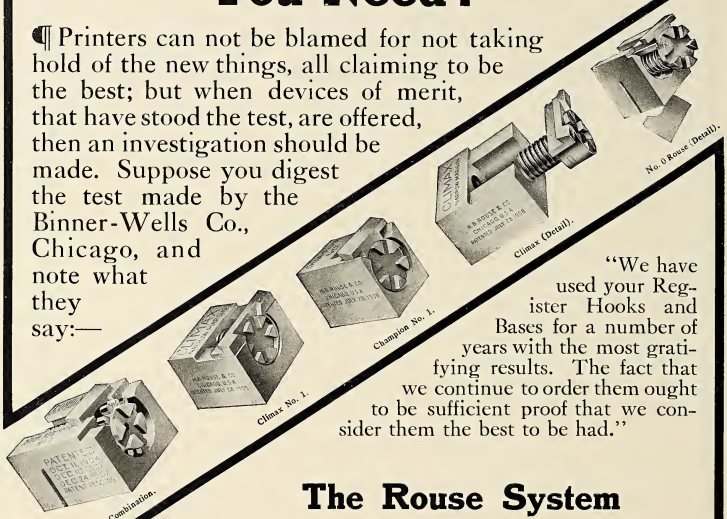


Thompson Type Machine Company

120-130 Sherman St., Chicago.

What Better Evidence Do You Need?

¶ Printers can not be blamed for not taking hold of the new things, all claiming to be the best; but when devices of merit, that have stood the test, are offered, then an investigation should be made. Suppose you digest the test made by the Binner-Wells Co., Chicago, and note what they say:—



"We have used your Register Hooks and Bases for a number of years with the most gratifying results. The fact that we continue to order them ought to be sufficient proof that we consider them the best to be had."

The Rouse System of Hooks

means a wonderful curtailment of time—a money-saver to the printer. Years of practical manufacturing of the Rouse Register Hooks eliminate any question of *newness*, but supply the printer with a perfect time-saving lock-up system at a *nominal cost*. Beware of infringements; investigate first the original Rouse Register Hook.

MADE ONLY BY

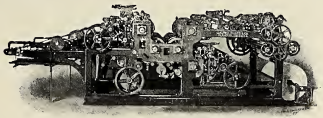
H. B. ROUSE & COMPANY

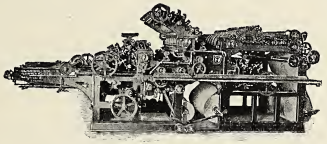
Originators of Point-System Bases

61-63 Ward Street . . . . CHICAGO

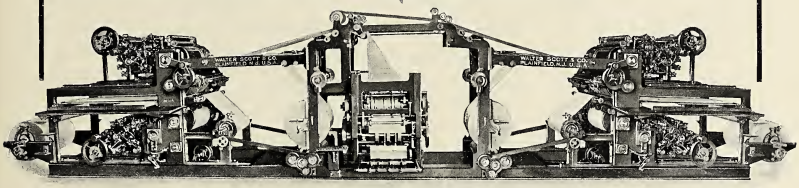
For the Printer who has Long Runs

THE SCOTT LINE OF PRINTING-PRESSES is particularly complete for the production of large contracts, and embraces every known form of machine. Our Sheet-feed Rotary Two-revolution Press advertised last month is the simplest form of Rotary intended for medium-length runs of good work, or long runs of the finest quality of half-tone and color printing.





THE FAMOUS SCOTT ALL-SIZE ROTARIES are made in three sizes and in several styles, with and without All-Size Rotary Folders. These machines are especially desirable for the job-printer who has several different sizes of sheets, and who may be called upon to produce other sizes. Their range is practically unlimited. More than thirty are in successful operation in this country alone.



SCOTT ROTARY MAGAZINE PRESSES are built in many styles and to fill any requirements. They are made 1, 2, 3, 4, 5 or 6 pages wide, feed from any number of rolls, print any number of colors, produce any number of pages, feed in covers and insert sheets, and deliver the products in signatures, or the entire magazine assembled, covered and pasted, or wire-stitched. Patented Automatic Oiling and Roll Tympan devices are arranged so that either or both may be used, as desired. Finest quality of work guaranteed.

"Tell us your requirements—we have the Press"

No matter what your problem is, write us fully about it, send us samples of what you want to do, and our experience is at your command. All inquiries are treated strictly confidential and there is no charge for our services.

WALTER SCOTT & CO.

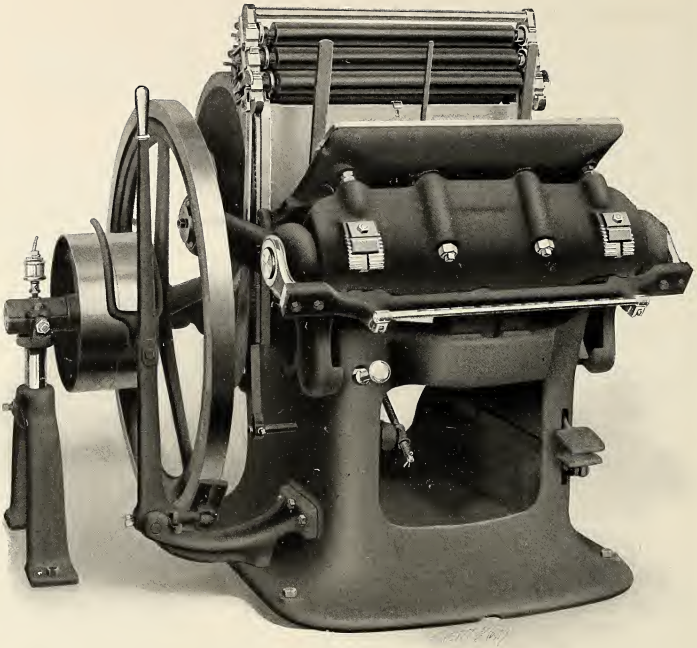
NEW YORK OFFICE
41 PARK ROW

DAVID J. SCOTT, General Manager
MAIN OFFICE AND FACTORY
PLAINFIELD, NEW JERSEY, U.S.A.

CHICAGO OFFICE
MONADNOCK BLOCK

CABLE ADDRESS—"WALTSCOTT," NEW YORK.

Codes used—A-B-C (5th Ed.) and our own.



"FOOL PROOF"

The above picture is not a representation of the type of machine designated by our caption, so frequently used, with apparent exaltation, by certain constructors, who deserve to have a similar kind of clients.

The man behind the tympan, he who realizes the highest attainable results from a refined tool, must possess manual dexterity and mental acumen.

A fool-proof mechanism to that kind of an artisan neither requires nor incites the exercise of his intelligence: one had better swing a sledge.

A sand-glass and a chronometer will each mark time, but—!

JOHN THOMSON PRESS COMPANY

Printing and Embossing Press Manufacturers

253 BROADWAY, NEW YORK CITY FISHER BUILDING, CHICAGO, ILL.

THE RELIABLE
BROWN & CARVER
CUTTERS

For Paper, Lithographs, Books, Boxes, Board, Cloths, Tin Foil, Leather, etc.

The Oswego : The Brown & Carver : The Ontario

Oswego Bench

With new, easy balanced lever.
Two sizes, 16 and 19 inches,
and 19 inches on stand.



DO YOU KNOW THAT AT OSWEGO there is an organization of experts who think of nothing else but cutting machines; who, with the advantage of over a third of a century's experience, are devoting their entire energies to the problem of cutting accurately and with the least expenditure for power, and within the minimum floor space, any kind of material or manufacture? To do this there are NINETY different sizes and styles of OSWEGO Cutters, each one with several improvements on no other, **and one of these NINETY OSWEGO Cutters has features exactly adapted to your special needs.** A constant study of the latest demands of the trade, not only in the United States but also in Europe, and the immediate adoption of any feature that increases the efficiency of these cutters insure your always having the advantage of the latest practices and the latest improvements whenever you buy a BROWN & CARVER or OSWEGO Cutter. Starting with the 16-inch OSWEGO Bench Cutter and going up to an 84-inch Automatic Clamp Cutter, these machines are made Automatic Clamp, Semi-Auto Clamp, Hand Clamp, Small Power, Hand-Wheel Drive, Hand Lever, Bench Lever and Die-Cutting Presses, with many special production-increasing attachments, and are all generally in finished stock ready.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

OSWEGO . . . NEW YORK

NEW YORK BRANCH, 150 Nassau Street
WALTER S. TIMMIS, Manager

CHICAGO BRANCH, 347 Dearborn Street
J. M. IVES, Manager

The only factory making Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.
GET IN TOUCH WITH US—YOU WILL BE GLAD OF IT. The 1909 Catalogue is a little different.

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

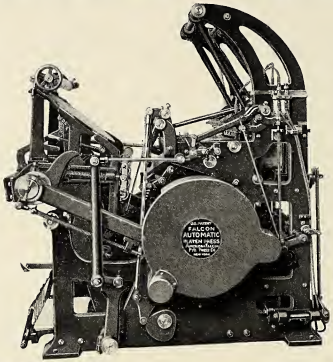
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

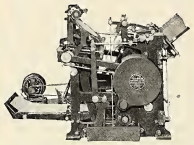
Ashby Printing Co. . . Erie, Pa.
Wilbert Garrison Co., New York
Braceland Bros. . . Philadelphia
Baker-Vawter Co., Benton Harbor
Longaker, Prentice Co., Philadelphia
Chamberlain Medicine Co., Des Moines
United Drug Co. . . . . Boston
E. Rugg & Co. . . . . Winnipeg
Geo. Rice & Sons . Los Angeles
Kingsley, Moles & Collins Co., Los Angeles
Speaker-Hines Printing Co., Detroit
Frank Pickup . . . . . New York
G. W. Engler . . Mount Vernon

Size, inside chase, ... 18¾ x 12½ inches.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, ... 10⅝ x 7⅝ inches.

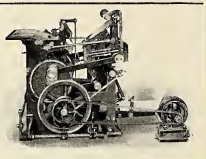


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) Floyd E. Wilder,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

FURTHER PARTICULARS ON APPLICATION TO

Auto Falcon & Waite Die Press Company, Limited

(*Successors to* American Falcon Printing Press Company)

OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

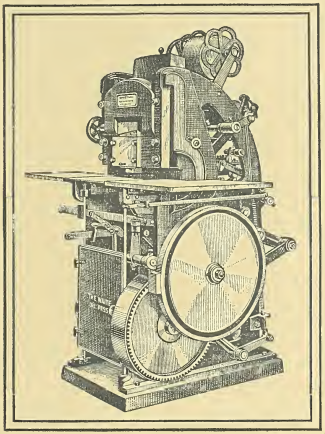
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Eastern Selling Agent: S. P. Palmer, 346 Broadway, New York City

Whatsoever thy hand findeth to do—do it with thy might

Ecclesiastes

FIJ

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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The Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIII. No. 6. **SEPTEMBER, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

PERSONALITIES IN THE PRINTING TRADES.

BY A. H. MCQUILKIN.

NO. V.— GEORGE L. ALEXANDER.

A MAN from Calgary said, the other day, "Do you know George Alexander?" Being assured in the affirmative, he offered the unnecessary information, "He is a prince!" Just why George L. Alexander is a prince would take a good many stickfuls of solid matter to define. Besides, Bill Langton says so, too, and that goes. Bill is all right. Bill can take Kanakas and make fine color-printers out of them, for Bill knows all about printing and can work its principles and theories and practices into the system of anything animate that comes under his supervision. George L. Alexander manages the American Type Founders Company's interests in San Francisco. When he goes after anything it becomes the object of his existence. He has an exaggerated power of concentration and is unable to forget. He is also hospitable. But that is no eccentricity in San Francisco. When you land in San Francisco you are treated as one who is rescued from the terrors of drouth and starvation. The course of treatment is agreeable and continuous, but, to a man accustomed to sleep sometimes, it is occasionally puzzling. Just at this time of writing, August 4, but dating back to 1865, George L. Alexander appeared upon the scene at Wareham, Massachusetts. His father was a Methodist minister, George S. Alexander. After the manner of Methodist ministers of early days, and of some of them of later days, he moved about the country a great deal, and the early remembrances of life of the "prince" were of the plains section, as he was carted to Nebraska City, Nebraska, in 1868, where his father had gone to grow up with the West and convert the Indians.

Young George had opportunity to gather experience in various towns and cities as the family moved from place to place, Nebraska City, Peru, Lincoln, etc. Then the great change came that makes life for a time seem strange and unreal. His mother died. The housekeeping was broken up and the family moved to Illinois. In Illinois George attended school in winter and worked on a farm in summer. So, both body and mind were wholesomely developed. Then, after four years, the father's health failing, a move was made back to Nebraska. Settlement was made at Syracuse, where the elder Alexander purchased a small country newspaper, the Syracuse *Journal*. The first experience in the printing art, however, was acquired by young George at Homer, Nebraska, where, on Friday afternoons, he was employed in running a hand roller over the forms of a Washington hand press, while the editor did the heavy work.

After his father bought the Syracuse *Journal*, young George went into the office as an apprentice, working there two or three years. Then, with the view of getting more experience as a printer, he went to Buffalo, New York, in 1885. Here he worked in the job department of the Buffalo *Times* for about eight months. He then returned to Nebraska and attended the Methodist College, in York, working at the case in the York *Times*' office to pay his way through school. He stayed in the school until that institution was moved to Lincoln, and then attended to the local writing and outside

work of the York *Times*, which was at that time established as a small country daily paper.

About this time the *Times* branched out in the ready-print business, by printing half-sheets for a few of the small papers in the surrounding towns. This work gradually increased and enlarged until the *Times* published a list of about one hundred papers, practically all of which George L. secured by traveling through the State of Nebraska. This list of ready-prints was finally so firmly established that the Western Newspaper Union and the A. N. Kellogg Company Union quit fighting the Nebraska Newspaper Union, as the *Times* ready-print concern was called, and took them into the fold. Upon the completion of this arrangement Alexander made a contract for one year with the Western Newspaper Union, traveling over the State of Texas for the Dallas Newspaper Union, where they were having a fight with Palmer & Rey, of San Francisco, the latter concern having established a ready-print business in Galveston and San Antonio. Alexander's business in Texas was to get contracts for such papers as were taken away from the Western Newspaper Union, in which work he was employed for about three months, when Palmer & Rey sold out to the Western Newspaper Union. Then Mr. Palmer offered Alexander a position to travel for Palmer & Rey on the Pacific coast. Alexander secured a release from his contract with the Western Newspaper Union and took the position in California in 1889, traveling for Palmer & Rey and covering the entire Pacific coast, until that concern sold out to the American Type Founders Company in 1892. He continued with the latter company as traveler, covering the Pacific coast from San Diego to Vancouver, until 1896, when the American Type Founders Company established him in Los Angeles, in care of a small stock under the charge of the San Francisco house. In October, 1898, he was sent to take charge of the company's branch in Portland, Oregon, where he remained about fifteen months.



GEORGE L. ALEXANDER.

In January, 1899, he was married to Miss Mabel Cobb, of York, Nebraska, an old schoolmate, and the following year was appointed manager of the American Type Founders Company branch at San Francisco. In reëstablishing the printing industry in San Francisco, after the fire, the American Type Founders Company took a most important part, and the printers of that city are indebted to the company to a degree unparalleled, so far as known, in any other industry or circumstance. The judgment used in carrying out the liberal policy of the company under the unusual and trying circumstances of the earthquake and fire was a test of the rarest efficiency, and the enduring work that Alexander did at that time must always remain a personal gratification to him — work in which the element of human feeling entered so largely.

Now, that the principles which the writer of these notes has advocated are meeting acceptance, there is much criticism of the supply houses for the liberal policies they have at times followed in the giving of credits. The printer has seldom, through associations or in any other way, conferred with the supply houses in a friendly way for the protection of the trade. The printer has always wanted all the favorable terms he himself can get, but objects to the other fellow having any consideration. When the printers can meet the supplymen and agree to make payments and to buy on terms that will be stiff enough to insure the trade against irresponsibles entering into the business, the business affairs of the printing trade will take a rosy complexion. To hark back to the liberal terms made at the time of the San Francisco fire, when everybody vied with everybody else to give aid and encouragement — who then criticized the liberal spirit that dictated the policy of the American Type Founders Company and other supply houses? If the tools of the trade had not been furnished, where would the trade have gone? What of the thousands of workmen seeking employment, and no material to work with? Let the San Franciso printer blame whom he will, the remedy is in his own hand.

Written for THE INLAND PRINTER.

SOME THOUGHTS FOR PROOFREADERS AND EMPLOYERS.

BY F. HORACE TEALL.

FOR many years I have been writing something every month having some special bearing on the work of proofreading. I have a habit of accounting for this continued acceptance of my lucubrations by attributing it to abstention from perpetual faultfinding. Almost every printed mention of proofreading seems to be made for the one purpose of exploiting uncorrected errors. And this time they are to be prominently the subject of part of my preachment, which may be properly introduced by the assertion that authors and editors make and pass errors quite as often as proofreaders do. But the authors and editors "have the bulge" on the mere readers, because they are not liable to the natural result for employees too often caught short — discharge. Many proofreaders are discharged by men who could not themselves do the work half as well as the unfortunate victims have done it. How many errors, and of what nature, a proofreader should be allowed to pass without losing his place is a relative question, to be determined by every employer individually.

It is worth while to devote a separate paragraph to the remark that employers have often found themselves worse off because of having discharged a proofreader as incompetent, by reason of the fact that the successors of the discharged one are more incompetent. An incident of my own experience as proofreader on a morning newspaper may illustrate a kind of valuable wisdom on the part of the composing-room foreman, who was my immediate employer. Having occasion once to censure me for leaving an error, he incidentally told me he had been ordered a dozen times to discharge me. Other foremen often have occasion to disregard such editorial orders, but the one with the nerve to do it is a *rara avis*. The reason in this case was that the proofreader in question got things done so that the make-up had the type



OLD-TIME PASTIMES.

The Joys of Jeffing. "A Good Throw."
Drawn for THE INLAND PRINTER by J. T. Nolf.

when he wanted it, and that kind of man was not at command in shoals, as they learned practically when he went "higher up."

A little more confession may not be amiss. I am personally inclined toward lenity for proofreaders who fall short, up to a certain point, which point is indeterminate, so far as one person's stating it for guidance of others is concerned. My reason for this is largely the knowledge of my own shortcomings. More than once I have seen sentences in print that I knew were just as I had written them, and yet did not say what I intended to say. Sometimes a little more thought on the part of the proofreaders, leading to a query at least, would have been helpful, and it would probably have come from the best readers. A certain kind of error that has come often in proofs is not so readily excusable. Archbishop Trench has been often cited in my articles, and proofs sent to me, presumably after thorough correction in the printing-office, have almost always had French instead of Trench — too often for any possibility of its having been so in copy.

The poorest work in proofreading is evidently done by revisers. There are two particularly plain reasons for this, both amenable to easy reform, but both probably of a kind that will prevent general reform. Here is where some examples of inexcusable failure in correcting may be instanced, and they are of actual recent occurrence, all happening within a few days, and typical of the work in which they were found, on author's proofs signed by a reviser in the printing-office.

The work contains a large biographical list, a very prominent part of which comprises the dates of birth and death. On a page-proof of this list, sent to the editors after they had already corrected it thoroughly in slips, within a space of two thousand ems, four dates were found with figures transposed, as, in one case, what was 1780 on the latest galley-proof appeared as 1870 in the page. In another part of the work a man was said to have held sovereignty of a country in the year 603, and to have died in 602; the date 602 was a printer's error, for the reprint copy said 603. The page said that one man was born in 1100 and died in 1880, where the galley-proof had 1800 as the birth-date, and in a line which any reviser should certainly have read carefully, because so much of it was changed. In one place the word philosopher had been written philos., to assure restriction to one line of space, and in the next line was the word navigator. On his first proof the editor added opher to philos. The compositor put the added letters in the wrong line, and the reviser did not correct it, so that the next proof sent to the editor actually had navigatoropher in it! Of course this could have happened only through failure of the reviser to look at these lines at all.

There's a reason for this bad work (which — the bad work — is very common), and it is an old one, and likely to continue. In fact, there are, as said above, more reasons than one. A saying peculiarly applicable to proofreaders is cited from Horace in the dictionaries, *Vitiis nemo sine nascitur* (translated, No one is born without faults). The best proofreader is sure occasionally to leave an error uncorrected. But good readers will not miss many errors like those mentioned, especially if working conditions are right.

In the printing-office where this work was done two bad mistakes are made by the managers. It is assumed that revising can be properly done by anybody, whereas it should be done by experienced and careful proofreaders. It is a great mistake to give revision work to copyholders, even when they have plenty of time allowed. But a worse mistake is made in the office spoken of, as in many others. Proofreaders are expected to handle a fixed amount of work — that is, an amount reckoned by the space it fills. Employers forget that, in work of minute detail, as that with many dates and unfamiliar words, an amount of work must be done in small space, in verifying all the details one by one, far more than equal to straight-ahead simple reading that fills much more space.

This seems about enough to make employers and foremen think out natural results for themselves and act accordingly. Many years' experience as reader and as foreman has thoroughly convinced the writer that evil conditions of management, especially those mentioned, are far more frequent sources of bad work than incompetency of the proofreader. A really incompetent reader quickly shows his incompetency, no matter how favorable conditions may be.

FROM THE BOTTOM UP.

In the July *World's Work* begins the autobiography of Alexander Irvine, who is now a lay preacher in one of the New York churches. Mr. Irvine is an Irish Socialist; he was born in a poor and ignorant family, enlisted in the army to learn to work, was "converted," and went about preaching his experience. Since coming to this country he has won a great reputation as a social thinker and as a stirring orator.

"I bounced into the alley one Sunday morning," writes Mr. Irvine in his first chapter, "whistling a Moody and Sankey hymn.

"'Shut up ye'r mouth!' said my father.

"'It's a hymn tune,' I replied.

"'I don't care a damn!' replied my father. 'It's the Lord's day, and if I hear you whistlin' in it, I'll whale the hell out o' ye!'

"That was his philosophy, and he lived it."

Written for The Inland Printer.

"OLD BILL" GETS SENTIMENTAL.

BY A. J. CLARK.

THE weather was *hot*. There were a thousand and one rush jobs in the shop. Everything was at a high tension and men and boys alike drooped under the strain. There was a far-away look in every eye that seemed a mute plea for grass and trees, and running brooks.

There was heat and the clamor of many machines, and motley smells. Small provocation brought a nasty snarl from men who ordinarily were of a kindly disposition. Things were not moving well in the print-shop. Every one watched the clock and the laggard hands had hardly reached five when everything was stopped. Some there were to whom the clock gave no relief — heads of departments mostly, who worried because they knew that to-morrow the burden must be taken up again, and it would be heavier because of the stop at five.

While the first men at the sink were washing up, "Old Bill" and Jimmy the feeder sat on a box of 25 by 38 enameled stock, too tired almost to care if they went home or not, and Jimmy said in that little piping old-man voice of his: "Dis is a hell of a business; we hustle all the time and we don't never get done; always some guy is waitin' for the next job and we have to slap that on, and then there's another one in a hurry."

"That," said Bill, "is one of the peculiar things about the printin' business. A feller can get along without almost anything else except printin', but let him decide some day that he wants a letter-head or a card printed and then it's the crucial time of his life (whatever that is). He shuts down everything else that he has under way and haunts the print-shop until he gets it.

"He must have that job at a certain minute of a certain day or his young life is everlastingly blighted. He catches the boss when he's going to dinner, and often rings him out of bed to ask if his job's not yet done. Mostly it's just curiosity, he wants to see how his name looks in print, or if he's had it printed in black he wants to see how it looks in red.

"I don't think I ever heard any one order a job of printin' and say: 'There's no hurry about this, a week or two will be all right,' or 'I'm goin' away for a month and will get it when I come back.' Far be it from such. It don't make any difference if he's goin' fishin' or to a funeral, he must have the job to take with him.

"There's two kinds of fellers who ought to be in the bug house: the quick-print-shop proprietor and the feller who must have his job to-day. They could put them in a cage, with a window between, where one could go up and ask, 'Is my letter-heads done yet?' and the other could heart-brokenly say, 'No, not yet, but soon.' They'd have the time of their life."

After Jimmy and Bill had contemplated this happy prospect for a while, Jimmy broke out again. "I wish," said he, "I had a job where you don't have to break your neck all the time, and it wasn't so hot, and they wasn't no presses to wash up."

"Sure you do," said Bill, "but you can wish 'til you're black in the face and always you're in a print-shop with the same old hurry-up dope and the same old conditions almost as when I was a boy — forty years ago. You wouldn't believe it, but you've got it a lot easier; you're not near as bad off as we were then, when the work-day was ten hours *long* and you got up at half-past five in the morning and went home at six at night, and if you were unfortunately a small boy in a small print-shop you not only had to feed your press but you had to make it run with your feet. Most of the year you started for work in the dark, worked in places that never saw daylight, and you went home long after dark.

"Let me tell you a story: A long time ago, they was a big fire in Chicago and the whole bloody town burned down — nearly. After it had began to pick up again a little boy and his mother blew in there. They were *poor* as the famous turkey of Job, and there wasn't a soul in that big city that cared if they fared well or ill. Mostly whoever they had dealings with made it as hard for them as possible. They had to hustle, and even to-day I feel sorry for that poor mother and the kid, who wasn't old enough to understand what a serious problem was before the two of them. They tasted every bitter hardship that comes to the poor in a big city. The boy sold papers and blacked boots. The mother got sewing to do out of some sweat-shop where, if she worked sixteen hours a day, she might make $6 a week. And even to-day in Chicago there's a raft of poor women doing the same thing under the same conditions. There's charity a-plenty, but it never reaches the ones who need it most. Carnegie gives away libraries, Rockefeller gives twelve millions in a bunch for colleges, but the folks who need charity the most, they don't have time to read; they seldom have enough to eat, and they never get anything they want until it's too late to be of any use to them.

"But I was going to tell you about just those two. After a while the little boy got a job as errand boy in a small print-shop on Clark street and worked three months for nothin', and the fat-

headed proprietor hadn't sense to see that the boy was often hungry. After a while the boy hollered and got some little wages; he worked from daylight 'til dark and came back after dark and learned the many things that are to be learned in the small print-shop. In those days a boy had a chance at all of them. Often we took in a job, set it up, kicked it off, collected the money and applied it to our long overdue salary.

"After a while the boy got another job with more money, and another one, and soon was making enough money so his mother and himself were not pinched all the time. He had a reputation for being steady and not afraid to work, and he prospered in a way.

"That's about all the story, except that after a while the mother died and the little boy, who had grown up and was a man, realized for the first time, when he saw those poor old hands folded and still, that until then he had known no sorrow.

"I see you, Jimmy, almost as that little boy, starting out to go through many years of heart-breaking struggle. You have, maybe, a mother who loves you as this mother loved her boy in the long ago — one who works and worries for you all the time. She cares for you every minute and, whatever of happiness or grief comes to her, will be because of your success or failure. She will start you off well fed in the morning, and tuck you into bed at night. She will care for the wife you choose after a while, and be happy to nurse your children; she will dig and scrape for you; she will save and deny herself, that you may have more after she is gone, and she will die content if you are fairly decent and out of jail.

"Love her, son! and don't be stingy. There is one regret that every honest man takes through life, after his mother is gone, and that is that he didn't do all he could for his old mother, who loved him with such a love as has no parallel in our old world.

"Don't wait 'til your people are dead to open your heart; love them while you have a chance.

"A large tombstone is almost always a sop to the conscience of some one who has failed in this respect."

"Who was the kid?" asked Jimmy.

"Me," said Bill.

FUNCTIONS OF SYSTEM.

It has always been my fixed opinion that no business can be developed to the limit, nor the highest standard of efficiency maintained in its management, without the practical use of a broad and comprehensive system which brings together all the details in a precise and tabulated form that can be studied and compared at any time.— *Jeremiah Dwyer.*

Written for THE INLAND PRINTER.

MATTER AND METHOD.

BY VERNON FOSSNETT.

FROM the moment a job is set, whether the composing-room be small or large, the printer is confronted with the problem of caring for the standing type. A bad method — or no method — of controlling matter inevitably incurs waste of time, for the course of the average job of printing is like another course of which we have heard — "it never does run smooth." This is one of those details wherein the little printer has an advantage over the larger one, for it would imply extreme incapacity if a man could not refer instantly to every job in the office if every operation therein depended upon himself. But when a room contains from fifty to one hundred compositors, with ten or twelve composing machines, and a special staff of readers and stonemen, when the jobs range from an address card to a volume of one thousand pages or more, it is manifestly important that the method of handling matter should be appropriate to the circumstances.

There are many pauses in the passage of most jobs between composition and distribution. After each pause it should be possible to take up the pages in perfect order and without delay. Yet, most men of average experience have known occasions when a prolonged search for a missing page has exhausted a man's patience and materially swelled the hours chargeable to the job. This sort of thing happens occasionally in spite of systems and methods; but the singular absence of confusion, which a good system insures, is an irrefutable argument in favor of method. No system, however, can apply with equal success to every office. The quantity and character of the work handled will demand a system framed to suit the particular circumstances. But an outline of a system which is highly successful in a large establishment handling a wide range of job and journal work should be at least interesting to similar houses, and, perhaps, suggestive to others of smaller proportions or different character.

The preparatory stages claim first consideration, and we may therefore trace the course of a job from composition to its departure for the pressroom. Our imaginary job may be a catalogue of, say, sixty-four pages, 9 by 6 inches. Half a dozen men are concerned with composition and make-up, a clicker being in charge. The compositors pull only a reader's proof, and retain the pages until corrected. As many other jobs, similar and dissimilar, run concurrently, confusion is avoided by a system of trays or slides. A small

job would be kept somewhere about the man's frame, many men possessing an upturned case or a slide. Extra accommodation is sometimes made by placing a piece of millboard on top of a case of type, and by this means a man may retain in his frame a considerable number of pages easy of access. But a catalogue such as we are considering is rather too large for such an arrangement, and must be stored in a recognized manner until transferred to the stoneman. Along one side of the room runs a long bench or table, the framework of which consists of a series of racks exactly like case-racks. Instead of cases, however the racks contain storage boards or slides, the same size as cases. A protecting rim prevents type being pushed over the ends or back, and a lip in front serves for a galley-rest when sliding. Approximately 150 slides are provided in these racks, and the contents of each slide are indicated by a written or printed label pasted on the front. The stonemen readily find the pages when required, and the job is thus at the end of its first stage — either a proof for author or a pass for printing. Frequently, however, proofs are to be sent to the author before the job is imposed. In such a case, the compositor places the pages on a long zinc-covered table near the proofing presses. The proofs are pulled by a special staff. All kinds of jobs are being proofed throughout the day — a few pages of one and, perhaps, a score or a hundred of another. Thus our sixty-four-page catalogue has plenty of company and might easily go astray. But the pressman simply fills board after board with all kinds of pages, and stacks the boards near the press. The pressmen have no responsibility for placing loose pages in order. Here again a special staff takes charge. The boards are carried from the presses to the stockroom and the pages transferred to other slides, similar to those already described. But the stockkeeper concerns himself with selection and arrangement, and, besides affixing a label on each slide, he places the pages consecutively. Each rack bears a distinguishing letter and a small memorandum-book is hung in the room containing a record of the contents of each slide in the racks. Thus a stoneman does not search through a few hundred slides for the pages he may need. He glances down the pages of the memorandum-book, and finds an entry which guides him directly to the job he is seeking. Having cleared the pages off any slide, he crosses out the name on the label, and the stockkeeper, who is continually needing fresh accommodation, understands at once that such slides are empty. He in turn crosses out the entry in the memorandum-book and makes new entries for the work which arrives. The whole system works mechanically, and whether pages are imposed for a first proof, or pulled many times before imposition, they can always be found by the compositor or stoneman who requires them. Jobs which are imposed before proofing go to a separate room, and find lodgment in a large form-rack.



Photographed by Pillsbury Picture Company, San Francisco.

LIFE ON THE GRIDIRON.

The return journey of the type is equally a

matter of system. Pressmen deposit forms in a large rack or its vicinity, and stonemen select what is required for dropping. Distribution forms are easily cleared, the type going at once to the care of a distribution clicker, who gives out the kind of distribution which present needs demand. Other forms are treated variously. Small standing jobs, which can not conveniently be kept in



SKETCH FOR MURAL DECORATION.
By E. Theo. Behr.

chase, are generally transferred to slides bearing a printed label of customer's name. In the case of a very large customer, whose jobs are of miscellaneous character, a copy of each job is pasted in a scrap-book, and its position in the racks is indicated by a letter and figure signifying respectively the rack and slide. Thus, a job marked F 6 in the scrap-book could be found on slide No. 6 in rack F. And to insure the job being returned to this position when dropped again, a letter and figure (F 6) are broken to the height of quads and placed in a conspicuous position in a quad-line. Each customer has special accommodation reserved for his work, where the volume of work demands it, but small customers are grouped alphabetically and a rack is reserved accordingly. Thus, a job which is repeated at long intervals, from a customer who has only a few jobs running, could be found on a slide indicated by the customer's name — "Typo Travelers' Club Card" would be found on slide T.

Many jobs, however, are too large to be kept on slides, and can not conveniently be kept in chase. For these extensive accommodation in cupboards and shelving is provided. Many thousands of pages are thus packed away, each page wrapped in brown paper. Sometimes a proof of the page is pasted on the parcel, and, at other times, simply name and folio are written. A memorandum-book records the position where each job is stored, the book being indexed alphabetically. So extensive is the practice of wrapping pages, that the man who most frequently gets the job is known as "the grocer," whole days being passed at making up parcels.

The foregoing is simply a record of the system which is followed. It certainly works well, for it is generally the fault of some poor human — and not of the system — when a job or page is lost. If a reflection might be permitted, the writer would commend a more extensive practice of parceling. Several considerations prompt this suggestion: Dust is excluded from the type, no matter how long the job may stand; space is economized, since parcels can be packed where type could not be placed; the face of the type is less liable to injury, and the job is less likely to be pied; facility of handling being also an advantage on the side of the parcel.



FROM WATER-COLOR DESIGN FOR A COVER-PAGE.
By August Petrtyl.

Written for The Inland Printer.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. V.—BY ANNA M. DENNISTON.

SYMPHONIES have been played, pictures painted and books written, and the world has received them and is the richer for them. But not often, especially in the circles pressed with the rush of business life, does it stop to consider what the center of inspiration for each may have been. The ideal and poetic, the pastoral and homelike, seem so far removed from achievement—that of art, science and commerce—that they are thought of as belonging to separate worlds. If, perchance, some man of affairs is seen standing upon a hill looking seaward, his glance goes straight to the horizon across which a merchant ship is passing from view, instead of dwelling upon the green meadows which lie between him and the sea, in which sheep are grazing in sweet content and sleepy-eyed cattle are browsing or lying under the shade of the oak, and horses are standing in pensive rest with affectionately crossed necks, as they, too, seek this protection from the summer sun. Neither does he see the simple cottage where the happy children are playing about the door, nor the daisies nodding at his feet. He overlooks them, partly because he does not think they are related in any way to him and his large affairs, yet it may not be too optimistic a view to assume that there is no man so absorbed in the business of the world that he would not be glad to find some relationship between these happy nature-things and his own life, especially if he should be persuaded that they furnish influences which affect his welfare. Perhaps, when the man in question descends from the hill and returns to his office, it transpires that the next business matter in hand is the arrangement of a poster to advertise his shipping interests. He wants it made in a manner that will throw a halo of interest about his cargo and cause its value to be manifest and the world to desire the tempting fruit he offers. He needs an artist to do it for him, and he discerns that atmosphere, as well as delineation, is what the matter in hand requires, so he ponders which, among the artists of whom he knows, can impart this charm to his picture and finally thinks of "just the man."

The question of whether environment makes the man or the man his environment is so ancient and so much pondered that it becomes almost smile-provoking when advanced, but the conclusion is general that neither one or the other is an absolute power and that the influences to which men lend themselves return with interest a character-making and atmosphere-making quality. In reference to art, not only the men who have their eyes on the ships, but many others, fancy that it is a deliberately fashioned thing—made out of whole cloth—and that it can be a finished and labeled commodity. The workers in the field, however, know that it is not so much a thing in itself as it is a growth resulting from inspiration caught here and there when men are walking among their fellows, and that it comes through the beautiful



THE DAWN OF THE NEW YEAR.
By August Petrtyl.

of every-day experience. And so, when the artist is found who can give the atmosphere, and he proves to be one of the simple, natural kind, always interested in nature, who has lounged away many hours during his life under the trees, through whose straining branches he could watch the sky; one who has been not the least disturbed to have his reverie interrupted by the advent of an infant that insisted upon playing horse upon his chest as he lay, then it grows plain that "men must work," but, more than that, they must be sympathetic if they would have the mellowing touch which

makes them able to serve even great corporations —sometimes called soulless — in certain capacities.

To "point the moral to this tale," a few illustrations have been chosen from the work of a man who, when quite young, left the simple life of a Bohemian home and, coming to this country — without strain or special stress — took up his sojourn here and built the foundation of his own home. He has counted this first and best, and ever it is found in our midst, so long as technic reaches a good standard. It has also been said that the artist who sympathizes most obtains humanity's applause, even though he does not picture its life so literally to itself, since clever delineation can not touch the heart as does soul-deep interpretation.

The best of work, from the standpoint of technic and appealing quality, has been done from





STUDIES IN CHALK.
By August Petrtyl.

stayed by his chosen field, while the greater number of his contemporaries, with equal or less talent, have waved him farewell and gone either abroad or to the coast — seeking new and broader fields. The spirit that has inspired this quiet devotion to his home results in simplicity, and the art emanating from these conditions is reposeful and sure, and, as has been said, is richer from the soul standpoint than from the technical. This may be thought to be a serious fault, if superficially regarded, but the opposite is so universally true in American art that we may be very glad of this quality when- time to time by artists without the anchor to their thoughts of so much as residence in their home land, but these are they who have built a home spirit in their individual thoughts that can not be shaken by passing contact. The thinking man, whether equipped by study, travel and the like, or not, is the best artist in the end, and thinking combined with the inspiration of simple living results definitely in the best of art. When reviewing the commercial art work of the day the observer is often impressed with the fact that certain works, if differently applied, would be preserved as art



STUDY IN CHALK.
By August Petrtyl.

treasures. This is illustrated by a certain classic group painted by the artist in question and used by a brewing company. The color is rich and harmonious and the arrangement classic. There are three figures in the group; the center one is seated before an ancient armillary sphere, with low pedestals on either side, which serve as arms to her chair and, at the same time, as a standard, upon which rest globes bearing the American eagle. The *alma mater*, the cherishing mother of the winemaker's art, sits robed in a white tunic, and a college gown is thrown over her shoulders. About her head is a laurel wreath. On either side of her kneel her children, the daughter in cap and gown with the open book of science on her lap and in her hand a few heads of wheat. She leans upon the mother's knee reposefully and looks across to the young man — the master brewer — who holds a glass of the perfected liquor in his hand, evidently offering it to the mother. A small sheaf of wheat and a spray of the hop-vine lie before him on the pedestal. The whole conception evidences repose and charm, and in every way is satisfying to the best art sense. Again, a vigorous conception of the "Red Indian," straining forward across a panel, the whole done in two tones of soft brown, flashed into life with red head-dress and beads, suggests the vigorous drawing and simplicity of coloring that might be fittingly applied on some frieze decoration, commemorating the times when the American world was new. What the permanent art of the world loses through this application to transient uses is placed to the credit of the active, moving contemporary life of our business world and serves to give it strength and spirit. The choice and treatment of subjects, however, grow naturally out of environments, as can be discerned by a study of the works found in Mr. Petrtyl's studio contrasted with a collection made by other well-known artists, whose lives have followed a different route — for instance, his work and that of the more abstract thinker, Alphonse Mucha. To the former, the beauty of atmosphere that surrounds the aged father sitting before the window and dreaming over the landscape; the young maid, questioning in breezy happiness what fate shall be allotted the infant god, Cupid; the young mother rocking her child to sleep, and



FROM WATER-COLOR DESIGN.
By August Petrtyl.

the immigrant family watching with interest the nearing shore of the promised land — all these appeal, and are sympathetically interpreted through the vision with which he has learned to view the world. At the same time this other artist, Alphonse Mucha, from the same country — Bohemia — as a result of a life spent in the

schools and a long struggle against the unseen things that come to oppose a man, and led on by the same indefinable powers that encourage and console, has, with a more abstract idealism, pictured Joy and Sorrow, Light and Darkness, Spring and Summer, personifying them with conceptions upon which rest an equally radiant light of idealization, and it only remains for the mood of the observer to determine which is the more desirable art and the more worthy subject matter.

In this connection a quotation from a contemporary mural decorator, E. Theodore Behr, regarding choice of subject and the treatment thereof, is probably as definite an answer to the question, "What is art?" as the subject should ever be allowed. It is to the effect that art, for the time being, is the reflection of each man's mind, and that the symmetrical and naturally beautiful are so patent that they appeal to a very general sense of appreciation with which the human mind is illuminated. This view is not too optimistic to be accepted, reserving for the exceptionally cultivated thought a somewhat exclusive happiness in the subtleties, the half-tones and minors. Mr. Behr's art illustrates a spirit which touches slightly upon both the abstract idea of Mr. Mucha and the more concrete of Mr. Petrtyl, and has been evolved under conditions somewhat similar to those governing the output of the latter.

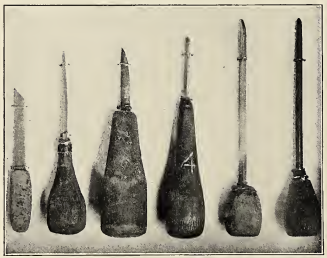
All that is best in the world seems to emanate from centers, small or large, and, so, from homes, contemporary circles of friends, business centers, art, literary or musical circles, come the stamp and development of certain ideas and inspirations. One individual seems small as a part of the great whole, but the pebble thrown into the pond indicates the manner in which the waves spread from so small a center, and it is safe to conclude that the influence of every active center reaches far. In opposite direction, the most remote influences touch men's lives and their expression. Italy is a familiar illustration of the way in which a national spirit is accountable for the quality seen in the individual and his production, and the whole world, especially that of art, receives the glow and warmth of the devotion that radiates from its national life. To America much good comes from the older life across the sea, and we have the double advantage of adopting the good and of creating for ourselves the spirit of simplicity and kindly affection that is so easily lost in large cosmopolitan centers and countries, but which must become more diffused and be accounted more and more valuable if an art — which, as a whole, is sure to be a helping hand to the country's practical life — is to be made fruitful and satisfactory and, best of all, our own.

Written for The Inland Printer.

WOOD ENGRAVER'S TOOLS THEN AND NOW.

BY S. H. HORGAN.

Of interest to engravers everywhere should be the two sets of wood engraver's tools shown here. The first was the set of tools used for possibly sixty years by Dr. Alexander Anderson, the founder of wood engraving in the United States. The other set was used by F. S. King, one of the leading engravers during the "golden age" of wood engraving, which reached its height only a few years since. One set shows all the tools which Doctor Anderson required in his work; the other collection shows



TOOLS USED BY ALEXANDER ANDERSON (1775-1870), ONE OF THE EARLIEST ENGRAVERS ON WOOD IN AMERICA.

the least number of tools that a modern wood engraver considers it possible to get along with.

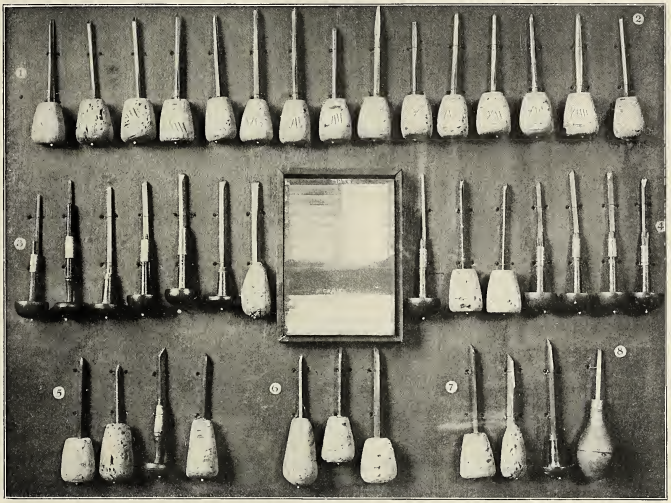
These engraving tools have been secured by Mr. John Cotton Dana, librarian of the Free Public Library of Newark, New Jersey, and are to be exhibited in the art museum which is about to be founded in that city.

Dr. Alexander Anderson, who died in Jersey City in 1870 at the age of ninety-five, left a too brief autobiography, in which he tells of the beginnings of engraving. About 1780, when he was fifteen years old, he records:

"One of my school fellows had access to an encyclopedia and there we found some instructions for engraving. Small pieces of copper were procured and pennies were rolled out in the mill of a friendly silversmith, and when copper was scarce pewter was used. I did a head of Paul Jones and pleased was I when I got an impression with red oil paint in a rude rolling press which I had constructed. The first graver I used was the back spring of a pocket-knife ground to a point. An

obliging blacksmith afterward made some tools for me and I began to work in type-metal. I engraved some small ships and sold them to the newspaper offices. Other little jobs followed and I produced some spare cash. As there was but one other person working in the same line I began to feel of some consequence."

Accompanying Doctor Anderson's engraving tools is an affidavit which in part reads: "Edwin C. Lewis, being duly sworn, says that he is a grandson of Dr. Alexander Anderson, the first



TOOLS USED BY ONE OF THE LAST OF THE AMERICAN SCHOOL OF ENGRAVERS ON WOOD.

engraver on wood in the United States, and that the six engraver's tools are the identical tools that were used by the said Doctor Anderson in his business as an engraver during his lifetime."

In 1796 Anderson drew and engraved a cut of the human skeleton. This cut was three feet long, but only three impressions were pulled from the block when the wood lines broke down under the pressure. This block was of course only a piece of selected plank, being engraved on the side as posters cut even to this day.

Anderson had but four pupils who copied the master's engraving tools exactly, and were afterward famous in their work. These were Garret Lansing and John H. Hall, of Albany, William Morgan, of New York, and Doctor Anderson's daughter Ann, who married Andrew Maverick, a copperplate engraver. In 1840 there were not twenty wood engravers in the United States. At the time of Doctor Anderson's death in 1870 there were over four hundred, and to-day the number of engravers employing photography in the work number several thousand.

With Mr. King's engraving tools have been produced some of the most delicate, refined and discriminating tones and effects in wood blocks that any American engraver has succeeded in securing. Proofs of some of Mr. King's landscapes show him to have been in wood engraving what George Innes and Homer D. Martin were in painting. Mr. King was a versatile engraver, however. Good examples of his work are to be found in *Scribner's Magazine*, Vol. XVII and succeeding volumes.

These engraving tools, therefore, may be said to have been used on the beginning and ending of wood engraving in the United States.



Crayon drawing by Arthur T. Williamson, Palette and Chisel Club, Chicago.

The Inland Printer

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLIII. SEPTEMBER, 1909. No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa:
A. ORDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THE leading article in the August issue of THE INLAND PRINTER, on "Recent Improvements in Stereotyping Curved Plates," was intended to traverse the entire field of effort in this department of the printing trade. Omissions and commissions are not unusual in technical articles of this kind, and the suggestions that have been received in this connection will make subject matter for a special article in the October issue.

A REVIVAL of the old-time custom of giving men a copy of the small work they do would stimulate pride in their work. Not long ago a compositor requested that we secure him a copy of a pamphlet intended for free distribution. The profuse thanks proffered and the character of the inquiry aroused our curiosity, when it was divulged that, though he did much of the composition, he did not think the office would permit him to take a copy. In that particular institution it is possible the pendulum has swung to the other extreme in order to remedy an abuse. We can not but think, however, it would be the part of wisdom to arrange it so that the earnest worker could see as much as possible of the product in which he takes a pride.

THE penchant supply men possess for giving indiscriminate credit has led them into the usual difficulty in far-off Turkey. When the new constitution was granted, printing-offices appeared on the scene with magical celerity. The salesmen used their persuasive powers to induce Tom, Dick and Harry — or the Arabic equivalent for everybody — to embark in business, offering them liberal credit. Now the world-wide wail comes from the land of Turk. Wages have increased forty per cent, but competition is so keen among employers that all thought of profit has vanished and the type and machinery men are unable to make collections. In cleanly Washington or in filthy Constantinople economic forces have the same results. Compelling business by undue credit inflation may make things hum ephemerally, but it surely kills the goose that lays the golden egg. The plight of the trade in the Ottoman Empire is referred to the Ben Franklinites and board of trade men, who thoroughly understand the situation even at this distance.

DOCTOR ELIOT, formerly president of Harvard University, has of recent years made a specialty of lecturing we mites of the industrial world on ethics. From day laborer to captain of industry, we have been unctuously reproved, and chided — sometimes scolded — for customs and practices that did not square with the good doctor's some-

times impractical idealism. He has told us that, from top to bottom, we have hunted the dollar with too much avidity. Perhaps so; but there are millions of the chided who would not allow their friends to "pass the hat" for them so long as they were able to eke out an existence. The teacher should not be held too closely to his precepts, we know, but in the short interval that has passed since his successor was selected, the one-time head of Harvard has shown a keenness in pursuing the vulgar dollar that rather amazes those he preached at and must be depressing to those who placed Doctor Eliot on a pedestal as America's grand intellectual — a position which his opportunities justified his occupying, even if his conduct makes the pedestal wabble.

THE recent convention of the International Typographical Union gave ample evidence of the steady, onward march of that big organization. The officers' reports, which were made public early in July, demonstrated the high position which the organization occupies, and the convention gave voice to some of its ideals. The first important step was made toward the establishment of a mortuary benefit that will tend to make the members retain continuous connection and provide their beneficiaries with a sum that will be of service in what is usually the hour of direst need in a worker's family. We are pleased to note that interest in technical education is deepening, and legislation adopted at St. Joseph indicates that the typographical union has started on the path which leads to insuring apprentices a fair opportunity within the offices and ultimately compulsory education in the theory and principles underlying the typographic art. With all its faults and failures, the International Typographical Union has fairly won distinction as being among the most progressive of organizations.

AMONG the anomalies in life so common as to be hardly noticeable is the habit of men joining organizations and neglecting to attend meetings. To be a member of an association means participation in its affairs; anything less is not quite half membership, nor is the indifferent one getting all the benefit that is his by right. To leave the transaction of business to the few is not fair to the officers, the organization or the absentees. In associative effort the more complete the coöperation the greater the benefit to all concerned. As it is, we have much machinery of the kind, but it is not working to its full capacity owing to this indifference. The evil is rampant in employers' and employees' organizations. The possibilities for harm are greater in the last-named than in the first-mentioned class of organizations, for the reason that they are usually empowered to take more drastic action. A writer in the *American Photo-engraver*, treating of the subject, shows the evil results of nonattendance, and without referring to it, shows the cause of some weird union legislation. The writer assumes a union of 750 members, of whom but fifty take consistent and persistent interest in its business affairs, and then goes on to say: "A difference arises with the employers. Assume that thirty out of the fifty are radicals; when this question comes up for settlement it can be so handled by the radical thirty that the smoldering flame of trouble is fanned into a blaze. Result: a strike follows and seven hundred men are thrown out of work into idleness and all because not enough interest was taken by the seven hundred to avoid the trouble."

A CORRESPONDENT complains that ad. writers and others who prepare copy put a serious burden on the printer by compelling him to buy unusual faces that do not permanently strengthen his type equipment. The stock reply of the ad. man is that the printer is unprogressive and disinclined to purchase such letters as his customer wishes — strong and forceful faces. Without denying that the invasion of the "furriner" in the camp of the printer has helped in improving the printed page, we opine that reason for his present eminence has a deeper foundation than the printer's disinclination to buy type. For long display and job composition has been regarded as largely a mechanical operation — the compositor who was successful being spoken of as a "man of good taste." To criticize his work was either evidence of lack of taste or possession of better taste, according to the point of view. There was no known standard — in the composing-room at least — by which the work could be criticized — its worth proved or disproved. Contrary to an accepted axiom, there was no reason why a compositor's work was good or bad, except the factor of personal like or dislike. The ad. writer and the designer came on the field with some knowledge of the principles of design. They dilated on and applied those principles, thereby taking precedence of compositors who had been expounding them for years. The eclipse of the last mentioned was not due to inferior workmanship, but to the fact that they were unconscious of the force or power that made them successful. Up-to-date compositors are learning about the art that enters into their work, and are competent of analyzing it in a scientific manner, showing why it is correct according to the best

canons of the art of design as applied to typography. The compositor of the near future will understand the artistic principles underlying typography and when he does the designer will cease to worry employing printers, for the compositor-designer will bring to his craftsmanship that mechanical knowledge which will preclude the necessity of purchasing almost useless typefaces. The coördination of the power to design and the ability to execute in one person will result in more artistic printing and be as economically sound as the elimination of an operation in any problem of ordinary production.

YEARS ago when one strolled into a store to purchase an article and was asked $5 for it, he offered $4.50 and went away with the goods. That practice became passé long ago, irreverent persons contending that it flourishes to a greater extent in printing circles than in any other line of industry, barring that of the old-clo' man. Afterward merchants — to give the flavor of a bargain to all transactions — began to tell prospective customers that the $4.50 article was worth $5. Now, even that incident of salesmanship is being widely assailed and actually abandoned by some purveyors to the public. That the giving of comparative prices in advertising is done largely to admit of faking is the claim of those who have abandoned the policy, and their tribe is growing larger. Behind this movement is a knowledge of the fact that while the public wants what it wants at a reasonably low price, the ever-increasing array of discriminating buyers are not keen hunters for so-called bargains. They know such opportunities do not occur every day, and that there is something wrong with daily assertions to the contrary. The habitual price-cutter is under a cloud of suspicion. The new idea in advertising is also indicative of an uplift all along the line. Exaggeration has been overdone to the point where it militates against all advertising, and with a realization of that comes an appreciation of the fact that the public is willing to pay reasonable prices. Possibly if those in the graphic arts were to wake up and take advantage of the new spirit that infuses the body politic, there would be more cakes and ale in the business.

THE conservative graphic-arts man who is opposed to keeping costs on the theory that the world wagged and man made money many years without such pesky detail is overlooking changed conditions. There never was a great deal of money made in the commercial-printing field, even in the period when comparatively small sums insured a competence. But in the days to which Mr. Conservative loves to revert competition was not so keen. He may raise his hand in mild protest against that assertion and with benign smile tell tales of close figuring, but, while that may be true in exceptional cases, it is conceded that competition is keener now than at any other time. Not only that; methods are more complex, necessitating closer attention and more scientific treatment; the uses of machinery have been multiplied and wages are higher than in the other time. These are among many considerations that all but compel even the most reckless printer to keep a watchful eye on the productive elements. Business is business, to use a hackneyed phrase, in these days. That there is little room for favors on a personal basis, all agree; the margin for bluff and guesswork is being narrowed also. Business is becoming systematized and therefore put on a scientific basis. The increase in machinery back in the shop means more machinery of some kind in the managerial department in front. A cost-accounting system is a part of that mechanism. It may not be as pleasing to install as some other pieces of machinery to supersede what is obsolete, but it is just as necessary if there is to be progress.

IT was not to be expected the employer would escape consideration in the discussion of education that is now agitating the public mind. Nor is it presumptuous on the part of magazine writers and private educational institutions to urge the education of employers. In the printing trades the need of such instruction is admitted, and every organization is more or less educational in its purpose. In industries where larger bodies of men are employed the educator is abroad in various guises, usually taking the name of systematizer. Indeed, that functionary can be secured at any price from $5 a day up to the man who calls himself a "doctor of business" and tells wide-eyed reporters that his services are worth $1,000 per diem under the best union conditions. In the end all this is but a part of the war on waste. An employer of six thousand persons is quoted as saying "that the productive capacity of mechanics and laborers is fully one-third below what it could be under the leadership of efficient employers and managers." George Frederic Stratton, a magazine writer, very rightly says if this be true it is not a matter of personal concern but a public calamity. The firm that is indifferent in internal management is nearly always a waster in salesmanship. The quality of mind that seeks to save by pinching labor here and there — sweating it — will naturally endeavor to make sales by cutting

prices. There is a lack of that breadth of understanding which gets production in the workshop by capable management and the infusion of loyalty among employees while securing customers by intelligent service and progressive methods. The interdependence that is inseparable from our complex state of society impels men to move almost unconsciously toward a rectification of such evils. Thus we find business men's organizations preaching a sort of commercial and manufacturing idealism to their members and others. These efforts are followed by the systematizer in some shape, whose duty it is to apply the ideals — make them practically effective. Those who hold aloof from such movements or fail to benefit by the educational machinery — which has grown within the graphic arts without much order or systematic purpose, it is true — will fall behind the race. This "going to school" in some of its aspects resembles advertising — if your competitor does it, you must.

A BRITISH printer, writing of his observations during the recent visit to Germany, compares the Teutonic workman with his English confrère. He concedes better trade educational facilities for the former, and says his work is more conscientious than that of the Briton. The latter is also at a disadvantage when workshop conditions are considered. But the critic is not prepared to admit that the German product is superior to that of his countrymen. This is followed by a significant reference to the working-class habits of the two countries, and in some respects his comments are applicable to conditions on this side of the Atlantic. "The German workman is not yet the slave of sport," says the writer, as he pictures him drinking his "harmless lager" in moderate quantities, while "in England sport has laid hold of the workman to an alarming extent. Football and cricket attract enormous crowds of spectators. Whether this prominence of athletic sports in the life of a nation is healthy or injurious is a matter for serious consideration; but there can be no doubt that an immense amount of the workmen's money is absolutely wasted in backing horses, and a large amount of their time consumed in watching and discussing horse races and other fascinating sporting events." If the time spent in watching games and reading picturesquely expressed sporting news were devoted to play, immense physical advantage would result. With the English writer, we doubt the efficiency of general indulgence in the purely sensual pleasure of looking at obnormally trained athletes doing a special line of work. It is a form of excitement that can be easily overdone, as it is devoid of useful mental or physical stimulus.

THE popular idea that employers' liability, workmen's insurance acts and similar legislation interfere with business is assailed by sociologists. Professor Hotchkiss, of the Northwestern University, says it is painful to hear the plea that business can not stand the burden of its diseases and accidents. He says industry looks after that waste at present with the maximum expense and the minimum benefit, and at that the money is misplaced. He refers, of course, to the outlay for liability companies, with which we are all familiar, and for court expenses. *Safety*, the modest publication of the Museum of Safety and Sanitation (of which Mr. Dodge, of the Linotype company, is acting president), says "the deaths and maimings last year were at the rate of 1,370 daily, or a total of five hundred thousand people," and that one-half of these were preventable. To send a poor man to court borders on mockery, for, as President Taft has pointed out, the elaborate system of appeals deprives the man of modest means of all hope of obtaining justice. When successful, the injured persons receive scarcely $500 on an average, and those who have had experience with cases based on contingent fees need not be told that the net result to the sufferer is about $200. The community loss from preventable accidents is prodigious, insurance authorities placing it for 1908 at $125,000,000, exclusive of the great sums spent in courts. Passing the contention that if the method of compensation were systematized the loss would not be any greater to employers than it is now, the present practice is crude and not designed to lessen the number of accidents. The employer takes out a policy in the liability company, and so long as its requirements are met he feels he has done his full duty. The company is not particularly concerned about decreasing accidents below a certain point; if there were none, its occupation would be gone. Its business is to keep down the payments for benefits. If workmen, employers and the people knew that they would be taxed for accidents, all would be alert to prevent them. We would soon see repeated in this country what is the practice in Germany — inventive genius offered inducements to apply itself to the safeguarding of life and limb. Under existing conditions they are held so cheap in the industrial world that it is a reproach to our civilization. As *Safety* implies, if any of what we call the decadent races were to allow the inhabitants of a city the size of Baltimore to be killed or injured each year, the nations of Christendom would interfere in the name of humanity and even peace advocates would declare the war sanctified.

THERE is many a boss who would rather make a blunder than accept a suggestion from his men.— *David Gibson.*

Written for The Inland Printer.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. IX.— BY CHARLES E. DAWSON.*

SILVER ELEMENTS.

THE silvers can generally be obtained ready treated with platinum, but, lest this should not be possible, I give full instructions for the work. Obtain a glass or earthenware vessel large enough to allow the silver to be covered by the solution, and fill up with water. Into this introduce about one-tenth of pure sulphuric acid, mix well and allow to cool. Now clean the silver with a bob of cotton dipped in nitric acid, and rinse, place in the acid bath and couple the negative pole of an accumulator battery to it. One or two cells will be enough. Attach to the positive pole a copper wire, allowing it to hang in the solution. Now, before making connection, pour about twenty drops of bichlorid of platinum into the solution and stir up. Now make connection, and you will see a dark deposit appear on the silver. When this is nearly black, it is done. If it does not get sufficiently dark, drop a few more drops of platinum into the bath. When thus coated the silver is ready for duty.

POLARIZATION.

If no battery is available, you may place a porous battery jar in the solution, filled with sulphuric acid and water, in proportions of one acid to seven water. Into this put a strip of zinc amalgamated with mercury, connect this by a copper wire to the silver and the deposit will appear.

The object of this deposit of silver is to prevent what is called "polarization," which so greatly reduces the output of electric current that the battery would be practically useless unless treated in the manner above described. The copper anodes should be of various sizes to suit the amount of work in the bath; they should be of special-battery quality and about three-eighths of an inch thick; holes should be bored at each side by which to hang them to the anode rod, and they should, like the battery zincs, be turned end for end every few days to insure equal reduction in thickness. When worn thin they may be riveted together, so that every piece is usable. They should be taken out from time to time and scrubbed with a stiff brush, as a black scum collects on them, which is injurious.

STEEL-FACING.

The steel-facing bath should be of stoneware and of a size to conform to the layout of the plant. In the plant we are considering it is four feet long by three deep and a foot wide. It should be glazed or enamelled inside and supported off the ground like the copper troughs.

The current for this bath is best supplied from two cells of an accumulator battery, so disposed that when starting the coat the two batteries are coupled in series, and when thickening they are both in parallel; or they may be kept in series, but a resistance arranged by which the current can be regulated. If this is done, an ammeter will be required to indicate what current is going into the bath. Cells of 150 ampere hour capacity will do very well. These batteries can be charged from the dynamo and will last a long time on one charge.

A separate sink and water supply are indispensable to the steel-facing bath, as any foreign matter would cause disaster. It would better be of stoneware, as nitric acid is to be used in it. In size, it should be four feet by three, and a board should be adjusted to it of such a length that when one end is in the bottom corner of the sink the other just rests on the top of the opposite side. This board is needed for resting the plate while it is being scrubbed.

A shelf should be set over the sink on which to place the trays containing the emery powder and whiting. The brushes used will consist of one good nail brush, one fiber brush for the acid and one water brush with which to polish the plate. This latter brush is a very important one and must be soft and firm in texture. It will probably be of lily-white bristles and must not be used for any other purpose. The nail brush is for the first brushing after the plate is removed from the caustic potash.

An iron dish or tray large enough for the largest plate, 4 by 3 feet, must be provided, and also a smaller one, say, 2 feet by 18 inches, in which to boil the plates in a solution of caustic potash. A low iron frame and an atmospheric or blue-flame burner will also be required. When not in use the potash should be kept in a wide-necked stoneware jar. There should also be a small gas-heater on which to heat the wax-pot, when wax is used to coat the backs of the plates to be "grown" in the bath.

The anode used in the steel bath should be of saw-steel quality and of any convenient thickness. It should project about six inches above the solution, and this portion should be well coated with pitch applied when the plate is hot. This coating should reach below the surface of the solution. It is to stop the rapid corrosion of the plate, which takes place just at the level of the solution. The positive pole of the battery is con-

* All rights reserved.

nected to this by a clamp or by having a stout copper wire soldered to the corner before the pitch is applied.

DETAILS OF THE PROCESS.

Having described the nature and arrangement of the plant with reference to its more prominent features, I now proceed to an explanation of the process.

We start, of course, with photography, and I will first discuss the relative advantages of wet and dry plates and their combination. These advantages will greatly depend on the nature of the copy and the effect desired in the etched plate. I take it for granted that the worker will not wish to prepare his own dry plates, as so many excellent makes are available. It was otherwise when the writer was in the thick of the game. He had to make his own in order to obtain the desired quality. The requisite quality is a good tone range without too great contrast, and a good colored silver deposit. The developer, of course, will have much to do with this. If the copies are to be colored, isochromatic plates with screens must be used, but this phase has been so thoroughly thrashed out in the trade journals that there is no need for me to say more on the subject.

NEGATIVES AND POSITIVES — GENERAL.

My general practice was to make a dry-plate negative and a wet-plate transparency, but this would be decided by the original and the effect desired. If a very soft and inarticulate effect is sought, I would use dry plates for both the negative and positive, and in rare instances, when much crispness is desired, I would use wet plates for both. Should the negative be too dense, this defect may be greatly reduced by taking the transparency while the negative is still wet, exercising care before exposing to see that there are no streaks or drops of moisture hanging to either the front or back of the negative. Of course, in clean linework wet plates are to be used exclusively, though for some chalk and charcoal work it is well to make the negative by dry plate, otherwise the fine "scumble" may be lost and a harsh effect result. With nature negatives supplied by the customer, one must be guided by their quality in deciding whether a wet or dry plate transparency is to be used.

The best developer to use for this class of work is one of the metol group, as these give a very clean image without too much density and the film also is of very suitable color for wet-plate copying. I by no means advise that the negative be intensified, as by so doing it almost always follows that there is some unevenness set up in the color or density which will work great injury. It is better to try another exposure.

Having secured a satisfactory dry-plate negative, we need not trouble about washing it very thoroughly if in a hurry, as this can be done later, but simply wash it well under the tap and dry it off, or, as said before, if dense, place it at once in the transparency slide. If we are to dry it quickly, it is a good plan to treat it with a weak solution of formaldehyde. The negative can then be put to soak, after the positive is taken, if it is desired to keep it.

It is desirable to have an order number for each job, and this number should follow the work through the establishment. The negative, positive and plate should bear this number plainly marked. The order form should carry all necessary instructions, also the title, and should follow the job through every stage of the process. This avoids the confusion that might arise from having two jobs with similar titles.

VIGNETTING.

If a subject requires vignetting, it may be done in various ways. For instance, a white vignetting screen may be placed between the lens and the subject, or a black one in the same position, according to whether a white or black vignette is required. An air-brush used on the negative will produce the same result, and, if applied on the back, may be removed without leaving any trace. Furthermore, it is out of focus here and therefore produces a better and softer effect. A white vignette may be very well secured when the positive is being made, because it is a question of blocking out during exposure, and so a vignette screen placed between the lens and the negative, or between the reflector and the negative, will serve equally well. If a black vignette is called for, it may be produced when making the negative, by the use of a black vignetting screen, or when printing the mold by using an ordinary vignetting screen, but if the latter, extreme care must be taken not to allow the formation of an outline of the mask. I have made white vignettes by the employment of a male screen when printing the mold, first printing it the correct amount and then applying the screen and overprinting the outer portion. The danger is of leaving a mark which is extremely difficult to remove from the plate after etching.

The tonal effect of a subject may be much modified when making the transparency, by shading the reflecting surface, which is best formed by a piece of white paper resting on an inclined board some little distance from the negative and at such an angle as best reflects the light, which is generally about forty-five degrees.

The positive must be reversed, and to do this, the films of both plates must face the same way; in other words, the negative must be so placed in the transparency frame that it is copied through the glass. If they are toward one another, a direct positive will result, just as if a print were taken from the negative.

In the treatment of the negative, there is little that can be done in the way of retouching except to remove the blemishes, as the handwork can not be disguised sufficiently to be unapparent in the plate. The positive, however, may be very extensively worked up without its showing on the etched plate.

It is extremely important that everything in the photographic department should be kept free from dust. With this in mind, the camera should be invariably covered up when not in use, and the lenses watched to see that no dust gets into them. The camera should be dusted out, from time to time, with a damp cloth, doing this the last thing at night, so as to leave time for the dust to settle down before the next day.

THE SILVER BATH.

Use a silver bath of from thirty to forty grains to the ounce and keep it well filtered and sunned. Do not use nostrums. If everything is kept clean you will not be troubled by those mysterious diseases which haunt some workers. Keep the strength of the bath as nearly constant as possible. Have at least two baths of solution, better three, so that one may be filtering or sunning while the other is in use. Let the bath itself be of glass, with a good deep well at one end, into which the solution may run when the bath is tilted up. This sends a good flood of solution over the plate when the bath is let down. Rock the bath while the plate is in, to insure even action. Use a silver-wire prong in lifting the plate and be sure to drain it well before placing in the dark slide. The best way is to wipe the back of the glass, with a pad of blotting-paper, as any streaks of solution on the back reflect light and produce very annoying marks on the film. In very hot weather it is a good plan to place a pad of wet blotting-paper at the back of the glass. This prevents drying and consequent egg-shell. The presence of spirit in the bath greatly increases the liability to both of these defects.

The collodion should be poured out of one pourer onto the plate and drained back into another. This excludes dust from the pouring-bottle. Before returning to the pouring-bottle, allow to settle all night or filter.

(To be continued.)

MODERATION is the type of government by law.— *Ruskin.*

NEWSPAPER GROWTH.

We are accustomed to think of everything as growing bigger as time goes on, says Waldo P. Warren, in *Collier's.* The idea that increased size means growth seems to be an accepted standard of the American people. And while in a great measure this is a wholesome tendency, and is born of the necessity that all things should advance in proportion, it is evident that too much growth in size may tend to restrict the growth in quality.

Years ago it was thought that some things had about reached the limit of size, but the giant things of a few years ago are the pigmies of to-day.

There is one direction, however, in which it now seems that the limit of size has really been reached, and that any future growth will have to be in the direction of an improvement in quality. That is, the size of the daily and Sunday newspapers. There are certain limitations which at last must be recognized. One is the fact that there is only a limited amount of time which the average reader can take each day or each Sunday to look over the paper. The publication that goes beyond that limit, and puts out a paper of which no individual can peruse more than a small fraction, is getting near the climax of its possible growth in size. The larger the circulation of a newspaper the more it must charge for its advertising space, and the less likelihood that an individual will ever see a given advertisement the less valuable the space becomes. The stopping point in mere size will be reached when the climax of advertising efficiency is reached.

Another fact with which the future newspaper will have to reckon is the fact that the public is becoming more and more aware of the inaccuracies which inevitably attend the hurried preparation of a large paper, and more and more aware of the insincerity with which a great portion of the "news" is calmly manufactured and colored. This awakening is slowly but surely bringing about a distrust of the information and opinions voiced by the daily press, and this will in turn reflect upon the drawing power of the advertising by which it subsists.

At present we do things in such a big, bold way that many of these underlying tendencies are not especially felt either in the amount of advertising received by newspapers or in the drawing power of the advertising for the advertiser. But we are moving rapidly to new conditions — at least in every other industry. It can not, in the nature of things, be many years before this tendency will make itself felt, and a reorganization of newspaper methods will necessarily follow.

With the size standard passed, the only remaining room for growth will be in quality of the reading matter, quality of the advertising matter, and quality of the circulation. While circulations will doubtless continue to increase, the time has already passed when mere quantity of circulation means anything to the intelligent advertiser. But when these points become generally admitted, and the cry for quality is set up, the newspaper will find before it room to grow for generations to come without scratching into the possibilities for wholesome development.

Is it too much to hope that we have already reached the climax of newspaper insincerity, and that future efforts for development will embody more of the spirit which seeks to improve the quality of the service rendered to the public, in contrast with the blatant clamor for domination by mere bulk?

THE general principles of selling and advertising should be, and will, one day be taught in the public schools; for everybody has something to sell.— *David Gibson.*

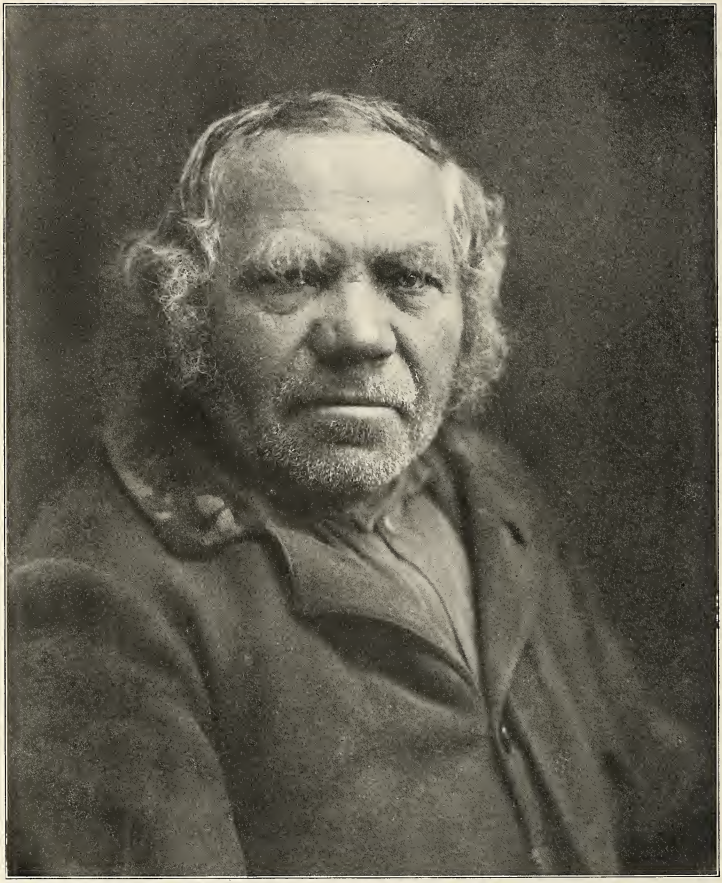


Photo by C. M. Groty, Defiance, Ohio.

DETERMINATION.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

VIEWS ON THE WORK OF MR. BRUCE ROGERS.

To the Editor: RUTHERFORD, N. J., August 6, 1909.

To evoke discussion by any article on typography not relating to labor and "cost" problems is an outcome decidedly novel and satisfactory. Waiving the facts that the leading article in your July issue, on the work of Mr. Bruce Rogers, did not specifically discuss the specimen exhibited and condemned by Mr. F. J. Trezise and two of his pupils, on page 711 of your August issue, and that the sentence, "probably, if a one-point lead was changed in it, or a thin space added or taken away from an indention, it would be marred," referred to another specimen, "the program itself, set in Caslon old-style roman and italic," Mr. Trezise and all the pupils of the I. T. U. Course of Instruction are respectfully invited to submit, from the same copy, improvements on the two specimens shown on page 528 of the July issue, combining them in one work complete as for delivery to a customer, the competitive exhibits to be inserted in any issue of THE INLAND PRINTER designated by the editor. If this invitation is accepted, the Music Program of Mr. Rogers, as originally printed, will be furnished to THE INLAND PRINTER for insertion in the same issue. No restrictions as to size, paper, shape or any other details are made. There is the copy; let the competitors have full scope to disclose their talents! For the present this may be sufficient answer to the triple criticism.

The prospective competitors (and there should be three at least) have the advantage of seeing the composition they are to improve upon. On the other hand, it is but fair to inform them that the specimens on page 528 are imperfectly exhibited, in so far as they are printed on paper and in color alien to the design, and shorn of the proper margins. This, as stated in the article, is true of all the specimens. Judgment can only be passed with any degree of certainty when the actual work in its entirety is before one. Further on in the August issue, on page 728, the writer of the article on the work of Mr. Bruce Rogers is reproved for "bracketing the I. T. U. Course with the North End Union School." This truly innocent act is regretted if it has hurt the feelings or infringed on the dignity of the managers of the I. T. U. Course. This is the first opportunity the writer has had to discuss the educational movement of the International Typographical Union and he firmly believes that it is the most important development in the history of typography in this country, the benefits of which will be more adequately appreciated in the future. The originators and present managers of this course of instruction are placing the whole printing trade, employers and employees alike, under great obligations to them. They deserve and will receive great honors. Far be it from this writer's thought to disparage where only praise is due. Who else among your readers has collected the first prospectus and earlier circulars and forms of the course and bound them in morocco, believing that in due course of time that little volume will be a highly valued memento of the origin of a movement, widening its scope from year to year, which will create a great body of educated, refined and esteemed craftsmen? H. L. BULLEN.

THE APPRENTICE: WHY THE BUSINESS DOES NOT ATTRACT YOUNG MEN OF HIGH INTELLIGENCE.

To the Editor: CHICAGO, ILL., August 9, 1909.

What does the printing business offer to attract ambitious young men to-day?

The business requires great mechanical ability and a high order of intelligence, but what kind of material out of which to secure this is our present-day apprentice? The average apprentice only illustrates the lack of attractiveness of this field to the bright young man. Our business to-day is overcrowded with men who do not appreciate the opportunities offered and we have a large number of mediocre and incompetent workmen.

We read every month in the trade journals the complaints of employers against incompetent help, but what are they doing to remedy the situation? Very few of these employers realize their responsibility for this incompetency they complain of.

Not long ago the following advertisement appeared in a daily paper:

> YOUNG MAN—With practical knowledge of printing, especially presswork, for position in estimating department of large printing-office; excellent opportunity for man wishing to get into front office; salary to start, $15; write fully, giving age, experience in detail, and education. Address ——

Now, wouldn't the salary offered for the above position attract a bright, intelligent young man? We can just imagine a young man with real "*practical knowledge of printing, especially presswork*," so ambitious and self-denying as to accept a front-office position at $15 per week. A person of the experience required in this advertisement must have been in the business for some years, and this experience and knowledge is his capital and is worth considerable. These wonderful inducements not only prevail for front-office help, but also in the mechanical end of the business.

The printing business does not offer very bright prospects for intelligent young men to apprentice themselves and they know it. The intelligent young American is largely mercenary and calculating. Not long ago, talking with a bright young man working in a pressroom, I questioned him as to what he did with his spare time evenings. He informed me that for the past three years he attended night-school, studying mechanical engineering. I remarked, "Why do you not study color harmony, typographical designing and the printing business in general?" He promptly informed me there was "nothing in it." His teacher draws a salary of $30,000 a year, and he finished my argument by asking me to point out a man in the printing business drawing such a salary.

But, as remarked before, the employing printer is responsible for this existing condition. He has been too busily engaged *giving away his product*—forgetting all about the mechanical end of his business and its future, and where he is going to get men to run his establishment to-morrow.

About the only consideration given the apprentice is, how small an amount of money can he be secured for

weekly, and the pay is usually $3 to $5. As to his education, health, habits, etc., very little information is ascertained, and the boy is turned loose in the workrooms to become a mere drudge. If he becomes a printer, pressman or a bookbinder, he teaches himself; and it's no wonder our present apprentice works at the business ten or fifteen years and knows very little about it. The employer who allows these methods to exist in his plant should be ashamed to let it be known that he is a producer of incompetent help. But he will sit at his desk, with large tears in his sad eyes, and talk about incompetent and botch workmen.

If I were an employing printer and had been in business ten years and had not in that time helped evolve men who could take charge of any and all departments of my plant, I would look upon myself as a very poor sample of business man or of success in the business world.

We see every day in the newspapers and trade journals, advertisements for managers, superintendents, foremen and office help, and I know of many shops that have had three or four foremen successively in a department within a year, and as many superintendents also, in the same period of time. This fact alone goes to show that something is radically wrong in the printing business. *Think it over.*

Did you ever see a railroad, the steel industry, or, in fact, any of the country's great industries, advertising for managers or superintendents? They are every day evolving men to fill such positions, and it would be well for the employing printer to take a few lessons as to how they secure young men who, in time, fill their executive positions.

When the men who are in the printing business find time to teach young men the rudiments of correct composition, presswork and binding (and, in doing so, eliminate the overworked idea of art), teach them to produce a piece of printing mechanically correct, and that the business consists of things mechanical, we shall then be on the upward path to success.

We have at present many art printers and few mechanics; too much time is devoted to the making of what is called the "artistic printer," and we find in business to-day these men who have spent much time developing their art ability and forgetting entirely the greatest requirement — business ability — hard, practical, common sense. Much time is frittered away by these art dabblers, where the customer neither wants the product nor pays for it. They are usually a proud, domineering class of men, who despise and avoid the straight run of composition, the composition that makes the business pay. Keeping the presses going is a matter that little concerns them.

Some time ago, when hiring a printer (and he was a first-class art man), I asked the question: "Do you know anything about stonework?" "No, sir, and I do not care to know anything about it; it's mechanical work." Now, here we have a man who calls himself a printer and scorns one of the most important branches of composition, because it's not artistic. What we need these days, is *not* a school to teach designing and artistic composition, but a school to teach common sense in printing — that the business consists of things mechanical, and to eliminate the idea that every piece of work must be artistic; and in this school enroll as pupils this vast army of journeymen artists, and impart to them the knowledge that to be a good printer means more than to be a good compositor, pressman or binder; that our business requires a general education in the business and intelligence of a high degree, and that there is no more honorable occupation among the leading manufacturing industries of to-day.

JOHN D. GRIER.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

PENALTY FOR LEAVING WITHOUT NOTICE.—A case of interest to newspaper proprietors was heard the other day, at Manchester, when fifteen employees of Messrs. E. Hulton & Co., Limited, proprietors of the Manchester *Chronicle*, were summoned for leaving their work without having previously given the firm notice of their intention in the usual way. The plaintiffs claimed damages for "breach of agreement of service in refusing to obey the lawful and reasonable orders of the plaintiffs and their servants and ceasing to perform the said contract without terminating the same by notice." The amount claimed against each defendant was $25. The men stopped their work in the early hours of the morning, as the paper was going to press, and the effect of the stoppage was that one of the early editions of the *Chronicle* was so delayed that every train by which it could usefully be sent was missed. Sixteen thousand seven hundred and seventy copies, representing a trade value of $121, missed their train. It was understood no one person could be held individually responsible for the whole loss, so it had been assessed individually at $25. The magistrate gave judgment for the plaintiffs, and each of the defendants were ordered to pay $2.50 and costs.

CONDITION OF TRADE.— Trade is very bad again in the printing line for this time of year, and nearly eight hundred members of the London Society of Compositors have been signing the unemployed register. The moving cause of this bad trade is difficult to locate, as the business of the country is, according to official returns, improving rapidly.

PENALTY FOR CARELESSNESS.— The responsibility for spoiled work, or damaged plant, caused by the carelessness of workmen has been confirmed by the decision that has just been given in a Yorkshire county court, in a case where a firm of papermakers sued a workman for damages to the amount of $160, for damage done to a roller on a paper-making machine at which he was at work. The prosecutors alleged that the roller was damaged through gross carelessness on the man's part, and, after hearing evidence, the judge declared for the plaintiffs for the full amount claimed. As to how they can enforce their judgment against a man who is out of employment and practically penniless is another question.

ROTARY OFFSET PRESSES IN ENGLAND.— The introduction of rotary offset presses for the lithographic section of the trade has stimulated the inventive genius of printers' engineers, and already there is talk of flat-bed presses being built on the offset principle, but with three cylinders, two of which are transfer cylinders, the first taking the impression and transferring it to the second, from which it is printed on the paper. The double transfer dispenses with the necessity of reversing type or drawings on the stone, as has to be done for the rotaries. Which of the English engineers has such machines in hand is not known so far, but there are plenty of rumors in the trade regarding their wonderful possibilities, which include printing on metal, glass, tiles, wood, or, in fact, almost any substance. I have just had information of a new press that is to be put on the English market by a well-known German firm, in which the offset principle has been applied to a newspaper rotary. The machine prints from flat forms of type, those for one side of the paper being at one end of the bed and those for the other side at the other end. The bed has a to-and-fro motion, during which each form is inked in the usual way, and transfers its impression to a rubber-covered cylinder, which transfers in the usual way.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

BRUISED MATRIX.— M. L., Columbus, Kansas, writes: "Will you kindly explain what is the cause of the ear being chewed off the enclosed matrix; also how to prevent it." *Answer.*— The matrix was damaged in the first elevator, possibly due to a tight line. To prevent a recurrence, do not send in tight lines, and have the assembling slide set one point less than the length of line.

THIRTY-SIX-POINT Linotype matrices are now being made by the Mergenthaler Linotype Company. The New York *World* has installed a Linotype machine for the composi-



SPECIMEN OF THIRTY-SIX-POINT LINOTYPE MATRICES.

tion of its newspaper headlines, the largest size of which is thirty-six-point gothic, a sample slug of which is here shown. The recessed mold is employed. Twenty-four-point matrices have been cut heretofore.

WITH reference to the notice which appeared in THE INLAND PRINTER regarding the General Composing Company, of Berlin, a German correspondent adds that, aside from the extensive matrix factory in Germany, a similar one has also been established in the United States, in Brooklyn, New York, the manager of which is the former superintendent of the matrix department of the Linotype Company, of New York. Besides these, there are being manufactured in Berlin machine parts for the Linotype, and there is also in the course of construction a new Linotype, called the Hercules machine. This machine, in addition to the enlarged keyboard of 104 keys, will have several other very important improvements. The General Composing Company will build not only two-letter machines, but double and triple magazine machines as well. The Hercules machines are considerably cheaper than other Linotypes, and it is said they will also be built in America.

VISE-JAW ADJUSTMENT.— R. T., Butler, Pennsylvania, writes: "I have a question I would like you to answer in your department of THE INLAND PRINTER. My machine is a Model 5, and has been running a little over a year. I find it impossible to set the left-hand jaw far enough in to avoid an overhang. Have set it in as far as it will go. There is a peculiar thing about this part of the machine. There is a set-screw that rests on the thread of the large adjusting screw and it has damaged the thread. I have tried for some time to set this jaw farther in and hope you can throw some light on the difficulty." *Answer.*— Set your left-hand jaw out about six points; then reset the scale to correspond with the change you made in the rod. The two screws which hold the scale can be loosened and the scale can be moved to correspond to the rod. Do this after you have turned out on the square head of adjusting screw. After all of this has been done, cast a slug and note if an overhang appears, then turn in to correct this with the adjusting screw.

LETTERS BRUISED ON SIDE.—A Southern operator-machinist writes: "I am enclosing a line to show you trouble I am having on a Model No. 5 machine. I call your attention to the right-hand side of the letter 'o' in the word 'to.' All efforts to do away with the bruise that appears on this letter have failed, and I now ask your very valuable help. On a wider slug, the bruise appears only in the very slightest trace, even on a thirteen-em line." *Answer.*— We believe your trouble is caused by the right-hand vise jaw moving to the left just as the mold-disk retreats. This movement of the jaw is caused by the pump-stop spring, which is perhaps unnecessarily strong. You may test as follows: Set up a line similar to the one you sent; cast a slug, keeping this line in the meantime in the elevator. If you find damage to the round letters like "o" or "e" then cast another line. In this instance, however, hold the pump-stop lever to the right until the disk has retreated. Examine this slug also. It is possible that this slug will not be damaged. As a remedy for the trouble, since the spring which operates the pump-stop and moves the jaw is too strong, it will be necessary to weaken it to some extent. The amount you will have to judge for yourself. At any rate, the spring must be strong enough to move the block under the pump-lever.

POOR METAL.— R. J. G., St. Johns, Newfoundland, Canada, writes: "Could you help me out of the following difficulty? I am experiencing some trouble with holes in mouthpiece being plugged up. We have two No. 5's, which were installed about a year ago, and they are much about the same. When you want to set a wider measure you have to drill out the holes. I have taken mouthpiece out of one of the machines and found that the mouth of crucible for over half its length (left to right) was choked up with metal, with holes drilled through it where I previously drilled out holes in mouthpiece. Apparently there is heat enough under mouth of pot. We have a nice flow of gas (blue flame), and even with the help of a blow-pipe it does not have desired effect of melting out the metal. Since taking out mouthpiece and cleaning throat of crucible, to all appearances it is just as bad as ever. The packing seems O. K. I may say that we have only used a small quantity of Linotype metal, the rest being melted up from old plates and stereotype metal and tempered. I am sending you a couple of slugs to get your opinion on the quality of metal we are using." *Answer.*— You will have to send a sample pig of your metal to your metal dealer for analysis. You will receive directions for blending your metal from the dealer. Another plan is to order about one thousand pounds of regular Linotype metal and use it, adding some of the old metal occasionally. As it is now, it is too hard and will continue to cause the jets to clog as you describe.

MATRIX COMBINATIONS DAMAGED.— W. R. K., Cedar Rapids, Iowa, writes: "I have carefully applied all known tests, but the combinations of my matrices are still being damaged. I have closely examined distributor bar, and it is perfect in every way; have put on new second-elevator bar; the line-up at transfer points is all right and the top guide is properly adjusted. The trouble I am having seems to be characteristic of double-deckers, as a new Model No. 4 in our office affects matrices the same way, although not so much as the old No. 2. My theory of the trouble is this: After a matrix leaves the highest point on the rails there is

nothing to support it except the matrix bridge until all three distributor screws force it onto distributor bar, but before this happens the matrix will fall backward and get twisted, and when the back screw catches up and straightens the matrix it forces it on the distributor bar and cuts the teeth. Under separate cover I am sending you some more matrices and you can see the marks of distributor screws on the upper ears. Will also say that matrix clears inclined rails a strong one-thirty-second of an inch."

Answer.—Replace the two upper rails and the matrix bridge. After these are in, before any use is made of the box, test thoroughly. From the nature of the bruises to the combinations we believe that the difficulty arises after the matrices are lifted, through an interference of some kind or an improper alignment of the bar and rails. While these troubles may be present on your two machines, they are rather uncommon. A careful examination of the parts while turning the screws by hand should reveal the cause of the trouble. Measure the space between the rails with a matrix; the space should accommodate a matrix without binding.

FACE OF SLUGS DAMAGED.— "Truth," Elkhart, Indiana, writes: "Several months ago we had considerable trouble with one of our Linotype machines, being unable to get a perfect face on the slugs. The operator on this machine wrote you regarding the matter, and after following your instructions regarding cleaning out metal-pot, mouthpiece, etc., we have since had no trouble and get a perfect slug. Many thanks for your kindness in the matter. We now have trouble of another nature and are sending you slugs under separate cover to show you the nature of the trouble. You will notice the large slugs are battered on the end. These slugs are not as bad as they become at times. We also enclose a thirteen-em slug which, you will note, is O. K. The trouble occurs on all slugs from ten ems up, except on the thirteen-em. At times they become so battered that it is impossible to use them at all. We have just put on a new knifeblock and new knives, but this did not help the matter. A peculiar part of the trouble is this: The machine will make perhaps a half galley of perfect slugs, when the battered ends will show up and will get worse constantly. One day the operator took a six-point reglet and inserted it between the knives (from the outside), working the reglet back and forth, thinking perhaps something had lodged between the knives. The next slug was perfect and they were O. K. for about half a galley, when the trouble began again. Another application of the reglet corrected the matter again. He has been using this method ever since. Upon examining the knives before using the reglet nothing can be found that would cause this trouble. We have tried changing the ejector-blade, but that does not help the matter. It is the same on all measures and thicknesses of slugs, except thirteen ems." *Answer.*— The cause of slugs being damaged is likely due to the accumulation of metal on the long screw which is used to adjust the left-hand knife. The metal accumulates at that point and failing to fall off, it is caught by the slug and damages the first character at its lower end. The reason why it seldom occurs on thirteen-em matter is due to a lesser quantity of trimmings from the ribs of the slugs. As a remedy, keep the knife-wiper in such a condition that it will descend by spring action rather than by the movement of the first-elevator lever. To do this, keep the opening around the bar free from metal shavings and have the bar-spring weak enough to permit free action. The downward movement of the knife-wiper will be vigorous and will tend to dislodge the metal particles, which will drop to the floor rather than lodge on the knife-wiper guide and screw.



DAUGHTER OF C. E. BARBOUR,
Linotyping Department, Eugene *Morning Register*, Eugene, Oregon.

Mr. Barbour has been a member of the Typographical Union for fifteen years; was president of the Bismarck (N. D.) Union for six years and is now president of the new Typographical Union which has just received its charter at Eugene, Oregon.

RECENT PATENTS ON COMPOSING MACHINERY.

Mold.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed December 14, 1908. Issued June 22, 1909. No. 925,843.

Monotype Low-quad Mold.— W. H. Brueckmann, Newark, New Jersey. Filed August 3, 1908. Issued June 22, 1909. No. 925,866.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

QUOTATIONS.— Reader, Boston, Massachusetts, asks: "Is the English method of using the single quotation-mark now coming into use in America? Of late I have seen certain books (possibly reprints) which would seem to indicate this." *Answer.*— Probably the books were reprints. General American practice has not changed, and we know no reason why it should change. Some Anglomaniacs may, and probably do, use the single quotation-marks instead of the double marks, but they are still exceptional and exceptionable.

PROOFREADERS' ASSOCIATIONS.— H. F. T., New York, writes: "Can you tell me anything concerning proofreaders' associations, as to their value, their method of keeping up interest, etc.? Are there many of them in this country?" *Answer.*— I can tell practically nothing about them, because I do not know. I should be glad to have some one who does know furnish some information. I have heard of only two, one in Chicago and one in Boston, but there may be others. I could think of many ways in which they might be useful, all probably just the ways in which they are useful; but exact statement is so much better than guessing, that I guess we shall do better by waiting for some one to give it to us.

RECORD OR MEMORY.— F. S. D., Springfield, Massachusetts, writes: "In reading proof, is it a wise plan to record everything out of the usual style which must be kept to, for the sake of uniformity, or to trust to memory or reference? For instance, a man will have Biblical, but also scriptural; he will have the British spellings behaviour, honour, etc., but not recognize and others with ise. I have tried both ways, and have the impression that the time was lost in keeping a careful record." *Answer.*— This is a somewhat difficult question to answer definitely, because so much depends on circumstances. Without ever having had occasion to do such work either way, I am not really prepared to make a choice. But I guess that a proofreader's wisest course would be to make a note of each form that seems arbitrary to him, if he has any reason to think there will be many of them. Things like those mentioned do not seem to be likely to cause much trouble, especially the spellings. Usually spellings of these kinds form large groups, and the form chosen for one is prescribed for all, so that they are not hard to remember. One need not even have a written rule for them. Arbitrary differences in capitalization seem much more likely to need recording, if they are to be kept strictly uniform. Very few books show strict uniformity in capitalizing. Varying circumstances make corresponding differences in doing work, more particularly depending on whether the copy is made by one person or many persons. A book written by one person should not present much difficulty, because the writing is not likely to be often different from what the proofreader is expected to give. Large works on many subjects, like encyclopedias, with many writers, present a problem in the matter of uniform typography, that should be solved in the editorial room, by preparation of the copy by some one person, so that all that need be done in the printing-office is to follow copy. In any case presenting much difficulty the proofreader might well insist on getting a definite statement of the desired practice before beginning his work, and have it written, so that he may have evidence if his work is ever questioned. Authors and editors, as well as proofreaders, often fail to remember accurately just what their first decisions were. If the decision is recorded when made, the record will, if the direction is strictly followed, support the proofreader in what he has done. If, then, author or editor decides to use some other form notwithstanding, as authors and editors often have done, the proofreader may wisely enter the change, with its date, on his record. But the subject is one of much wider scope than merely the best way for the proofreader to do his work. The people who pay for the work have a deeper interest in it than the workers can have, and they can best protect their interest by full and careful written directions at the start. Often they think a mere verbal instruction to use British spellings will be sufficient, or that such a direction with some special exceptions will do. British usage, though, is hardly more fixed than American usage, except possibly in the spellings favour, honour, etc., instead of favor, honor, etc. Even in these words there is a chance for the American proofreader to go too far in using the extra letter, especially in derivatives from them, in some of which it is always used in British practice and in others never. There was a time when practically every word ending in ize in American usage had ise in all British countries, but that time is gone, and in British lexicography, at least, Americanize, recognize, etc., are the prevalent spellings, and British general practice is confused, some people spelling one way and some the other. Evidently, a mere direction to use British spelling is not sufficient. Specification should be made, either in a written list or by ordering that a certain dictionary be followed, and in the latter case the proofreader should have a copy of the prescribed dictionary. In fact, every office ought to have at least one of the large dictionaries, and in large offices it is much better to have all of them. Without a dictionary at hand, or a full record of styles, no proofreader should be held responsible for anything more than following copy in any case of spellings, or for form of any kind. Publishers desiring any special style in their work should certainly have the manuscript carefully prepared in that style and have the printers follow copy. Otherwise they must either be content with what the printers happen to give them or have the style corrected in proofs and pay for the corrections.

COMMALESS APPRECIATION OF A PRESS BUILDER.

Mr. Charles Mortimer of Chicago who was sent here to erect the new cylinder press was with us for the length of three days and we were very pleased with the work which he did for us in the way of erecting the new cylinder. He is a man who is business all the way through as he knows where everything goes which means a whole lot in setting up a press as these presses are very complicated in every way and need a man with a head on him to set them up but Mr. Mortimer is well capable of doing his work in that line so we were very fortunate in getting him to do the job for us and we know when he is through with the job that it is done right in every way and that everything is in order and in working order.— *Blairstown (Iowa) Record.*



Photograph by A. H. McQuilkin.

SKILL!

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

ADVERTISEMENTS.

Perhaps a discussion of advertisements under the above heading may seem a little out of place, advertisement composition being considered rather in a class by itself. But the amount of this kind of work that the average job compositor is called upon to do — advertisements on programs, circulars, folders, etc.— makes it thoroughly appropriate that we discuss the composition of advertisements in these columns.

Advertisement composition, perhaps more than any other class of typography, has suffered from the fact that it has had no basis or standard. What constituted a good advertisement was, and still is, largely a matter of personal taste. The advertising man, perhaps, says an advertisement is good; the printer says it is "rotten." They can not agree on its merits; in fact, two authorities on advertisement composition may radically disagree on the same piece of work. And yet it is either good or otherwise, the difficulty being to find a basis on which to judge it. Typographically, the only basis on which we can successfully consider its merits or faults is that of design.

The four principles of design cited previously in this department in connection with job composition — proportion, shape harmony, tone harmony and simplicity — are the fundamentals of advertisement design as well as of job composition. Typographically, an advertisement is a rectangle of certain size and dimensions broken up into spaces, and whether or not the spaces are pleasing in their relation to each other determines the beauty of the advertisement. The arranging of these spaces in such manner as to be pleasing calls into play the question of proportion, the first principle mentioned above. Perhaps this question of proportion can best be illustrated in the placing of a cut in an advertisement, thus dividing the advertisement into two parts. A reproduction of an advertisement of this kind, containing one illustration, is shown in Fig. 1. In A the cut is placed directly in the center of the advertisement, and the effect is not satisfactory, the reason being that the groups of type-matter above and below the cut are equal in size. In order that our advertisement may have proportion we must have not only variety, but pleasing variety. We must move the cut away from the center, either above or below. If we move it below it will place the main spot or force of attraction near the bottom of the advertisement — a thing which should be avoided if possible. Therefore, we will place it above the center. But how much above? This is determined in the same manner as the question of proportion noted in other instances in this department — by dividing the space into eight equal parts and giving five of these parts to the lower part of the advertisement and three to the upper part, thus following out the proportion of three to five, commonly acknowledged to be the most pleasing. In this case the advertisement is forty-four picas long. Dividing it into eight parts gives five and one-half picas for each part. Taking three parts — or sixteen and one-half picas — for the upper part of the advertisement, we place the cut in such position that its center is sixteen and one-half picas from the top, the center of the cut thus dividing the advertisement into two parts in the ratio of three to five. The result is shown in B, and one can readily see that it makes a much more attractive advertisement than does A, although the moving of the cut is all the change that has been made. Personal taste may enter into the proposition and suggest an additional line or two above or below the cut, but to the majority this proportion would be the most satisfactory. This illustration of the placing of the cut is but one of the many problems of proportion that enter into the composition of advertisements. The relation of the various panels or groups of matter to each other should be governed by the same principles wherever possible.

Then comes the question of shape harmony. This means two things, principally. Shape harmony means that the various type-faces in an advertisement shall conform in shape; it also means that the shape of the type face or faces shall conform, as far as possible, with the shape of the advertisement. Thus a long, narrow advertisement would call for a condensed letter, while a broad advertisement would demand a letter which was based on the square, or even extended. Fig. 2 is an illustration of the case in point. In A we have a narrow advertisement in the setting of which the compositor has used an extended letter. The narrowness of the measure and the width of the letter are not conducive to a readable advertisement, while the large number of divisions of words at ends of lines make it impractical in addition to being inharmonious. In B the shape of the type conforms to the shape of the page, making it harmonious, easily read, and doing away with many of the objectionable divisions.

A harmony of tone between illustration and text is to be desired in the composition of advertisements. Light, delicate line cuts suggest a light type-face, while heavy, black cuts suggest a heavy, bold type. In Fig. 3 is shown an example of harmony of tone between illustration and text. While it is not always possible to secure such perfect harmony as this diagram shows, still a little thought on the part of the compositor will result in bringing illustrations and text much closer together in tone, and prevent either cuts or certain lines from unduly "standing out" from the page. In Fig. 1, for instance, although the cut is still a trifle strong in tone, the use of the heavier Caslon type in preference to the regular Caslon has served to bring the two into better relation with each other.

The first consideration in setting an advertisement is to determine what is to be "brought out" or given prominence. The manner in which the copy is written usually determines this, especial emphasis being laid on certain lines or phrases. One should not attempt to display too many lines or features. Where endeavor is made to give prominence to too many things in the advertisement it becomes confusing to the eye and thus lacks that simplicity which is considered necessary to the pleasing design. Generally speaking, three features are all that should be displayed in an advertisement — the heading, possibly a prominent line or two part way down the advertisement, and the display at the bottom, probably the firm name and address. The rest of the matter should, if possible, be

grouped together. This gives the reader an opportunity to grasp the salient features of the advertisement at a glance — what the article is, who sells it, and where — and if he is interested enough to read further the grouped matter will give him the details. But to attempt to attract attention to each of a half-dozen or more features is not altogether unlike a half-dozen people trying to attract one's attention by making loud noises — in the general disturbance one hears nothing.

The advertisement, in common with all other forms of type display, is at its best when set in but one series of type, variation in the sizes used giving the necessary



FIG. 1.— A question of the placing of a cut in an advertisement. In A the cut divides the advertisement directly in the center, while in B the placing of the cut at the point shown divides the advertisement into groups of unequal size, giving proportion.

emphasis to lines which demand it. However, the composition can not take the liberties with the designing of advertisements that would be permissible in handling ordinary commercial work, and, if necessary, ideals regarding the association of type-faces must be sacrificed to attain sacrifice the advertising features of a prominent line. The compositor should, however, when using more than one series in an advertisement, see that they are of the same general character, and avoid such combinations as lining gothic and Caslon, etc.

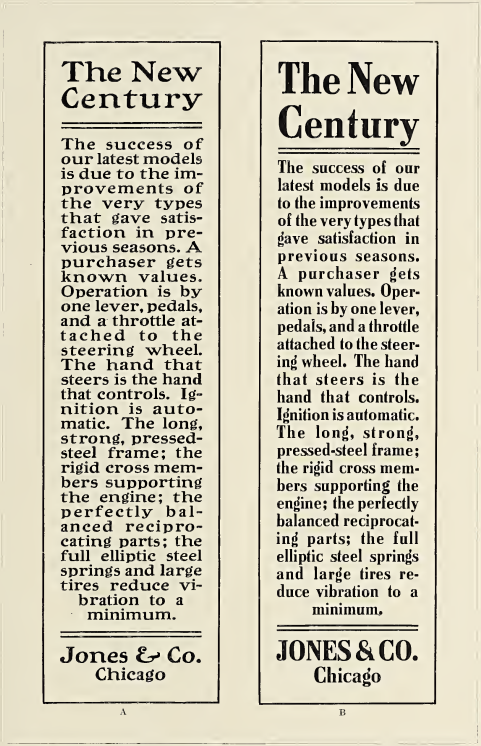


FIG. 2.— A question of shape harmony. In A the extended letter does not harmonize with the narrow shape of the advertisement. In B the condensed letter carries out the shape harmony necessary to a pleasing piece of work.

the desired prominence of certain lines. On a title-page, for example, one might sacrifice a certain amount of prominence in order to attain a desired artistic effect, but in an advertisement the first consideration must be to have certain lines "stand out." If the copy will admit of this being done without recourse to another series, so much the better, but it is preferable to introduce another series rather than

The heaviest display should be at or near the top of the advertisement. The normal mode of viewing a page of any kind is from the top downward — we make up the page from the top downward, we read it from the top downward, and if there be any variety of tone or type prominence in the printed page it should be so arranged that the heavier tone or type prominence is in the upper part of the page,



FIG. 3.— Showing the desirability of a harmony of tone between illustration and text.

fading away, as it were, toward the bottom rather than getting stronger in the lower part of the design. This is also true of the width of lines or groups in an advertisement. Almost invariably one should see that the widest lines or groups are at or near the top of the advertisement, and not near the bottom.

(*Continued in the October* INLAND PRINTER.)

PRINTING AND EVOLUTION.

In the revolution wrought by the growth of mechanics many a trade and craft has gone down. Skill which rose to the plane of an art has proved unneeded in the world's market. Machinery, new processes, substitutions, cast men of high talent into the streets to seek other livelihood, to develop other dexterity, or to fail. The changes have, in general, been of benefit to humanity, but they have their sad accompaniments.

In no trade was the tragedy of the workman found unfitted more poignant than in that of printing. Machinery, in a single office, has often reduced the number of men employed at the case by nearly one-fourth. Competition forced even those employers prejudiced against the machines to adopt the labor-saving methods. The compositor, where he had an eye to his future, learned to run a Linotype. Not every man could or would learn. Some men left their trade, unable to understand to the last the merciless force of events which had overcome them.

Printing has not completed its evolution. There are other movements working against the certainty of a man's employment besides machinery. It is not exactly an instance of labor reduction, but rather of labor alteration. In this juncture the International Typographical Union, with a foresight and thoughtfulness beyond praise, has come to the rescue. It has undertaken to teach its members in the newer lines of artisanship. It would keep all phases of the trade within the trade. And thus the union not merely protects itself and its many thousands of members, but it performs a noble act in humanitarianism.

This example is one which all crafts can follow with profit to themselves. The age is mechanic. The period of a half century hence will show this more sharply. It is useless to fight invention and discovery. To do so would be to clog the advancement of mankind. But adjustment, if wisely pursued, will save repetitions of the sorrows such as the last fifty years have beheld.— *Toledo Blade.*

PRINTING TRADES AND INDUSTRIAL PEACE.

The *Record*, a few days ago, commented upon the various movements for the arbitration of industrial disputes in this and other countries. Wherever compulsory arbitration has been tried — the form made compulsory by law — it has not worked satisfactorily. But there is no reason why private agreements between employees and employers to make this method of settling disputes compulsory should not work with entire satisfaction. The typographical union and the printers' league have been leaders in the movement. The printers' league, which has been in existence for several years, has a plan patterned after the German system. In case of a dispute a board of arbitration, made up of three trade-unionists, three employers and the secretary of the league, is called upon to hear evidence and make recommendations. But while the seventh arbitrator, the secretary of the league, is neither an employee nor an employer, his connection with the league gives that body the majority of members on the board. In case the findings of the board thus constituted are not acceptable, provision is made for referring the whole controversy to an umpire who has no connection with either side, his decision to be final.

The men affiliated with the printing trades have taken an advanced stand in making the possibility of a strike remote. They have saved hundreds of thousands of dollars for themselves and their employers, and they have set an example for other trade-unionists to follow. The day of the strike is nearing an end. There will continue to be outbreaks, even after agreements have been made, but the well-defined movements toward a peaceable settlement of controversies raises the hope that not many years hence every trade union will have an agreement with the employers to abide by the decisions of a board of arbitrators. The creation and award of the Anthracite Strike Commission came at a time when the increase in the cost of living caused a state of unrest among workingmen, and strikes were numerous. The work of the board, however, set forth the advantages of arbitration so clearly that in almost all of the large industrial occupations since then the employees have been favorable toward the same methods. The recent growth of the plan of arbitration is one of the most pronounced industrial blessings of the age.— *Wilkesbarre Record.*

THE world reserves its big prizes for but one thing and that is initiative. Initiative is doing the right thing without being told. Next to doing the thing without being told, is to do it when you are told once.— *Jo. Anderson, of Sacramento.*

SPECIMENS

BY F. J. TRESISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

C. J. WARNER, Iola, Kansas.— The samples of letter-heads are very interesting, and show a wide range of typographical design. They are among the best that we have received.

THE STOVEL COMPANY, Winnipeg, Canada.— The program of your fifth annual picnic is very attractive in arrangement. The only thing that detracts is the poor joining of the rules.

PERHAPS no printing house to-day turns out a product of more uniformly excellent quality than does the Corday & Gross Company, Cleveland, Ohio. A complete equipment for the whole work, from making the photographs to delivering the finished product, enables this firm to do an especially high grade of catalogue and booklet work. A review of the package of specimens



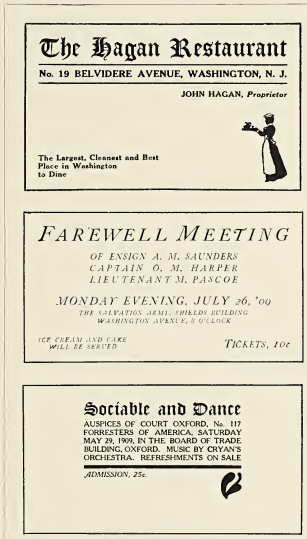
Cover of an ornate catalogue by the Corday & Gross Company, Cleveland, Ohio. Original in four colors and gold, embossed.

recently received from the Corday & Gross Company is indeed a pleasure to one interested in fine printing. One of the most elaborate booklets in this collection is entitled "The Home of Wooltex," printed for the H. Black Company, Cleveland. It is a most ornate affair, as one will gather from a glance at the reproduction of the cover shown herewith. The original is printed on rough white cover-stock, the illustration being a process reproduction from a water-color, printed in a blanked panel. The balance of the page is printed in gold and a buff tint and embossed.

THE advertising house of Harter & Aldrich, Toledo, Ohio, have recently issued a motto-card which is one of the most attractive pieces of hand-lettering that we have seen. The work is executed in excellent tone values in dark green and red on a rough brown stock.

ANDREWS & LEWERTH, New York, have recently issued two attractive sample books of cover-papers. The booklet devoted to Cloud cover-papers is especially unique and interesting.

HERBERT R. SMITH, Washington, New Jersey.— You have certainly succeeded in your endeavors to do printing that "looks different." The cards and tickets are excellent in every way, being very attractive in design and carefully printed. We reproduce three of them herewith.



Three unusual card and ticket designs, by Herbert R. Smith, Washington, New Jersey. Originals in colors.

THE UNIQUE PRESS, Chicago, Illinois.— Your August calendar is especially handsome. The typography and presswork are of the best, while the combination of stocks is very harmonious.

FROM the printing department of the Boston Mutual Life Insurance Company we have received an interesting and original letter-head design. The chief feature is an unusual and pleasing panel arrangement.

PRATT & LAMBERT, Buffalo, New York.— Your little booklet, entitled "The Finished Floor," is a very attractive piece of work, both as to typography and color arrangement, the cover-page being especially effective.

MISS BERNICE CONNER, Lockwood, Missouri.— Considering the equipment at your service, the poster is a very acceptable piece of typography. The display is well cared for and the spaces are broken up in a pleasing manner.

THE *Ada Democrat*, Ada, Oklahoma.— The specimens are very creditable in design and execution. The panel arrangement of the blotter is especially good. The booklet should prove an excellent piece of advertising, as it is gotten up in a pleasing manner.

RUDOLPH SMITH, Big Timber, Montana.— Your specimens are very neat and attractive and show a proper regard for simple type arrangements. We would suggest that where you use parallel rules for underscoring they be of equal weight rather than a light and heavy one.

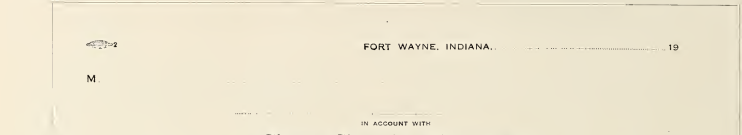
NATION BROS., Alamogordo, New Mexico.— The letter-head and bill-head are very creditable. We would suggest that on the letter-head you place

less space between the words in the text type, and omitting the letter-spacing of this type on the bill-head. This letter is designed to set close and give a rich, black color to the line, and where we widely space or letter-space the lines, we destroy the desired effect.

P. R. Bell, Fort Wayne, Indiana.—The commercial examples are well designed and well printed. On the booklet for B. Paulson & Co. we would suggest that you place the rules a trifle nearer the running-head and either

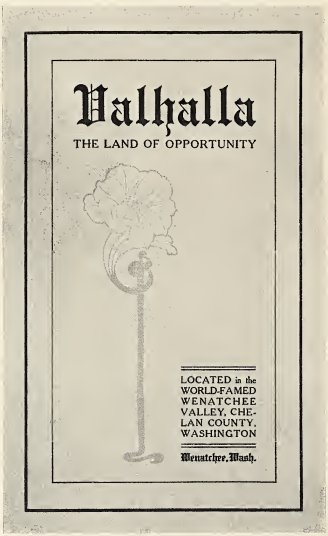
A recent booklet issued by the Rock Island Lines to advertise "The Rocky Mountain Limited" is an artistic piece of work, especially the cover. The latter is embossed in dark brown on light brown stock, the lettering being in embossed panels. It bears the imprint of the American Bank Note Company.

Wenatchee Daily World, Wenatchee, Washington.—The specimens are all very creditable, and the manner in which they are gotten up leaves



An excellent handling of a large amount of copy. By P. R. Bell, Fort Wayne, Indiana.

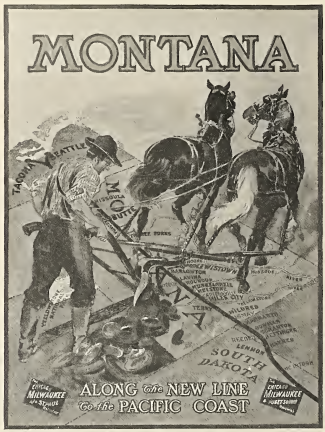
letter-space the latter or set it in a type that will fill the line without such wide spacing between words. You are to be congratulated upon your success in your first efforts at wood engraving. We would suggest, however, that you print the key form in a blue-gray instead of black, as it is rather strong at present. We reproduce the bill-head of the Besse Jewelry Company. It is an excellent handling of a large amount of copy.



A handsome booklet cover from the *Wenatchee Daily World*, Wenatchee, Washington.

no opportunity for criticism. Of the group, we like best the booklet cover, a reproduction of which we show herewith.

Several of the recent publications from the advertising department of the Chicago, Milwaukee & St. Paul Railway have been received. "The Comforts of Travel" and "California" are both handsome and artistic booklets. Perhaps the most striking feature in the specimens is the cover of "Montana," a booklet devoted to the resources and opportunities of the State of that name. A reproduction of the cover in question is shown herewith. The original is in four colors and gold.

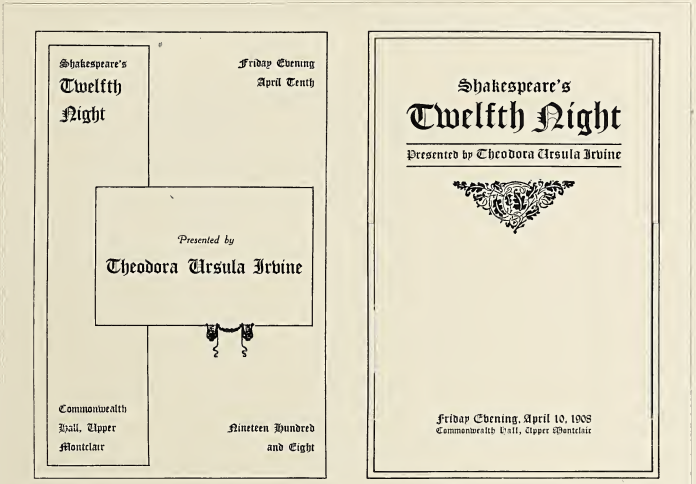


A striking railroad booklet cover issued by the Chicago, Milwaukee & St. Paul Railway. Original in four colors and gold.

Arlington Printing Company, Arlington, Texas.—Your letter-head is original and very effective. We do not care for the blue and green combination, however, and would suggest brown in the place of green, and red-orange in the place of the red. We would also suggest a trifle less space between words in the top line. We note that you use red and blue as a

color combination on several jobs. A little yellow in the red, making it more of an orange, will give a better contrast to the blue. The type-faces used on the envelope for Rose & Mitchell do not harmonize in shape, the decorative letter used for the firm name and address being totally unlike the plain letter used for the balance of the job.

F. J. Johnson, Montclair, New Jersey.— Your commercial specimens are very creditable and show an excellent taste, especially the programs. One of them, however — the "Twelfth Night" program — is so radically different from the style of the others, and presents such an excellent illustration of the confusing effects which one secures when a design is not kept simple, that we have taken the liberty of resetting it, in an endeavor to suggest a more pleasing treatment. In the original the dividing of the type matter into five groups or forces of attraction detracts in a measure from each of the groups and the eye is compelled, in reading the page, to jump from one part to the other. The design is too complicated. In the resetting we have gathered the reading matter into two groups, thus securing a simple design and one that is easily grasped by the eye. The question of simplicity of design — not plainness and lack of decoration, but an absence of a complicated breaking up of the reading matter and ornamentation — is one of the most important items in typographical arrangement.



Original program by F. J. Johnson, Montclair, New Jersey, and a resetting, suggesting a more simple arrangement of the groups.

Edwards & Broughton Printing Company, Raleigh, North Carolina.— The blotter is very neat and tasty in design. Of the three, we prefer the one on the cream-tinted stock, as it gives the best color combination. On the blue stock we would suggest dark blue and orange in preference to green and orange.

Charles Washburn, Laramie, Wyoming.— The cover arrangement which you sent is, in general, very good, and the fact that you do not feel that it meets your ideal is an excellent indication of the progress you are making. We would, however, make one or two suggestions regarding it. We would suggest that you take out six or eight points from either side of the line immediately under the underscoring rules, moving all but the three bottom lines up nearer the top group. The fact that the balance of the page is set in a roman type with serifs suggests that the lines at the bottom be set in a heavy roman letter rather than the sans-serif gothic. We would suggest that you avoid the use of panels with the bottom and side made of heavier rule to give a raised effect, as the printed page presents a flat surface and to use thereon decoration with an effect of perspective is not pleasing.

SIZING UP EMPLOYEES.

Do not expect from any employee brain results beyond his capacity. You are pretty safe in assuming as a general principle, that each man is doing the best he knows how. Consider this before passing severe judgment. If you have a full-grown man, perhaps with a family, drawing $12 to $15 a week, ordinarily speaking you have no right to expect from him the same broad judgment that you yourself should have or that your superior officers should have. If he possessed such judgment, he would hardly be occupying the position he does.

Nor should you expect an employee to handle his work with the highest degree of efficiency if you constantly crowd him for output. Give him time to do his work properly. Of course, the all-important thing is to know where to draw the line. The employee must turn out a reasonable amount of work per day, and he must do it with a reasonable degree of accuracy.

In many big concerns, the habit of inaccuracy or carelessness on the part of the employees costs the house in a year an amount that would compare favorably with the gross profits of the concern. Hundreds of firms fail in business because of losses due to this one cause. How essential it is then that the employees be impressed with the responsibilities that rest upon them individually, that they be made to consider themselves as parts of the organization, not as mere employees.

After all, the solution of this problem lies in each man educating himself to the habit of reasonable accuracy. "Do It Now!" is a good motto, but "Do It *Right* Now!" is a better one.— *P. V. Bunn, in System.*

COST AND METHOD

THE LAW OF SUGGESTION.*

BY F. A. S. PRICE.

In presenting this topic, I feel that its importance to every one, more particularly the business man and the salesman, is even more pronounced than any other subject of a similar character, and, moreover, I believe the value of the right application of this law far outclasses a great many of the seemingly vital problems which confront the business man of to-day.

Before touching upon the subject itself and in order to bring the great value of the application and correct use of "suggestion" properly to your attention, I wish to first dwell for a moment upon the question, "What is a law?"

When the mind of man in its development reaches the stage of reasoning, he then begins to form judgments and should in addition endeavor to apprehend laws and principles, but the busy man does not often stop to realize the value of this apprehension of laws and principles, and therefore his mind does not progress to a much higher condition than the rendition of judgments of one sort or another, good, bad, prejudiced or otherwise.

When you notice an idea which is common to a great many different things or a diversified number of other ideas, which in its action works out in practically the same manner each and every time, you say, that is a law. For instance, we release something from our hand and it follows the most direct line until it reaches the ground; we also notice that as a river cuts its way through the soft earth it comes to a strata of rock; it does not try to cut through this rock, it goes around, but it is still heading in the same general direction. What do we determine from these and similar incidents which we notice all around us? Merely this, that all forces follow the lines of least resistance. What have we then discovered? A law. The law of nonresistance.

We also note that any article which becomes detached from a stationary body or a body capable of maintaining it immediately falls to the earth. What causes this action? Gravity, and, as this applies to practically everything we immediately assure ourselves, here is another law, in fact, a law so universal that it is really a principle, a principle merely being a law that is common to a great many other laws.



DELEGATES AND VISITORS TO THE TWENTY-THIRD ANNUAL CONVENTION OF THE NATIONAL TYPOTHETÆ OF AMERICA, DETROIT, MICHIGAN, JULY, 1909.

The activities of the organization are now particularly directed to the problems of "Cost and Method."

* An address delivered before the Franklin Club of Wisconsin at its annual banquet.

As we sit in the street car and the brakes are suddenly applied, our bodies swing forward in the direction in which the car has been going. What is this? Inertia. This is still another law, and we could go on and on and name any number of these laws, but our object just now is to deal with that law known as "suggestion."

Primarily, what is a suggestion? A suggestion is something that causes us to think, that creates thought or produces an action in that portion of the mind which does the thinking. According to this definition, you will see everything is a suggestion, and such is really the case. Everything we see or hear creates thought. In other words, anything that reaches the mind through the agency of the senses constitutes a suggestion and operates to our advantage or detriment, as the case may be. These facts just stated being absolute, we can readily determine the enormous value which the regulation and supervision of the suggestions we receive can be made to mean to each and every one of us.

Before proceeding further and in order to more fully point the value of the application of the law of suggestion, I wish to delve to a slight extent into the psychological phase of this question. Most of the acceptedly reliable psychologists and authorities on these subjects concur in the theory that the mind of man is divided into two separate and distinct parts, each portion performing its individual functions in relation to each other and to the outside world. It might be better to say, instead of the mind being divided, that it is composed of these two parts. However, that is neither here nor there, for we all realize that we have an outer and inner self, separate and distinct one from the other.

These two mental divisions are known as the outer and the inner mind, or the conscious and the subconscious mind, or the objective and the subjective mind. I shall use the latter terms.

The objective mind is the one which receives its impressions and suggestions through the agency of the five physical senses or from its own subjective, and the subjective mind is the one which receives its impressions from its own objective, or through the so-called sense of intuition, or from the suggestion of other minds than its own. Not wishing to go deeply into this matter at this time, but desiring to bring these facts into direct relation with the main topic, "suggestion," I wish to state the great and valuable truth which is highly pertinent in this connection, and that is the subjective mind is always amenable to suggestion. You must remember that this is always the case — it is always amenable to suggestion. This being a fact, you can readily appreciate the value of good, strong, direct, positive, affirmative suggestion in the negotiation of any business deal. Too many salesmen speak in the negative instead of the affirmative. For instance, I recollect observing a dry-goods salesman, who was attempting to sell a bill of goods and who had already succeeded in entering several items in his order-book, pick up another article and say to the merchant, "You didn't want any of this, did you?" Of course, the merchant didn't want any of it — the salesman told him so. It would have been exactly as easy if not easier to put the same statement in the affirmative. You will recollect the first-class book agent who may have called upon you and sold you some little time ago. When you were hesitating as to whether to buy his books or not, he had the contract-blank under your eyes and handed you his pen and said, "Sign your name right here on this line," and you signed, didn't you? He was no doubt a past master at the application of the law of suggestion and you "fell for it," as do thousands of others, and you likely wondered afterward how you ever happened to invest in those books. These incidents vividly picture to you the value of suggestion in business, and its value is not confined to business alone, for it enters into all human relations and endeavor, both social and domestic. We see its value in the home. For instance, the child has fallen and hurt its arm. The mother picks it up, soothes it and caresses the spot where it hurts, at the same time saying, "Now, it is all better," and lo and behold, it is better. The suggestion has recorded and the pain has disappeared. A person may be ill, and a cheerful, good-natured physician of positive personality, thought and speech enters the room and immediately says, "Why, you aren't sick; you only think you are; in fact, you're looking fine." What is the result? You instantly feel better and begin to think perhaps you aren't quite as bad off as you had believed. These and many others of like nature constitute positive suggestions which work for good in social and domestic life as well as in business. This sort of an application of the law of suggestion means better health, better mentality, more happiness and cheer, all of which, brought down to a final analysis, resolves itself into better business, cleaner business and more successful business. This is all the result of suggestion applied along the right lines.

One of the most important uses of "suggestion" is the application of this law to one's self. This is known as auto-suggestion, or self-suggestion. The practice of suggesting good, positive things to yourself is one of the greatest aids toward good bodily condition, clear mentality and general good feeling.

Following this thought, the salesman, as he approaches a prospective customer, should suggest himself into a positive, success-winning state of mind. This can not help but impress the buyer and result in more orders than are procured under any other mental condition. In addition, it gives the salesman more confidence in himself, which is most desirable.

Although somewhat aside from the topic, I wish to mention another valuable business asset, and that is memory. The subjective mind is the seat of the memory, and another truth which our most eminent scientists along these lines claim to be absolute is, that the subjective mind never forgets. As an illustration of this fact, and so you may determine it to really be a fact by your own reasoning, I wish to call your attention to a very simple little test of this truth. For instance, something of which you have not thought for many years — something that may have occurred in your childhood — suddenly comes into your mind. You recollect it clearly. It certainly must be apparent to you that this incident or the knowledge of it, or better still, the remembrance of it, was stored somewhere, and although you had not thought of that particular incident for many years your memory still retained it.

By the correct use of auto-suggestion, this valuable positive of memory can be strengthened more and more each day as can any and all other desirable faculties and qualities.

In conclusion, I want to impress upon you the truth that suggestion is a law — as true and as definite a law as is nature. Endeavor to work in harmony with this law as well as all others, for, as you know, violation of the law is costly. If we violate any of the laws of health we pay for it by illness and sometimes death. If we violate the laws of our country we pay the penalty. This is a ruling principle, and when we realize thoroughly the truth we endeavor to become more familiar with these various laws and principles and work in conformity to them. Therefore, let us all from this time henceforth decide to go about our

duties, giving due attention to the various laws which may govern them and work in accordance with these laws, which are as unchangeable as we are told were the laws of the Medes and Persians.

BANKERS AND PRINTERS.

The average printer commencing business has a notion that when he gets his plant paid for he will be able to walk down to the bank president's office, point to his machinery and type, the business he is doing and negotiate a loan with "my bank." If he be fortunate and reaches the stage where he has nary a note to lift, a visit to "my bank" disillusions him. He finds that while his personality may be of some value, his hard-won plant does not interest the banker. Banks are not exactly what he thought they were; at all events, they do not do business on quite the basis he had supposed. In short, as a general proposition, a bank does not wish to know many printers — there are other more desirable clients. This attitude of the bankers has caused considerable gossip among printers in Chicago. W. F. Whitman, chairman of the committee on banks and banking of the Ben Franklin Club, undertook to investigate, and his summing up will interest many who have wondered but never known why printers are rated below par with the banks.

"I was informed a certain bank president had issued instructions that printers' accounts be not accepted, and another bank stated that it would be very glad to be rid of such accounts," said Mr. Whitman in explanation of his quest. "The reason for this feeling is that printers are not regarded as good business men; at least, not equal to those engaged in other lines of business. It is claimed that employing printers have sprung quite largely from the ranks of the workmen and, while showing exceptional qualifications in that field, they are inexperienced in business methods. This has made them a trying class for the bankers to deal with, and their experiences with them have led the men of money to form a poor opinion of printers as business men and financiers, which makes their business undesirable, and favors are granted with great reluctance.

"Here is something perhaps rather startling to some. Machinery is not considered as an asset by the banker. In extending a loan or granting favors, the machinery account is practically overlooked, no matter how large the plant; at least, it does not exert any more than a moral influence. A strictly modern plant practically free from debt would, of course, make a much better impression on the banker than an old, worn-out one. Wishing to find some percentage that might be applied against a first-class plant for the procurement of a loan, I was unable to obtain one, being told that mortgage brokers were the ones to answer this question. It is therefore my opinion that not over five or ten per cent of the value of the plant could be borrowed on, and this only when the book showing is favorable. Machinery in any line of business which is used to produce the articles sold is not regarded as an asset. This being so, it behooves the printers to know what their real assets are as a basis for obtaining credit.

"First of all, there are record and character. The banker thinks much of these, and will often do for those who have his confidence much more than for others with an equally good showing but with whom he has had no business experience to guide him. The favors obtainable by those who have the entire confidence of the bank are out of all proportion so far as assets are concerned to those who have not this confidence, and it would surprise some if they but know how much the banker is influenced by this feeling.

"In my search for information statements were shown me, but the names of the parties withheld. The first was that of a business man not a printer. His net assets showed some $43,000, and he could obtain a loan of $55,000. This party was said to do a very conservative business, making small but sure margins. The loan could be called in as wanted by the bank if necessary and this party could close out his goods and meet the bank's demands. Furthermore, he had been dealing with the bank for years and had won its entire confidence. Another statement was that of a printer listing $250,000 worth of machinery. His accounts and bills receivable were about $40,000 and accounts payable about $35,000, with $2,000 in the bank. A loan would not be made on this showing, as the accounts payable amounted to so near the amount of the accounts receivable, and the fair presumption was that these accounts receivable were padded, or, in other words, consisted to a greater or less extent of uncollectable and old accounts. It seems almost incredible that a plant having a quarter of a million dollars invested in machinery and free from debt would not be awarded a substantial loan on this item alone, but such is the information given me.

"Another statement from a printer shows $40,000 in machinery, $15,000 in accounts receivable, $5,000 in accounts payable, and $8,000 in the bank. A loan of $10,000 would be made to this party, for he has enough cash on hand to pay his accounts payable and have $3,000 left, and even with such a loan he would have a large margin of quick assets to meet his current liabilities.

"In answer to the question, 'What ought the printer to do to improve the banker's opinion of him and make it possible to obtain greater favors?' it was suggested that the study of manufacturing costs be pursued, more care used in extending credits to customers, and more conservatism exercised in the purchase of machinery and increase of manufacturing facilities. It was also suggested that accurate bookkeeping be employed, so that correct statements could be readily drawn at any time, and a plan devised by which the work in process could be learned in a dependable way, as this is almost as good an asset as accounts receivable."

RELATIONS OF TRADE BINDER AND PRINTER.*

BY F. N. VOLKERT.

The relation of the trade binder to the printer is an interesting subject to me. It is necessary to go back a little before our time to get a proper start. Take printing and follow it up from its earliest inception, when the script was baked in mud pies, right down to the present. What wonderful progress, and the most important factor in all progress. The credit due to printing is beyond measure. The wealth it helped to create for nations and individuals can not be estimated. Strange as it may seem, we find all along the line that those directly engaged in printing did not accumulate great quantities of wealth. This proves to me conclusively what I have suspected all along, that the printing business is intensely interesting; that those who engaged in it did so because it had an attraction for them, and they learned to love their art for its own sake, and when one did go into the printing business to make money, he became so fascinated with printing that he would rather work all his life without money than give it up.

Quite early in the game, some fellow with a natural love for order and system, seeing these mud pies lying around in disorder, with the printing on or in them, gathered them up, bored holes through them and hung them with willow-

* An address delivered at a noonday meeting of the Ben Franklin Club of Chicago.

bark to sticks and thus we had our first binding, which, by the way, was a kind of loose-leaf affair. From that time on the binder has always hung around the printer, and when paper came in general use and he had learned the use of glue, he never left the printer, but he stuck closer to his own business. He also acquired one of the printer's habits — he loves his art like the printer, and, if such a thing be possible, he gets along with less pay.

But there are differences apparent to a close observer. The printer charges his customer for the job — that is, he sets the price for what he thinks it will be worth, or what the customer says it will be worth. The binder works differently; he charges by the hour, or the time he works on the books. The printer discovered the binder's method of



F. N. VOLKERT.

charging, with the result that, when placing an order for binding a number of books, he would insist on having them before it was possible to do them.

About the second week I spent inside a bindery there was quite an excitement one day. A number of boys rushed through the aisles with a job-ticket, which came from the printing-office, and the reason for the furore over this particular ticket was that it did not contain the word "Rush!" in the usual place. I could not see the joke at the time, but have learned since that an order from the printer without some kind of a rush order is a curiosity.

Not many weeks ago a printer 'phoned with considerable noise for books before his stock had reached the bindery. This caused some speculation as to whether he wanted to get his binding free or whether it was just force of habit. The mystery was cleared up a few days later, when the printer's customer appeared in the bindery with a demand that justice be done his printer, making the assertion that he and the printer had been waiting for books from the bindery for two months, and that he knew they could have been finished a month ago if the binder had given any attention to his business. I should not like to have printers feel that I wish to be antagonistic; I merely wish to touch on practices and happenings that have resulted in the binder not standing as close to the printer as he should. In fact, the impression has gained ground that the printer is the binder's natural enemy. The expression at least is not new. Under these conditions it is only natural to suppose that the binder, if purely out of revenge, took more time on some jobs than he really should have done.

A few days ago a printer informed me he had been doing his own binding, figuring that, if the trade binder could make a profit on his work, the printer could surely come out even and avoid the trouble of sending out his binding. After carefully examining the expense, however, he found he was paying more for labor than the binder figured for his work, to say nothing of the time lost, the expense of management and floor space.

A trade binder who depends entirely on printers for his work is naturally under obligations to them, but it is a question whether he or the printer profits most by his existence. No printing-office can afford to have all the facilities to do everything in connection with binding, and therefore printers must necessarily find it more profitable and less worrisome to send the binding out than to do it themselves. It is safe to say that there is more idle binding machinery in printing-offices than there is at work. I dare say that the floor space alone which is occupied by some of these machines has cost more than they have earned.

Much has been said recently about the advantages of keeping cost, and still there are printers who say it is all "bunk." This cost talk sounds like gospel to me. I will just cite one case relating to a job of printing and binding, where the binding was the big end of the job. I figured on it several times. My customer had a friend in the office who was giving out the work. He showed me the prices, but I said "No, not for me." Then he brought me the bills, and I saw the job had been done at a price a little above the cost of the stock, and no bindery could have hired the labor for the price paid. Yet this job was done again and again by a large printing-house which runs its own bindery. It must have taken some very profitable printing to make up for this semi-annual loss in binding.

Binding for the trade is far from being an easy proposition, the average printer being more exacting than the consumer, who must be satisfied at any rate, and I believe it would be a decided improvement for printer and binder if they were to observe a few simple rules. When placing an order with a binder, allow him enough time to do the work properly. It will help to make him more honest, as he will not be compelled to break so many promises. Furthermore, books which have had plenty of time to dry and to remain in the press will always look better than those which are rushed through.

Be explicit when taking and giving orders. Get plain copies. You know a printer can show a proof and easily make corrections. With the binder it is different; expensive work is taken in to be finished. It generally comes out all right or all spoiled. Take, for instance, a job of ten thousand order-blanks. The instructions read: "Please number order-blanks herewith from 1 up in triplicate." Now, there are several places for numbers. One calls for "Order No.," one for "Job No.," and one for "Bill No." It seems quite natural in such a case to number the order blanks at "Order No.," but it has happened that such a job

has been delivered and after several weeks to come back as spoiled, because the number should have followed the "Job No."

Ruling is another class of work that is often done at a great risk. It is impractical to show proof unless the party making up the form is right on the ground to O. K. each run as it is started. Though most ruling copy is plain, once in a while the binder receives some which surprises him if the ruling is done correctly. I have in mind a batch of copy which was very crude, yet required complicated ruling. With the exception of one sheet, the job was done correctly. The exception was the simplest job and was spoiled because a column was omitted which had been orally ordered, but not marked on the copy. To have such work done without being able to see proof necessitates the furnishing of clear copy. After all, there is perhaps nothing that causes so much trouble as misunderstandings regarding the guide edge to get the proper register and binding margins in running the various kinds of manifold blanks.

From my experience I draw the conclusion that printer and binder should become closer related, have more confidence in one another — that is, feel more like one family. We who are interested in the business pertaining to paper, printing and books, should be well acquainted, not only personally, but with much of the detail of each other's business. This would tend to create an interest in our craft which will amount to patriotism. Let us get right with ourselves. I do not believe in allowing any one to run down our fellows by saying, "The printers are the worst in the trade," for these knockers will turn right around and say that the binders are worse than the printers. The thing to do is to stop the knocking and boost our business companions.

I have learned to love my trade, and nothing pleases me more than to see a lot of satisfied customers. But if I were to be asked what I would rather do than bind books, I should say it would be to help to bind the printers into an organization, like two leaves in a book, where they can see each other from both sides. The binders, electrotypers, lithographers, paper-dealer and paper-rulers, each in their separate organizations, like so many volumes, but all belonging to one set or work. These organizations I would like to have appear in the eyes of the public like one uniform work, bound in loyalty, gilt-edged, rolled in gold and stamped with the title of "Integrity," which will command attention and respect.



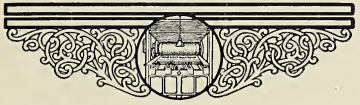
CHICAGO OLD-TIME PRESSMEN'S ASSOCIATION.

Top row — Fred Coles, Paul Riebe, William Lannefeld, John Yetter, Mike Farrell, Joe May, Al. Wendt, Frank Bush.
Second row — J. A. Hale, William Knees, Charles Bayless, William Neuses, William Blaufus, W. T. Polston, John Peterson, William Langhoff, John P. Keefe, J. Frank Daly, Frank Bremner, H. E. Delbare, Henry Rochon, Joe O'Leary.
Third row — Alfred Massey, Jules Berteaux, John Storfer, William Belloway, Alex Brand, John J. Collins, George Glasgow, W. F. Moran, Pat Ryan, James L. Regan.
Fourth row — Otto Fritz, Garott Burns, John Quinn, Charles Harker, Jake Zonsious, George Kuehnl, Charles Harrison, Frank Kiel, Fred Fritz, George Smith.
Bottom row — Dave Lewis, Otto Quetsch, Tony Swanson, James H. Bowman, Joe Keil, P. Deinhart, John Malcolm, Gus. Faust.

"THE FINEST" COULDN'T MAKE ENDS MEET.

An inquest was held at Oxford, England, recently on the body of George Oliver Miller, thirty-four, a compositor, of London, who had of late been employed at the University Press. It was stated that he was "the finest compositor who ever put a hand to the stick," but was worried at not being able to earn enough to meet his needs. A verdict of "suicide whilst of unsound mind" was returned.— *The Printers' Register.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

FOUNTAIN DIVIDER (504).— "Have you the firm name and address of the maker of a fountain divider which can be used on a cylinder press?" *Answer.*— The American Type Founders Company, 203 Monroe street, Chicago, handle the Page Fountain Divider, the only one we are informed about.

CUTTING AND SCORING RULES (503).— "Kindly furnish us the addresses of makers of steel cutting and scoring rules." *Answer.*— Hobbs Manufacturing Company, Worcester, Massachusetts; Helmold & Brother, corner A and Dominick streets, and Simonds Manufacturing Company, 825 Western avenue, Chicago.

DUO-TONE PRINTING INKS (515).— Submits a sample showing duo-tone effect with one impression and asks where such an ink can be purchased. We can not tell from the specimen who makes the ink. A similar sample sent to any of the following ink-houses will bring a response: Sigmund Ullman & Co., New York; Ault & Wiborg Company, Cincinnati, Ohio; Chas. Helmuth, 355 South Clark street, Chicago.

CRIMPING MACHINE (505).— "I enclose a sheet which I crimped with rule on a Gordon press. Would like the addresses of makers of a punch machine for loose-leaf ledger work, and also for an index cutter and crimping machine." *Answer.*— The Latham Machinery Company, 195 South Clark street, Chicago, make a crimping machine, round-corner index cutter and paper-punch for loose-leaf ledger work. H. P. Roshack, Benton Harbor, Michigan, and John Braidwood, 207 Centre street, New York, also make index-cutting machines.

SUITABLE INK FOR FURNITURE CUTS (512).— "Will you kindly advise me as to what inks I can use to get the best results from half-tone cuts of furniture? One cut to bring out a golden oak effect." *Answer.*— Much will depend upon the quality of the half-tone cut and the nature of the stock to be used. Presuming both to be the best, you should send a sample of the stock to your ink dealer and have him make or furnish you an ink which will match the brown tone of the furniture. These inks may be ordered so as to have a duo-tone effect with one impression. Several inkmakers handle these goods.

PASTE PENETRATING LABEL STOCK (507).— Submits samples of printed and embossed cigar-box labels. The work is done in three colors and is well applied. In a letter of inquiry the correspondent says: "The samples enclosed are printed on litho label seconds. The ink dried all right, so the bronze was run last. But when the paste was applied and the label was rubbed tightly to the box the ink would not hold. I ran a gloss and a shellac varnish over the printing, thinking it might retain the ink, but to no purpose. Will you suggest a remedy, so the labels may be used?" *Answer.*— If the varnish had been applied to the back of the label it would possibly have been of more service in preventing the moist paste from entering the stock and softening the coating of the stock. Pastemakers have a paste which is said to be nonpenetrating and will be suitable for this work, as it is very adhesive even when applied in a thin coating.

INK RUBS OFF (509).— "We print many broom labels, using the best grade of glazed label stock and also the best aluminum and gold inks. We find no trouble in working them, but after they are dry the ink rubs off the label; this is especially true of the steel-blue stock. Can you tell us what to do to remedy this condition?" *Answer.*— It may be possible that the gold or aluminum inks have been reduced. The inks in this condition will not adhere so well to highly finished stock. However, if you find that the inks have not been reduced, you should procure from your inkmaker a can of special body drier. The addition of a small quantity of this varnish to the ink will make it adhere with greater tenacity to the stock.

CARBON TISSUE FOR MARKING-OUT (510).— A Cincinnati pressman writes: "In marking up a sheet for overlaying I place a sheet of carbon paper on the back of the sheet. By marking on the face of the sheet, the transfer from the carbon makes a number of visible lines on the back, to guide in spotting up. I have used this plan with success by starting with very light impression and building up. I see but few pressmen use this method and was wondering if this system has any merit." *Answer.*— The use as an adjunct to make-ready of carbon tissue or other similar method of transferring for a mark-out sheet is to some extent in use, though modified in several ways. It does not, however, eliminate the close examination of the back of the sheet, and the consequent marking-out.

VIGNETTE HALF-TONE CUTS MAKE-READY (511).— "We would consider it a favor if you will state what is the best method of making vignette half-tone cuts ready." *Answer.*— This form of question has come to us many times. The answer has been that those who can afford to take up the mechanical methods of half-tone cut make-ready will find the results are so far superior to hand-cut overlays that the latter method will be little used in general practice. These mechanical overlays are of especial value on cuts of fine tone gradation, and also on long runs, as they stand up much better than the hand-cut variety. As the mechanical relief overlay is the general term applied to any of the three methods now in use, the buyer may select the method which seems best to suit the class of work he has in hand. A letter of inquiry addressed to any of the following firms will bring a response, giving the cost of shop rights and other particulars: Gilbert, Harris & Co., 158 East Harrison street, Chicago; The Perfect Overlay Company, York, Nebraska; Watselhan & Speyer, 183 William street, New York.

DAMP ROLLERS (508).— A North Dakota correspondent writes: "Our rollers have been giving us trouble for a few days past by not taking ink. They appear in good condition otherwise. Our press is located in a damp basement, and as the weather has been moist for the last few weeks it may have caused it. We have tried drying them out, but this treatment does not help matters." *Answer.*— If the press must be kept in a damp basement, the moist condition may be modified by proper ventilation. This may be accomplished by forced draughts. Unslacked lime heaped in out-of-the-way corners will accellerate the drying of the air and make conditions more sanitary. As to the rollers: You should have summer rollers, as they are

compounded with ingredients having less affinity for moisture than the rollers for winter use. In default of these you may make them workable by cleaning them with turpentine and rolling them on a dry, dusty floor several times, each time wiping off the dust taken up by the moist surface. Some pressmen find powdered alum a means of removing the moisture from the surface of the rollers. This powder may be dusted over a table and the rollers may be rolled in the powder until its surface is no longer sticky. There are "roller powders" on the market which affect a cure of damp rollers in humid weather.

RULE FORM SLURRING (506).— Submits a statement printed on yellow bond-paper, paper cut double to enable the printing of the down and cross line rules at one impression. The make-ready and printing are well carried through, except for a slight blur on the down rules near the edge of the sheet. As the cross rules run off the edge of the sheet on that side it was not found practical to run the gripper close to the printing. The accompanying letter reads: "In printing the enclosed job we had much trouble in trying to prevent a blur on the down rules. The press is a 12 by 15 platen, in apparent good order. Will appreciate any advice you may give us on running this job to prevent the blur on the rules." *Answer.*— Presuming that the pressman has set his impression screws so that the form will print evenly on the four corners, the next step is to prepare a suitable tympan. This may consist of two or three sheets of thin, hard stock, with one sheet of three-ply board or a thin sheet of stencil brass. The make-ready will consist of a spot sheet on thin stock, which will be attached to the bottom sheet of the tympan. The sheet of three-ply board or the brass sheet will be placed above this sheet. When the guides are set and twine attached to the grippers near the top and the bottom of the sheet the run may begin. A slur may develop when the machine is run fast, which does not appear when run slowly. Attaching pieces of cork to the twine so that they will bear closely to the affected part will invariably remedy the trouble. The attaching of the bits of cork, which may vary in diameter from one-half inch or two inches, as the case demands, will require the careful judgment of the pressman, as these pieces work serious harm to a form if they become detached in operation. Usually the cork is slit in two places and glue is inserted into the grooves before they are attached to the twine. The grippers may have holes, drilled with a No. 45 drill in the center, about one-fourth inch apart, for attaching the twine. The cork should not be less than five-sixteenths inch thick if they are to have a bearing on the wood furniture in the form.

UNSEASONED STOCK (513).— The problem presented below by our correspondent seems to be one of the most difficult to handle. If any of our readers have overcome similar difficulties we would like to hear about it. "We are having some trouble with the register on a three-color job. The sheet is 32 by 44 inch, enamel, basis of weight 25 by 38 — 60 pound. We have had the stock in the house three weeks, it being made to order. The sheets that were run through on the 27th and again on the 28th show that they are out six points on the back end of the sheet. To-day we ran a sheet through in one color and immediately ran it through again; the register is exact. The plates and form are in first-class condition, so it is quite likely that the shrinkage of the stock is the cause of the imperfect register. As it is, can you tell us how to overcome the trouble?" *Answer.*— The stock being in the house three weeks might become seasoned if out of the cases and piled in the center of a well-aired pressroom. We have seen stock piled where three edges were exposed. The edge which was not exposed to the air, but came quite close to a brick wall, shrunk considerably during a run on a thirty-two-page form. In this instance it shows that stock if only partially exposed to the air will not season uniformly. While we do not know the conditions fully relative to the seasoning of the stock mentioned by our correspondent, it would appear that the back edge of the sheet shrunk while the balance of the sheet remained normal. If the stock as it is being printed is kept in approximately the same part of the room, and the trays or piles are covered with waste sheets there should be but little change in its condition. If, however, the stock is piled in front of windows where the sun beats in upon it, or where the edges are exposed to drafts on rainy or damp days, there is likely to be a change in its surface dimensions. To prevent any change taking place during a run, some pressmen have adopted the plan of laying a few sheets of paraffined paper on the trays, and when about 500 sheets are laid on, this moisture-proof paper is turned up about the edges of the stock, and a few sheets of the same paper is laid on top as a further cautionary measure. Excepting for the change which takes place by aeration as the sheets go through the press, little or no alteration is noticeable otherwise. As we are unable to offer any remedy for our correspondent's difficulty, the foregoing suggestions may to some extent prevent a recurrence of the trouble.

INCOMPLETE MAKE-READY (514).— Submits a section of a circular printed on white S. & S. C. stock. The background of an outline cut and the catch-lines of the type-page appear in a red orange. Excepting in the larger area of solids, the printing is smooth; the deficiency is due to the lack of spotting up in center of these parts. The pressman's query is as follows: "Will you please examine the enclosed circular and tell me why I did not secure a uniform color in the solids? The tint was made with a mixing yellow and a good red, and printed on a cylinder press." *Answer.*— There was possibly no fault in the ink, except, perhaps, a surplus was used, as is shown by the type and the rule border. The principal error appears that in the make-ready the solids were not given enough tissues in the center. This condition leaves a weakness in the pressure and the ink is not properly deposited on the stock in consequence. In the make-ready of solids the first important step is to underlay the plate and make the printing surface at least approximately uniform, as will be shown by trial pulls. This being complete, the sheet, which is marked out and spotted up with tissue, will make the tympan surface uniform and cause a comparative equal pressure to be distributed. The make-ready and printing of trial sheets should carry less color to enable a better determination of impression, as full color will often cover inequalities which will appear when the run is under way. It is well to carry as much impression as the form will stand. This enables the work to be run with the minimum of ink. The smooth printing of solids tints is often marred by the mottled appearance of the print after it is dry. The speed of machine and condition of rollers and ink are the all-important features. As the ink in most instances is not made for a particular grade or surface condition of stock, it becomes the duty of the pressman to alter this ink. There are in the market many compounds for modifying inks for every special purpose. As these goods may be secured and tried out at a small outlay, it is essential that the progressive pressman should become acquainted with these time-savers. Almost all ink dealers carry special varnishes and other compounds to suit the varying conditions of stock.

PROCESS ENGRAVING



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

THE FATHER OF HALF-TONE REPRODUCTION.— C. M. McDonald, Kalamazoo, Michigan, asks: "What engraver or what artist is considered the father of half-tone reproduction, and in about what year was it considered a successful medium?" *Answer.*— It would require a volume to tell the whole story of the development of half-tone engraving. By referring to bound volumes of THE INLAND PRINTER you will find articles on the subject, by the present writer: "The Father of Half-tone," October, 1894, page 38; "The First Half-tone Screens," August, 1901, page 731; "First Half-tone in a Daily Newspaper," July, 1900, page 527.

FOR INFORMATION ABOUT PHOTOENGRAVING.— George L. Stacey, Easton, Pennsylvania, writes: "In your edition of August, 1908, page 738, an albumen enamel solution is given for making prints on zinc. I have tried this solution with good results, but am unable to proceed further from this point. Will you kindly advise how the zinc is developed up to the etching? If any of your previous editions contain this information I shall be very glad to promptly send my remittance for them." *Answer.*— The complete source of the information you require is to be found in "Handbook of Photoengraving," by Jenkins, revised by Amstutz. It is supplied by the Inland Printer Company. Price, $3.

TO COAT A COPPER ROLL WITH ENAMEL.— M. S. Chambers, North Adams, Massachusetts, queries: "I wrote you last September relative to coating a copper roll with sensitive enamel or albumen. Since that time I have made a number of experiments along those lines, but only with partial success. I can not get an even coating that I can be sure to resist well all over alike. Would you give me an idea as to the process used?" *Answer.*— No one attempts to coat the roll with an enamel solution, for it would seem to be impossible to get an even coating. The method used is the carbon process, which you must learn before attempting to get an engraving on a roll. Messrs. Tennant & Ward, 122 East Twenty-fifth street, New York, will supply you with a book on the carbon process for 50 cents.

FACTS AND FORMULÆ FOR PROCESSWORKERS.— From Tennant & Ward, 122 East Twenty-fifth street, New York, comes the "Photographic Annual for 1909," a compilation of "Figures, Facts and Formulæ of Photography," edited by H. Snowden Ward, of the *Process Engraver's Monthly.* This is a book of 287 pages, divided into thirty-nine sections, and, though there are over two thousand separate paragraphs of information which every one working at any branch of photography should have at hand for reference, there are seven sections of special interest to processworkers. For example, there are six pages of lens facts; sixteen pages on orthochromatic and color photography; seven pages on wet collodion, dry collodion and collodion emulsion; to photomechanical operating in one and three color six pages are devoted; to photoengraving, both line and half-tone, nine pages; to collotype and photolithography, seven pages, and to photogravure, etc., two pages. Credit is given to THE INLAND PRINTER for many of the facts. The price of this book is but 50 cents, with 8 cents for postage. In cloth $1, postage 10 cents. It can be had from the Inland Printer Company.

ENAMEL IN HOT HUMID WEATHER.— G. W. R., Louisville, Kentucky, writes: "We are having considerable trouble with our enamel since the hot damp weather came in this year. It will not develop in the fine details and we have tried several formulas, some of them being Nos. 1, 2 and 5 in Amstutz' book. We use Merck's bichromate and dichromate ammonium, Le Page's glue. We have tried Gluetop, and they all seem to work alike. In coating the plate we have used both gas and oil stoves, developed in hot, warm and cold water. There is one thing we notice about the solutions. When a plate is coated and without exposure is held under the water tap to wash off, there always remains a veil or scum on the surface of the plate." *Answer.*— Your last sentence would indicate that you are either heating the plates too hot when drying or that the plate is exposed to too much light from the time it is dried until it is developed. Remember that all chemicals work quicker in hot weather. Probably your negatives are not so intense as they were in cooler weather? Try a print under a real dense negative. For myself I keep the enamel in a refrigerator, just as I would milk or butter. The collodion is also kept on ice, except the quantity in use. If you will try this with your enamel your trouble will end.

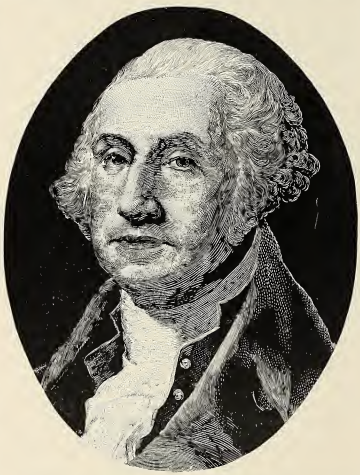
ASPHALTUM AS A RESIST.— John Johnsen, Brooklyn, New York, writes: "I used to be an engraver in the old country years ago, and now I want to go back to the business again to do engraving on a special metal for which I must use muriatic acid. I read THE INLAND PRINTER and I got the book on photoengraving, but Mr. Amstutz does not speak about asphaltum, which alone I used twenty-five years ago, when I did fine work. What is the matter with asphaltum? Is it no more used?" *Answer.*—Asphalt, as it is called now, is too slow for this hurried age. As you must use it for your "special metal," the following method is suggested: Coat your special metal with an even film of asphalt, and this film can be much thicker than when using the asphalt as a sensitizer. When this film is dry, wash the greasy surface from it with a little alcohol or ammonia in water. Now flow over it one of the enamel solutions recommended by Amstutz and follow his instructions as to the development. When the plate is dry develop it with turpentine, which will remove the asphalt from the portions of the metal you want to etch, the enamel coating protecting the asphalt in the light-hardened parts. In this way you get an asphalt acid resist on your metal, through a few minutes' exposure to light, without the hours of exposure which asphalt alone would require. Shellac is an equally good acid resist and can be used in place of asphalt, only that alcohol is used to develop it instead of turpentine.

CAN YOU ANSWER THESE QUESTIONS? — While we are talking about the need of technical training among our processworkers, here are six of the thirteen questions asked of the students in photomechanical processes at the examinations closing the last school year in London. The questions should be easy to answer by every photoengraver. See if you can answer them, reader: 1. What is meant by a "physical" and a "chemical" restrainer, respectively, in a developing solution for wet plates? Give examples. 2. What do you understand by the term "fixation," and why

is the operation necessary? Explain the changes that take place during the fixing process. 3. Explain how you would produce direct from a drawing in color a cross-line screen negative suitable for making a type-high printing-block. 4. In the process of producing a half-tone relief block a copper plate bearing a resist is submitted to the action of a solution of ferric chlorid. What differences may be produced in a series of similar plates in the etching process by varying the concentration of the iron chlorid solution, its temperature and the mode of its use? 5. What are the drawbacks to the use of zinc in the ordinary enamel process for the production of type-high blocks? What processes are available for the making of resists which avoid these disadvantages? 6. Give an outline account of any photographic intaglio process which may be used for the production of copies of maps?

THE NEW PHOTOENGRAVING.— Mr. Arthur Payne, who has succeeded in sensitizing zinc and copper plates so that they can be exposed in a camera like ordinary dry plates, has given us the most important improvement in photoengraving in twenty-five years. He was kind enough to forward the editor of this department for trial the first of his ready-sensitized plates to reach America, so that THE INLAND PRINTER readers will get here the earliest exact information regarding this new method of photoengraving. The most severe tests were given to these Paynetype plates, as they are called, and it was found that the process is really as simple as the inventor claims it to be. The writer went into a newspaper office and photographed a line drawing ready for etching in thirteen operations, while the present process used on newspapers requires thirty-four operations to reach the same result. A couple of half-tones were also engraved on Paynetype plates in the same office. It would appear that the most valuable feature of this invention will be for newspapers in this way: An outdoor photographer develops a negative of a news happening; from this negative a Paynetype zinc or copper plate can be made ready for the etcher in six operations, while the present operations are forty. Newspapers requiring a cartoon and a few half-tones can do this work readily in their own offices, for all the requirements for making three or four column cuts can be packed in a dress-suit case. There is not space here only to record that the first Paynetypes have been made in this country. The promise of this invention is to introduce photoengraving into places and for purposes now unthought of. The writer will answer queries regarding this new method of engraving if a stamped envelope is sent to box No. 181, Glen Ridge, New Jersey.

BLACK SPECKS IN HALF-TONE FILM.— Paul Hoelzel, St. Paul, Minnesota, writes: "Being a reader of your publication, though not a regular subscriber, I ask of you a little help in regard to some processwork trouble which I am having. I enclose you herewith a negative film, which please examine with a magnifying glass and note black spots of irregular size between screen dots. Can you give me the cause of same, and the remedy to overcome them?" *Answer.* — The film sent might be called free from opaque specks compared with others that have been received. Without knowing the formula for collodion and condition of the silver bath used it is impossible to determine with certainty the cause of these specks. If one uses reliable chemicals, iodids, bromids and nitrate of silver, purchased from reputable chemists, and has trouble with black specks in the developed collodion film, then it would be safe to attribute it to particles of dust, which have attached themselves to the sensitized film after the plate left the silver bath and before development. The most fruitful cause of this dust is the plateholder, which is crumbling away from the attacks of nitrite of silver. On drawing the slide hurriedly, dust is stirred up in the interior of the camera and this settles upon the moist, exposed plate. The slide laid on top of the bellows gathers dust. The focusing cloth gathers dust. In exposure for a half-tone, the screen protects the plate somewhat from this dust. Trouble is frequently caused by slamming the darkroom door, which fans up a cloud of dust from the floor and shelves, so that just before the developer is flowed over the plate enough dust falls on the plate to form black specks. In nearly every case of



Reduced from a full-page wood-cut, engraved by the Eclipse Electrotyping & Engraving Company, Cleveland, Ohio.

this trouble, reported to this department, it was found that the cause was floating dirt particles, either in the camera or darkroom. The remedy, of course, is to dry out and shellac the interior of the plateholder frequently; to wipe out the interior of the camera with a damp cloth and keep the ground glass screen always in its place to keep dust out, and, further, to scrub out the darkroom, its shelves as well, and never leave loose chemicals around in paper. Cleanliness is economy in a wet-plate darkroom.

PROCESS AND LITHOGRAPHY.— The application of photography as an aid to lithography is certainly extending, says the *British Journal of Photography*, and it is possible that a majority of the new posters are partially produced by photography. The commonest method at present is to use the half-tone screen. The original sketch or photograph is pinned up and photographed, an ordinary continuous-tone negative being made. This can now be retouched, if necessary. From this negative a dot positive is made, using a fine cross-line screen if there is subsequently to be a big enlargement, as is often the case. This dot positive is then placed in an enlarging apparatus, and an enlarge-

ment made on a wet collodion plate, giving a dot negative of the correct size. This plan has two advantages: first a very large screen is not required; secondly, the negative can be retouched and the positive may be reduced easily so as to get clean high lights quite free from dots if necessary. The lens is generally placed in the wall and the camera is formed by the darkroom itself, in which the wet plates are sensitized and placed upon an easel, which traverses runners so that correct focus can be easily attained. The negative is then printed on stone, or more usually zinc or aluminum, just as an ordinary line print is made by means of bichromated albumen, and after development the work is treated for lithographic printing as usual. We know that some advertisers will not look at a lithograph, no matter how good it may be, if they can detect the screen dot in the print. In such a case an irregular grain screen should be employed, such as the metzograph. It can be used exactly in the same way as the cross-line screen, and it has the advantage that lithographic artists' work can be added without the additions being so obvious as in the case of the cross-line screen. It will be possible to cure a customer of his prejudice against the cross-line screen by doing his first subject with the irregular grain, then with the cross-line, and letting him compare. For most subjects the greater detail and smoothness of the latter will make an appeal which is irresistible in spite of prejudice. The same process can be applied to two and three color printing, and more printings can be added of artists' work.

WHERE TO LEARN DRAWING.— Joseph V. Guilfoyle, New York, writes to this department several letters which are types of others inquiring about how to learn to draw? What correspondence school to join? If it is not possible to get a position where they could learn drawing or design as well, etc.? *Answer.*— You say, Joseph, that you have a job at present in a bank. The first advice is, that you hang on to that job with both hands. J. Hopkinson-Smith became a successful painter while carrying on his work as an engineer. H. C. Coultaus, the best outline draftsman New York has, got his only schooling in drawing while a cash-boy in A. T. Stewart's dry-goods store. F. S. Church, the painter, was a union soldier and a baggageman on a railroad before becoming one of our leading artists. A. B. Frost, the best draftsman of farm life and hunting scenes this country ever had, worked with the writer on the *Daily Graphic* thirty years ago. He spent all his spare time making detailed sketches of everything in sight — old shoes and boots, umbrellas, chairs, tables, cats, dogs, horses, cows, street cars, boats and the people he saw in the cars, in the streets, everywhere. If you will look up an album of his drawings, published by Collier, you will find that he is a master of correct drawing of the common things around us. What I want to impress on you is, that you have subjects for sketching all around you. You are in the midst of a life class all the time — in the bank, the streets, cars, church, everywhere you go. And if you want to succeed as an artist you must learn to draw, and you can learn that better in your Fifteenth street, New York, than in Florence, Italy or Paris, if you but make up your mind to draw, sketch, design, all the time you can spare, and tackle everything in sight until you get your eye and hand trained. Then you can settle down to some special line of work for which you may show unusual talent, and in which there is a living, providing you can mix the talent with brains. Speaking of a living, permit me to add that, from my long association with talented artists, I would conclude there is more possibility of a living and a happy long life handling a spade and pitchfork on a farm than some of the best artists secure through their talents.

FINGERS OF SCORN AT THE JOB OFFICE.

BY C. F. MC LAUGHLIN.

EVERY once in a while some newspaper or trade-journal writer takes a "slap" at the "job-office." The theme is usually on the price-cutting that prevails in the "little shop," and the great benefit that accrues to a town through the presence of the newspaper, an argument intended to impress the prospect with the importance of bringing all his jobwork to the newspaper office.

Admitting the truth of many of the accusations made, are these writers always animated by pure motives? By way of illustration: The writer is intimately acquainted with the conditions that prevail in a little city of five thousand people, in which there are four newspaper and job shops and one exclusive job shop. The entire set of four newspapers persecute the one job shop mercilessly on the plea that the job shop "cuts prices."

The management of this same job shop is ready and willing (and has given out this information many times to competitors) to organize for mutual protection and for the purpose of adopting a uniform schedule of prices or taking any other organized steps to protect the trade from injustice, either among themselves or from the purchaser who has the habit of playing one printer against the other in an effort to cut down prices on printing. This one job shop, also, is the only shop in the town that maintains a cost record or any system whatever in handling jobwork. This one job shop employs as many skilled laborers (which journeymen certainly are, judging from their experiences) as any job and newspaper shop in town, thereby contributing industrially to the town in the same degree that the other shops do.

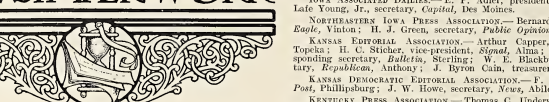
These four newspaper-job shops steadfastly refuse to enter into any agreement, either among themselves or with the job shop. How many of the newspaper men who read this illustration will size up the situation in their own towns and examine their own attitude toward the job-printer, with a view to coöperating with rather than persecuting the job-office?

CATALOGUE OF CRESCENT FOLDERS.

A sumptuous publication partaking of the nature of both catalogue and specimen-book is being distributed by the Crescent Embossing Company, of Plainfield, New Jersey. The book has thirty-six sheets of illustrations of Crescent folders, suitable for announcements, programs, etc., arranged so that the printer can show his customer exactly what the finished job will be like. The former plan of mounting samples on loose sheets proved to be an unsatisfactory and expensive undertaking, and the present catalogue was prepared so that the specimens might be always preserved clean and fresh for the inspection of the customer. The book measures 12 by 14 inches and contains numerous examples of folders printed and embossed on each leaf. Each specimen is full size and in the exact colors of the original. The cover is heavily embossed in color and gold, and provides a fitting introduction to the workmanship displayed on the specimens, which are magnificent both as regards design and execution.

The Crescent Embossing Company purpose issuing 5,000 of these books, which will be distributed among the first-class job printers of the United States. The folders illustrated will be standard goods for two years at least, and printers will use the book to order from for a long time after that.

NEWSPAPER WORK



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

EDITORIAL AND PUBLISHERS' ASSOCIATIONS.

American Newspaper Publishers' Association.—Herman Ridder, president, *Staats-Zeitung*, New York city; Bruce Haldeman, vice-president, *Courier-Journal*, Louisville, Ky.; Elbert H. Baker, secretary, *Plain Dealer*, Cleveland, Ohio; W. J. Pattison, treasurer, *Evening Post*, New York city; Lincoln B. Palmer, manager, World building, New York city; H. N. Kellogg, special standing committee, Tribune building, Chicago, Ill.

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Kansas Democratic Editorial Association.—F. W. Boyd, president, *Post*, Phillipsburg; J. W. Howe, secretary, *News*, Abilene.

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Republican Editorial Association of Massachusetts.—A. P. Langtry, president, *Union*, Springfield; A. M. Bridgman, secretary, Stoughton.

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Nebraska Press Association.—N. J. Ludi, president, *Democrat*, Tobias; A. B. Wood, vice-president, *Courier*, Gering; C. C. Johns, secretary-treasurer, *Sunbeam*, Wood River; Miss Chattie Coleman, corresponding secretary, *Enterprise*, Ashland; Stromsburg.

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TEXAS PRESS ASSOCIATION.—W. A. Johnson, president, *Herald*, Memphis; J. R. Ransone, Jr., vice-president, *Enterprise*, Cleburne; Sam P. Harben, secretary, *Echo*, Richardson.

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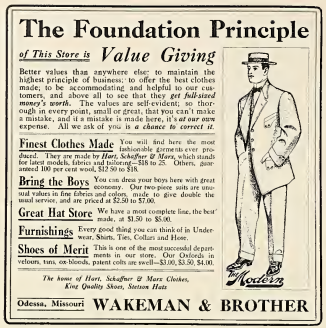
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AD.-SETTING CONTEST NO. 27.—When the copy for this department was prepared the indications were that there would be in the neighborhood of one hundred entries in THE INLAND PRINTER'S twenty-seventh ad.-setting contest. As soon as possible after the close of the contest the ads. are made up into sets and a package mailed to each contestant. By the time this issue of THE INLAND PRINTER reaches its subscribers each contestant should have received his set of specimens, and any who have failed to receive a package should send notice at once.

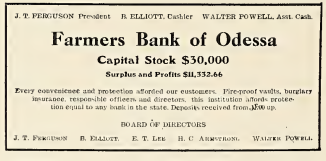
SAN ANTONIO TO WASHINGTON ON HORSEBACK.—President Taft will receive about October 1 a beautifully embossed message, inviting him to partake of the hospitality of San Antonio during his southern and western trip, if the plans of the San Antonio (Texas) *Light and Gazette* are completed as planned. E. S. O'Reilly, editor of the *Light and Gazette*, is now on his way to Washington bearing the message, having left San Antonio July 31. He is riding the cow pony, Aransas, raised on the ranch of Charles P. Taft, and is dressed in cowboy fashion, blue-flannel shirt, a red bandanna handkerchief knotted around his neck, the big hat of the plains, leather chaps and jingling spurs. This ride of 2,200 miles, which is expected to consume about sixty-five days, is a remarkable feat of endurance, and horse and rider are alike objects of great interest.

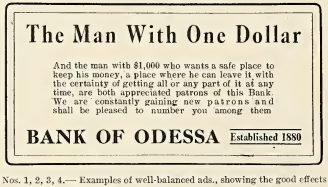
LARGE TYPE AND THE LAY MIND.—A recent issue of the *Silver Standard* reprints from the Quincy (Mass.) *Herald* of 1846 an item showing the effect of large type upon the minds of the readers of that paper when, through stress of circumstances, the reading pages were set in great primer. The editor had been out of town and upon his return was informed that it would be impossible to get the paper out on time and set it in the usual type. "Then set it in great primer," was the response. The editor tells the rest of the story as follows: "Our directions were followed and the paper was duly distributed around town on publication day. Walking down the street, not far behind the carrier, we observed him hand a paper to an elderly lady, who exclaimed as we were passing, 'La, husband, see what a nice paper we have got this week; I can read it without my spectacles.' 'Why,' observed the old gentleman, 'so can I.' 'I wonder why they don't always print it so,' observed the lady. 'Oh, I suppose they can't afford it,' replied the old man."

GOOD AD. DISPLAY.—Among the many ads. received this month was a package from W. W. Drummond, of the Odessa (Mo.) *Democrat*, and I am reproducing a few of them, as they show correct ideas of display. In all four of the ads. (Nos. 1, 2, 3, 4) it will be noticed how nicely the display is "squared up," both at top and bottom. This is one of the secrets of a well-balanced ad. An ad. with a short line at the top is seldom effective and should be avoided whenever possible. In No. 1 Mr. Drummond has carried the "squaring-up" idea all through with the exception of the two lines at the bottom in italic, and even here the same effect could have been had by moving "King Quality Shoes, Stetson Hats" to the right until it lined with "Hart, Schaffner & Marx Clothes." "The home of" could then have been given similar treatment to "of This Store is" at the top of the ad. The other three ads., while not unusual in arrangement, show good balance and contrast. In No. 2 a little better contrast could have been secured by setting "The Flours that Made Odessa Famous" one size smaller. In Nos. 5 and 6 we have two ads., set by E. J. McHenry, of the Oakland (Cal.) *Tribune*, showing how easy it is for a good compositor to get up striking ads. in the rush of daily newspaper work without the use of rules or complicated composition of any kind. The matter is set so that it squares up nicely around the









Nos. 1, 2, 3, 4.— Examples of well-balanced ads., showing the good effects secured by squaring up the display at top and bottom.

cuts, obviating the necessity of rule panels, which, while very effective, consume too much time to be practical in the stress on a big city daily. Among the other compositors who sent in good ads. is Rudolph Smith, of the Big Timber (Mont.) *Pioneer*. One of Mr. Smith's ads. is a full page, with a neat arrangement of panels, but he makes the mistake of using condensed type for practically all of the display. This is not pleasing to the eye in any ad. and is all the more noticeable in one of this size. Barnes & Scott, of the Bonner Springs (Kan.) *Chieftain*, sends among others the half-page ad. reproduced (No. 7). Here was an opportunity to use panels most effectively — the matter in the ad. lends itself excellently to such an arrangement. There should have been a rule around the cut, with a corresponding panel below for the signature, and two or



No. 5

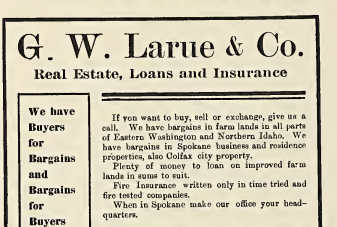


No. 6

Good time-saving ads., set in the rush of daily newspaper work.



No. 7.— An ad. wherein panels could have been used to advantage.



No. 8.— An ad. wherein it would have been advisable to use a second series of type.

three panels on either side. Then the trade-marks in either corner should have had rules around them, and two large panels at the top would have completed a very pleasing arrangement. John Jones, of the Colfax (Wash.) *Gazette*, makes good use of old material and I am reproducing one of his ads. (No. 8). The use of only one series

of type in an ad. is usually very artistic, but it is occasionally advisable to use more than one. In this instance it would have been better to set the type in the panel in a different but harmonizing face, as there is too much display of the same size.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Montclair (N. J.) *Times.*— The several issues of your paper show that much attention is given to all details of make-up, and the result is a very attractive paper. The use of so many of the black lines, "Subscribe to the Times," is a disfigurement, and I doubt if they would ever result in a single subscription.

Estherville (Iowa) *Democrat.*— The five-column box heading, "The Great Chautauqua," was a fitting caption for your first-page story, but the page and the story both would have been more attractive if it had been broken up with a number of sub-heads. I note that you are running your page of short local items without any heading whatever. I have often thought that the many variations of "Local News" as captions for such a page were unnecessary, and your local page looks so well without any that I am convinced that custom is the only reason for using such headings.

Laomi (Iowa) *Chronicle.*—Aside from a slight unevenness in color, there is only one defect in the *Chronicle* which might be remedied: your column, "Some Items of Local Interest," is nearly all paid matter. As has been advocated many times in this department, these paid locals should be run under a separate heading. Suppose you use something like this: "Local Business Items — Showing Where Money Can Be Saved, or Spent to the Best Advantage." Business men will find that their items, run in such a column, will bring just as good results, even greater, as the reader will skip paid items in weeding out the news, but, if the business locals are run separately, after he has finished the news, he will read them.

NEWSPAPER VS. MAGAZINE.

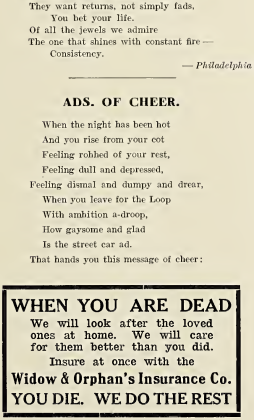
RUBITIN, BY OMI KIYI.

When the monthlies wish to reach
The people, to increase their speech,
Do they through the monthlies screech?
Not on your life.
Down in their jeans they reach for scads
To pay for daily half-page ads.
They want returns, not simply fads,
You bet your life.
Of all the jewels we admire
The one that shines with constant fire —
Consistency.

— *Philadelphia Press.*

ADS. OF CHEER.

When the night has been hot
And you rise from your cot
Feeling robbed of your rest,
Feeling dull and depressed,
Feeling dismal and dumpy and drear,
When you leave for the Loop
With ambition a-droop,
How gaysome and glad
Is the street car ad.
That hands you this message of cheer:



— *B. L. Taylor, "Line-o'-Type or Two," in Chicago Tribune.*

HOW TO SECURE HIGHER RATES FOR ADVERTISING.

BY O. F. BYXBEE.*

IT has been said that if you tell a man what he already knows to be true *first*, that he will believe everything else you tell him afterward. In publishing a trade paper, for example, if you tell your readers that a certain thing should be done in a certain way, and a man reads it who agrees with that way of doing it, he says, "That editor knows what he is talking about," and when he reads something else, describing some other process about which he may know very little, he takes it for granted that the editor knows in this instance also what he is talking about; and if this particular process should be the subject of discussion among his friends, he will swear that the editor's way is the only way that it should be done. Hasn't that been your experience?

In accord with this peculiarity in human nature, I am going to begin by telling you something which you already know, in the hope that the advice which I shall have the temerity to give you a little later will be received with equal credence and result in some *individual* action, at least.

The statement which I will make, and which you all know is true, is, briefly, that *advertising rates should be higher.*

That is absolutely true, isn't it?

The statement does not need amplifying. Every publisher *knows* that he is conducting business on too close a margin. Every publisher should have his name on his own pay-roll for at least twice as much as his best-paid employee. He not only has the whole responsibility, but he works many more hours than any other man in his shop, all of whose comings and goings are regulated by the clock. In addition to his salary his business should yield him a dividend on his investment. You are entitled to both — a salary and a dividend. Perhaps you get a salary, but no dividend. Perhaps you get a dividend, but no salary. Perhaps you get neither salary nor dividend, but get your living out of trade-advertising accounts, with occasionally a little cash when there is any left over after the office help have had their share.

Am I too severe? If I am, my excuse is that I was brought up on a country paper and am speaking from experience. I was one of the office help and there frequently wasn't enough cash to supply *my* weekly envelope, let alone one for the publisher. And the paper had a circulation of something like 2,500, too, and usually ran two nine-column pages extra to accommodate the advertising patronage.

What is the answer? Simply that advertising rates are too low.

And why are they too low? Because the country publisher has fixed the selling price of his only commodity — advertising — without knowing its cost. The greatest of all fallacies — the belief that every inch of advertising, no matter what the price received, is so much gain — has been allowed to take possession of the publisher's mind until in some instances he has been convinced by a form-letter from an advertising agency that he can insert a patent-medicine cut for nothing and save money. Isn't that a fact, gentlemen?

It matters not what the circulation of a country weekly or daily may be, if it reaches the people of its community, the advertising in that paper is worth a price that will pay the publisher a salary and a dividend that will enable him

* Address made at convention of New York State Press Association.

to live on an equal footing with any of his home merchants, on an equal footing with the local physician or local bank president. These men are enabled to live in the style in which they do out of the profits of their business. Isn't the editor entitled to just as good a living? Doesn't it require just as much *intelligence*, just as much *learning*, just as much *capital* to run a newspaper as it does to be a physician or a banker?

But I started to say a word about the price of advertising as related to circulation. There are papers, of course, which have very small circulations, do not cover their fields, and whose publishers have not sufficient enterprise to get out journals which are worth reading, and who have not sufficient energy to get the subscribers even if they do. The advertising in such papers is not worth anything and they should cease to exist as soon as possible. It is safe to say that there are none such in this association.

But such exceptions only prove this rule. The great majority of papers, such papers as you represent, gentlemen, reach the people of their communities and reach them in a way and in such numbers as no other form of advertising can reach them. If a paper has one thousand subscribers, and that number of subscribers represents at least a majority of the homes of its community, then that paper is entitled to higher rates than are customarily charged.

But you agreed with me on this point from the start, and in my paper I was to tell you *how* to secure higher rates.

Shall I give you the answer in a sentence? *Any publisher may secure higher rates for advertising simply by having the courage of his convictions.* By simply having a little backbone.

The principle reason why advertising rates on country papers have been ground down to such a ridiculously low figure is because the advertising agencies have been pounding away for years trying to reach rock bottom. In thus apparently placing the blame on the advertising agencies, don't think that I am antagonistic to the agency. Quite the contrary. I have many friends among the agencies, and I know them to be about the most capable and brightest lot of men in the country. They are not to be blamed for buying advertising at the lowest possible rate any more than you are to be blamed for buying paper or ink at the best price. On the contrary, they are to be admired. If they can convince the country publisher that his rate is too high and succeed in making a contract at a lower price, they have demonstrated their superior ability. The blame does not lie with the agency, but with the country publisher who has not the backbone to say, "I *know* that I can not afford to accept that advertising at one cent less than such a figure, and I'll not accept this contract at any less price if I never get a line of business from you or from any one else."

You are all familiar with the correspondence tactics when a contract is to be placed. I could devote an hour to citing instances, but one will suffice: Down in Ohio the representative of a manufacturer visited many towns, calling on the local druggists and endeavoring to get them to lay in a stock of a certain article. It was a part of his contract with each druggist that an advertisement of a certain size would be run a certain number of times in the local paper or papers. He was under contract with the druggist to do this advertising. An advertising agency was given the copy with instructions to place it in a certain list of papers. Then the correspondence started. All the familiar arguments were advanced for a low rate: the advertisement was a plate, requiring no composition; it was a good-sized contract and, if the advertiser secured returns, other business would surely follow. At last an offer is made, a ridiculously low one, of course; the publisher squirms and tries to make a display of backbone, several letters are exchanged, the agency raises its offer slightly and states that this is absolutely the best they can do; that acceptance must be immediate or the incident will be closed. The publisher "runs for cover," fearing that otherwise he will lose the business.

Can you blame the agency? It was a case of who had the most backbone. The business would have come to every publisher on that list at his full rate if he had only stood firm.

When an advertising agency asks you to take an advertisement in a newspaper directory, charging you $25 for a 2 by 4 space, did you ever try to get them to take $24.90? You know it would be useless. It is possible, *easily* possible, for you to place yourself in a position where the agency will know that it is equally useless to ask *you* to cut a rate.

Some of you may have read the advertising-rate cards which were published in THE INLAND PRINTER during the winter months. These rates are higher in many instances than publishers are asking now, but they are not near as high as they should be. The only reason I did not make them higher was because I knew the publishers would not have the courage to demand higher rates, and that the purpose of the cards — the use of a uniformly graded rate — would be defeated.

The first essential, then, to securing higher rates is backbone. Backbone may be cultivated, and it is in just such meetings as these, where publishers receive the impetus necessary to send them forth with renewed energy and renewed determination, that the groundwork for a stiffened vertebræ is obtained.

The good fellowship which comes from publishers getting together in these State meetings is only exceeded by that coming from publishers getting together locally, discussing local problems and agreeing on a remedy for existing evils and for the general betterment of each other's business. I know just how impossible some of the publishers think this to be, but it is not as impossible as you think it is.

I wish I had time to cite instances where the impossible has been made possible. I'll give just one: The secretary of a commercial association in an Illinois city where there are four newspapers proposed a dinner to be given by the association to the proprietors of these four papers. The secretary was a new man in town and he was told that it would be impossible to get them together — that if they did come it would be necessary to search each one in an ante-room, as they were liable to shoot each other on sight, and so forth. But he visited each man, personally told each one that the others were coming — and they were all there. The meeting opened with every publisher on the defensive. But the secretary explained that his object in holding the meeting was to get suggestions from the publishers on how to induce the local merchants to do more advertising. How he thought that *united effort* on the part of the publishers, *backed by the association*, should accomplish the purpose. And it did.

There is no question but that the good fellowship of such meetings, and of these State meetings, will do much to promote the necessary backbone that will enable a publisher to demand the higher rates for advertising to which he knows he is entitled, and to insist that under no circumstances should a rate be cut.

Another thing which deters a publisher from demanding higher rates or increasing rates is a lack of confidence in

the ultimate outcome. If what I have to say along this line will in a measure promote that confidence I will feel that I have not asked you to listen in vain.

I have been investigating instances where publishers have increased rates, and I want to say that in not one single case have I found that a publisher lost *revenue* through such action. *Revenue*, mind you. He may not be publishing as many columns of advertising, he may have lost some lifelong accounts, but the amount of *money* received has been greater. The publisher who frequently may have been obliged to print a couple of extra pages has found that the extra pages were not necessary, and in such instances has not only a larger revenue but less expense.

But, you may ask, how shall I go about raising rates? How can I secure higher rates when my rates now are higher than those of my competitor, and he really has the larger circulation?

Let me cite an instance of just this kind — an instance in which I had a personal interest — a daily paper in a city where there were three other daily papers. This particular paper had a circulation of barely one-third that of the leading paper and scarcely more than the paper at the bottom of the list. The most popular contract was a four-inch ad. daily, and the paper with the highest circulation had a lower rate on this particular ad. than the paper I am considering.

Notwithstanding this condition, this paper took a firm stand for a rate that was absolutely fixed. With every contract went a guarantee that no other advertiser in the paper was receiving a lower rate for the same service. The books were open to inspection and any advertiser was at liberty to ask any other advertiser what he was paying. The new rate was put into effect on every new contract, old advertisers being allowed to retain the rates under which they had been running for years. After a few weeks every old advertiser was notified that one year from date their rates would be increased to the new rates. In the meantime, they were invited to use all the extra space they desired.

The lowest rate on the new card was 15 cents an inch, and there was one advertiser running a column and a half a day, who had been in the paper ever since it started, ten years before, always paying the same rate of approximately 6¾ cents an inch. This meant an increase of over one hundred per cent — one hundred and twenty-two per cent, to be exact. Of course, there were many other cases where there were material increases, but this was the extreme instance.

The rate question was kept prominently before the people both through the paper and by the means of circular letters, and just before the year was up each old advertiser was notified what the charge would be beginning with a certain issue for the space he was using regularly, and also the exact amount of space which the money he was then paying would buy.

Of course, a few accounts were lost, among them the advertiser who had been using a column and a half every issue. He was visited regularly once a month, and frequently calls were made at other times, with no greater result than an opportunity to discuss the merits of the publisher's position. At the close of a rather heated argument one day, when the publisher suggested that the advertiser resume, he told the publisher he "would see him in *hell* first."

But, just 364 days after the ad. was dropped it appeared again, at the new rate, and has been running ever since. The second year the publisher received more for the one year's advertising than he would have done in the two years if the ad. had continued as before.

On the date when this ad. was resumed there was only one other old advertiser who was still out — a four-inch ad.— which never was resumed.

This illustrates clearly "*how advertising rates may be increased.*" It simply required *confidence — nerve — backbone*. When you start out the local advertiser, like the one just cited, may think you haven't got "the courage of your convictions"; he may consider that you are "bluffing"; that you are perfectly harmless and don't really mean what you say. But, later, when he discovers that you have more life and more stamina than he gave you credit for, he may become somewhat confused, the same as Pat did when he investigated the turtle.

Perhaps you have heard the story of how Pat discovered a turtle outside the door of a restaurant — one of those big fellows, with a sign over the cage in which he was confined, "Turtle soup to-morrow." Pat passed it on his way to work in the morning, and, on his way back home in the afternoon, he stopped to investigate. The proprietor of the restaurant, happening to glance out the door, saw Pat holding his finger. He at once concluded that Pat had become too venturesome and said, "You big chump, didn't you know better than put your finger in there?"

"No sor, no sor," Pat replied; "but, sor, wud ye plase answer won quistion?"

"Sure, my man, what is it?"

"Plase, sor, which end of the animal is pointed this way?"

"Why, Pat, don't you know a turtle when you see it? That's his head, of course."

"Thank ye, sor, thank ye; I didn't know whether I was *bit* or *stung*."

SCOUTS THE IDEA OF CORNSTALK PAPER.

The name of Barber is familiar wherever paper is used in Canada, and their mills at Georgetown, Ontario, are among the best-known in the Dominion. Recently the president of the concern, John R. Barber, wrote the Toronto *Star* as follows:

"Re your article of Saturday last, concerning the wonderful discovery by the United States Government experts at Washington that very good and very cheap paper could be made out of cornstalks, let me inform you that paper was made from cornstalks at the Georgetown Paper Mills over thirty-five years ago. At that time the mill was making print paper from straw, bought at $6 per ton, and selling the products at 10 cents per pound. The process for working cornstalks and straw was the same then as now, and has not been materially improved upon since. Chemicals, however, are much cheaper, and a percentage of these are now recovered and used over again. Paper can be made to-day out of straw cheaper than from cornstalks in mostly every State of the Union, and paper from either of them would cost twice as much as you are now paying for your daily supply of news. No discovery or invention of man will increase the percentage of cellulose in a ton of straw or cornstalks, and not until pulp-wood is worth at least $20 per cord will either of them become a factor in making paper suitable for printing. The best that the inventor can be expected to do now will be to keep down the advancing cost of printing-paper. To you, as a paper buyer, I would say, make your contract this year, and make it for as long a period as the papermaker will give it to you. Printing-paper is cheaper to-day than it will ever be again in the history of the paper trade. The cost will advance with the cost of lumber, and that lumber will continue to advance I don't think any one is prepared to doubt."

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

BLOCKING WOOD.— R. P. writes: "What, in your judgment, is the best kind of wood to use for blocking electrotypes, particularly for electros of rather large size? Is mahogany preferable to cherry or birch?" *Answer.*— Unquestionably mahogany is the best and most reliable wood for blocking, because it is the straightest-grained, and if dried carefully and thoroughly it is the least apt to warp. However, the best grade of mahogany is so expensive that very few electrotypers and stereotypers in this country use it. Oak has been experimented with extensively, and some growths are all right, but it is unreliable. Birch is also hard, but warps easily. Cherry is used almost exclusively now, and is generally satisfactory. For mounting large plates cherry may be obtained in the form of glued-up, narrow strips about two inches wide, from one to three feet long, and planed to any desired thickness.

DIRECTION OF CURRENT.—A. P. inquires: "Can you tell me which way the current flows in depositing a copper shell?" *Answer.*—According to a modern theory, there are two currents, flowing in opposite directions, one repelling and the other attracting. The popular theory, however, is that the current flows from anode to cathode. The following excerpts are from well-known authorities on the electrodeposition of metal: "It is universally true that when any solution is electrolyzed, the electropositive element or metal is deposited on the plate toward which the current flows in the bath and by which it leaves the solution. Within the copper zinc cell the current flows from the zinc to the copper."—*A Treatise on Electrometallurgy, W. G. MacMillan, page 26.* "If a plate of zinc and a plate of copper are immersed together in a conducting fluid and connected by a metallic wire, the electricity of the positive zinc passes through the fluid to the negative copper and returns through the wire to the zinc."—*Electrodeposition of Metals, Dr. George Langbein, page 28.* "The positive pole, or that by which the current enters the solution, is termed the anode. The negative pole, or that by which the current leaves the solution, is called the cathode. The anode employed in electrotyping is always of copper. It leads the current into the solution."—*Electrotyping, Urquhart, page 7.* "An electric current proceeds from the more positive metal through the liquid to the negative one, and its direction is shown by that of the movement of the galvanometer needles."—*The Electrolytic Separation of Metal, George Gore, page 55.* "In every type of galvanic cell one of the plates is always eaten up and upon the other plate some element is deposited. In all galvanic cells, when the terminals are connected through a wire, the positive electricity flows from the uneaten plate to the eaten one."—*First Course in Physics, Milliken & Gale, University of Chicago.*

MATRICES STICKING TO CAST.— The following is from a Western correspondent: "I am mailing you, under separate cover, one of our matrices for examination. The cast is first-class, but we have a good deal of trouble to get off the matrix after the casting. Sometimes we have simply to tear the matrix to pieces. We leave the matrix in the steam-table about fifteen minutes (80° of steam), and when it comes from the table we dry the matrix for about five minutes and put on some French chalk. No oiling is done before putting the matrix on the form. I thought something might be wrong with matrices, but they are all first-class. Please tell me how to overcome the trouble." *Answer.*—Your matrix has the appearance of having been made with a brush, although the paper is the quality usually employed only for rolling-machine matrices. This paper is not suitable for brushwork. It is too soft, allowing the brush to cut through in places and thus making small holes for the metal to run through. If you employ the brush process, you should use brush paper, which may be obtained from dealers in stereotype papers. If you use a rolling machine, your paste has too little body or is not used in sufficient quantity between the blotters, or is not sufficiently adhesive. A good paste, which is suitable for either brush or roller matrices, may be made as follows: Take 3 pounds flour, 1½ pounds starch, 1 pound of whiting, 1 tablespoonful of carbolic acid and 8 quarts of water. Cook thoroughly in a steam-jacketed kettle, if possible. It should not be necessary to leave your form on the steam-table more than five to seven minutes. It would be well to brush the form over with a little light oil before molding.

ELECTROTYPE EMBOSSING PLATES.— "I had an inquiry the other day if I could make some electrotype dies to be used in manufacturing imitation leather articles. It seems that the cost of brass or steel dies for this work is very high. Have you ever heard of any method of doing this kind of work?" *Answer.*— Two or three years ago the Wesel Manufacturing Company published the following suggestion in their house organ, and it might prove of value, although the writer does not know of any foundry that has made experiments along the line: "The leather it is desired to reproduce should be first cut to the size of the die wanted and then glued to a solid lead base. Keep the leather well weighted down, taking the precaution to insert several thicknesses of soft cloth between the weight and the face of the leather. After the glue is dry, surround the leather with smooth strips of zinc or copper, fastening them to the metal base, which should be large enough for that purpose. Some leather will be hard enough to stand molding in ordinary wax or ozokerite, but it would be safer to incorporate an extra amount of vaselin in filling the case to be used. Shave the case and warm it from the face, and not from the back, so as to have the softest wax on the outside, and then take the mold of the leather in the ordinary manner. The mold must be left in the bath until a shell three points (1/24 inch) thick has been deposited. In a rapid depositing tank this can be done in three hours, but some tanks will require a day or more for this operation. Back the plate in the usual way and afterward shave it down just to the copper. This will give a solid plate with the least possible amount of lead. The enormous pressure of the embossing press will be sufficient to flatten out any ordinary electrotype at the corners. For this reason the plate must be sweated onto an iron base that has been carefully planed to an even thickness. A plate made according to these directions will give good satisfaction when used as an embossing die for some textures of leather and will last as long as a more expensive engraved die."

Written for THE INLAND PRINTER.

THE I. T. U. CONVENTION.

BY W. B. PRESCOTT.

DISAPPOINTMENT was expressed at St. Joseph, Missouri, that the fifty-fifth session of the International Typographical Union was not from every viewpoint the banner assemblage of union printers. The magnificent showing made in the officers' reports — noted in these columns last month — should have been followed by the grandest demonstration in the history of the organization, thought observant onlookers. The gathering at St. Joseph was far from being that. The printing population is on the Atlantic coast and fringes the great lakes, and it is a far cry from there to western Missouri. But the expense is not all; the Northerner is more afraid of southern heat in August than the Southerner is of midwinter northern frost. Then, St. Joseph — it is never vulgar "St. Joe" in the mouths of soft-spoken natives — does not possess any great natural attractions. It has had a marvelous growth in the last few years, but it has no points of historic interest like Boston; mountains like Denver, or means to indulge in the amphibious life as have a score of cities. It takes something more than vigorous growth and a mayor who is a raconteur, glad-hander and prime palaverer to make a national-convention city.

If the visitors — Mayor Clayton said sixteen hundred came to town — did not number as many as have attended other conventions, the accredited delegates touched high-water mark as to numbers, and were far beyond the average as to mental capacity. Had there been great questions of policy up for decision, the St. Joseph convention would have acquitted itself creditably. Experience, sincerity and ability were there in abundance. It so happened, however, that there was no issue peculiarly within the province of the convention to determine. The noise made by contestants attracted most attention to the next convention city. The lid is on in St. Joseph on Sunday and the boosters from Salt Lake, Minneapolis and Atlanta proceeded to make a dry Sunday look like a good thing to the thirsty. When the open season came around, the Salt Lake and Minneapolis delegations hired bands, which added to the din, and also the misery of those whom the intense heat prevented from wooing the drowsy god. One group of musicians gave brassy renditions of "Hot Time" and other supposedly popular airs till 3 A.M. There was printed matter galore and views were displayed at the moving-picture theaters. The Atlantans did not indulge in instrumental music or pictorial films, but the boosters and their wives and sisters, even while sweltering under Old Sol's fiercest rays, talked enthusiastically of the temperate days and cool nights in their beloved Gateway City. Neither the wonders of Utah and the road thereto, nor the charm of the Southerners with their plaintive appeal, could prevail against visions of the cool lakes and green isles that cluster round Minneapolis, which received 129 votes to 40 for Atlanta and 16 for Salt Lake. The rivalry displayed in this contest produced the bright spot of convention week and possibly set a new standard for like struggles in future. Formerly the expenses incident to entertaining a convention began when the delegates arrived. Now it begins two years earlier, when the ambitious union is entered in the race. Salt Lake and San Francisco announced that they wanted the honor in 1911, while Winnipeg is in the field for the following year. Rumors of other selections moved the delegate from Pontiac, Illinois, to make an elaborate forecast, after which he shouted from the housetops that his town bespoke the gathering for 1942.

THE LOS ANGELES AFFAIR.

For the first few days after the solons assembled, there were prophets who assured the rank and file that before the week was over there would be sizzling periods on the convention floor. The Pacific coast unions were represented as being enraged at the conduct of affairs in Los Angeles by President Lynch and his appointees. The contest between the union and Gen. Harrison Gray Otis' *Times* was at the bottom of these prophecies. Similar predictions have been made at the past five or six conventions, but the prophets of 1909 were sure they had the material which would produce the promised thrill. Printed documents from Los Angeles union were distributed — which strangely enough, first saw the light in the hated and boycotted *Times*. Their headlines looked portentous and menacing to Mr. Lynch and his aids, but an analytical reading proved them to be rather the wishywashy efforts of fault-finders who did not display much constructive capacity. In the lobbies there were whispers of graft, but when the decks were cleared incompetence was charged and accusations of crookedness were specifically disclaimed. Though the weakness of the attack was apparent to everyone, few expected such a vigorous defense as was made by Mr. Lynch's forces.

Those of his aids — Arthur Hay, T. D. Fennessey and Organizer W. C. McLernon — whose names were used freely in the graft whisperings, succeeded in securing the floor and impressing the delegates with their sincerity.

President Lynch spoke at length on the subject. He said that the union had been particularly unfortunate in Los Angeles; circumstances and disaffection in the local union had retarded progress there, but he denied there had been no advance. It was not true, as alleged by the protestants, that $156,000 had been spent in fighting the *Times* — less than one-third of the sum had been spent in that way, and the amount was voted by the membership and not the executive council. Notwithstanding the extraordinary obstacles put in their way, those carrying on the struggle had achieved much. A direct result of their activities was the establishment of a new paper which had returned to the craft, in the shape of wages, more than five times the entire Los Angeles outlay. Mr. Lynch also maintained that the *Times* had lost prestige, advertising and subscriptions. During the struggle members had received substantial increases in wages and reductions in hours, while the union membership had nearly trebled. The president pointed out that the men attacked had been appointed to take charge of the fight on the express solicitation of Los Angeles union, and ventured that if another favorite were appointed there would soon be dissatisfaction with him. Mr. Lynch reasoned from all the circumstances that the real object of attack was himself, but said he was not discouraged, feeling sure that steadfastness in one line of policy would produce results more quickly than by following the whims and notions of a union that is notorious for its vacillation.

The vote was on the question as to whether Mr. Lynch's representative — Organizer McLernon — should be removed, and the disbursement of the international union's money be placed in the hands of the local union, and the president was upheld by a vote of 186 to 8. The overwhelming majority against them prompted the leading dissidents to say that Mr. McLernon should be "given a further opportunity to prove his worthiness," while the executive council made this proposition in the hope of securing harmonious action in the City of Angels: "That Organizer McLernon shall be continued in office for the balance of the fiscal year; that he shall have the full sup-

port of the membership of Los Angeles Typographical Union in the prosecution of his work, and that to this end all members of that union shall work toward and establish complete harmony in pursuit of the common object. That if, on June 1, 1910, it is shown that Organizer McLernon has not achieved results commensurate with his opportunities and the full support of No. 174, the executive council will supplant Organizer McLernon with an organizer to be recommended by No. 174. That if there is any dispute between No. 174 and the executive council as to the support given Organizer McLernon, or as to the degree of harmony that prevailed, or as to the results accomplished, the entire matter shall be submitted to a committee, to be composed of the then presidents of San Francisco, Portland (Ore.) and Seattle Typographical Unions, and the Council agrees to accept and put into effect the decision of the committee as thus composed."

GRADUATED MORTUARY BENEFIT.

The most important work of the convention — if it be approved by the referendum — is the establishment of graduated mortuary benefits. The committee, which met previous to the assembling of the delegates, rejected the proposition to establish a flat benefit of $1,000, on the ground that the consequent increase in dues would not meet the approval of the members. It therefore proposed a graduated benefit as follows:

"For membership of one year or less, $75.

"For a continuous membership of more than one year and less than five years, $125.

"For a continuous membership of more than five years and less than ten years, $175.

"For a continuous membership of more than ten years and less than fifteen years, $275.

"For a continuous membership of more than fifteen years, $400."

It is estimated that an assessment of one-half of one per cent on the earnings of members will be capable of discharging this obligation. The question will be decided at a special election, to be held in February, on a day to be fixed by the executive council, and, if adopted by a majority vote of the members, payment of the increased benefit will commence on June 1, 1910. The classification of members for the purposes of this benefit "shall be made according to their length of membership on January 1, 1910." Those who join after they have reached the age of fifty years will be entitled to but $75 mortuary benefits.

CLINCHING THE CENTRALIZATION POLICY.

A group of amendments to the laws tends to bring the individual member in closer touch with the international machinery. First of all, the secretary-treasurer is instructed to keep a detailed history of every member, which record shall be ultimate authority as to the status of members under beneficiary laws. The International Union will, after December 31 next, determine when a member is in arrears and the amount he shall pay for reinstatement, expropriating a portion of the penalty to the International funds. In the case of illness or destitution, the local is in duty bound to protect a delinquent member. Applicants for membership in the ordinary way and charter members are required to pay $2 each to headquarters under the new laws. Duplicate "traveling cards" will hereafter be issued by the secretary-treasurer, and then only on the payment of $1.

HEALTH IN COMPOSING-ROOMS.

Discussion on the promotion of health ranged all the way from commending the officials for their activity in fighting tuberculosis to suggesting an international printers' bowling contest under the auspices of the union as a health-promoting agency. A resolution was adopted in which subordinate unions are urged to discuss hygienic problems. The committee on this subject said vital statistics proved that country printers were as susceptible to the ravages of consumption as their city fellows. This was attributed to the habit of placing printing-offices in out-of-the-way corners, on the theory that any place is good enough for the printer.

"Subordinate unions should use every endeavor to secure sanitary composing-rooms and instruct chapels to see that healthful conditions are obtained," the committee continued.

"Vaults should be looked after very carefully, and also should the matter of spittoons; the sweeping of floors while the employees are working should be discouraged and every effort made for the discontinuance of this practice, which is one of the most effective means of filling the air with the germs of tuberculosis. Another practice that is detrimental to health, and the one cause of the transmission of the germs of tuberculosis greater than all others, are the common drinking cups, which, when becoming rusty or the enamel worn off, transmit more germs than any other way, as the rust spots and dampness are ideal breeding spots; wherever possible, fountains such as are used in public schools should be placed in composing-rooms, doing away with the germ-breeding drinking vessels.

"Another cause which is fast destroying the vitality of our members, and one which we recommend to subordinate unions to make every effort to eliminate, are the melting-pots placed in composing-rooms. The practice of setting fire to oil poured in the pots to separate the dirt from the metal is one of the most disastrous things to the health of our members, causing metal poisoning of both lungs and kidneys and rapidly sapping the strength and vitality of those forced to work under these conditions."

EQUALIZING SCALES AND WAGE ZONES.

The diversity of wages paid under the jurisdiction of the I. T. U., and the complaints made by employers concerning it, were brought to the attention of the convention by Delegate Weakly, of Kansas City, and Organizer Harding, of Chicago. This resulted in the delegates instructing the executive council to investigate wage conditions throughout the jurisdiction and report the result of said investigation to the next convention, so that practical methods may be adopted for minimizing wage-scale inequalities. The council is also instructed to "carefully consider the advisability and practicability of establishing competitive scale zones, establishing centers of these zones in cities where the best scales exist, and providing for a graduated series of scales in all cities where the best scales exist, and providing for a graduated series of scales in all cities and towns within each competitive zone."

LEARNING THE TRADE.

The subject of trade education received much attention at the hands of the lawmakers. The work of the I. T. U. Commission was approved and local unions requested to use measures to further a more aggressive campaign on the part of local educational committees, and to appoint committees where that has not been done. The International officers were authorized "to instruct local unions to incorporate in future scales a provision requesting employers to insist on apprentices taking the course in connection with their apprenticeship, in order to offset specializing printers."

A resolution was adopted instructing the I. T. U. Com-

mission to at once take steps "to incorporate in present course an estimating and cost system, which would be of inestimable value to ambitious journeymen printers, who contemplate embarking in the printing business, and employers holding active working-cards."

At the instigation of President Lynch a section of the general laws was amended to read: "All apprentices employed on daily or weekly newspapers, magazines or publications of any description, under the jurisdiction of the International Typographical Union, where machine or typesetting devices are in use, must be employed the last two and one-half years of their apprenticeship on the case, and at all the intricate handiwork of the craft, not including the last six months of said apprenticeship, which time may be devoted exclusively to work on Linotype or typesetting devices in use in the office where said apprentice is employed. At least four years to constitute an apprenticeship term."

A resolution impressing on members the necessity of learning all machines was adopted, but a proposition to establish a somewhat complicated system of loans to aid those aspiring to be machine operators was defeated, largely on account of the complexity of the plan.

CONCILIATION AND ARBITRATION.

The convention concurred in a committee report which lauded the agreement with the publishers' association. The committee contended that the results as a whole, and not a few specific instances, must be considered in order to measure the success of the plan. Having done so, it was unreservedly in favor of the scheme, saying: "We are advancing under the arbitration policy, and we submit as a fact that is not capable of dispute that any policy that advances the organization, makes it stronger and better, and guarantees to its members a stable and settled industrial condition, is one that should be fostered and conserved."

H. N. Kellogg, representative of the American Newspaper Publishers' Association, who addressed the convention, said:

"Peace and good will still prevail between the International Typographical Union and the American Newspaper Publishers' Association. This is principally due to our arbitration agreement. There have been many cases considered by the National Arbitration Board during the past year, and in some cities local feeling has at times become acute, but, thanks to our agreement and the respect paid to it by all parties concerned, the questions in dispute have finally been adjusted without any breaches and with practically no interruption of work or business. The National Arbitration Board at some of its sessions has found the problems presented so difficult of solution that its members have sometimes felt that agreements were impossible. Fortunately, however, in almost every case the knots have been untied and the snarls removed. I believe I am warranted in stating that the decisions reached have in almost every case been satisfactory to the local parties interested.

"In closing I desire to also express our appreciation of the fairness and courtesy of your president and the other members of your executive council. We are convinced they have met the various questions presented in a spirit of fairness. We can not ask more.

"I thank you for your kind attention and hope to have the pleasure of meeting you many times in the future."

MATTERS OF MINOR MENTION.

The convention asks the referendum to so change the law that it will require ten instead of seven printers to hold a charter.

The committee on the *Typographical Journal* hesitated to make any suggestions, because "we believe we have to-day by far the best trades-union publication in this country."

The executive council is instructed to investigate and report to the next convention on the advisability of the International Union purchasing land and erecting a first-class office building at Indianapolis.

The so-called priority law being under discussion, President Lynch answered a fusillade of questions as to its meaning and application. This provoked Secretary-Treasurer Hays to make a speech, in which he said the chaotic conditions the queries indicated proved the folly of the International Union adopting legislation of that character.

According to the action of the convention, "the International Typographical Union coöperates at all times with the American Federation of Labor in carrying out the political policy as outlined by the said American Federation of Labor."

President Berry, of the International Pressmen's Union, addressed the delegates, bearing a message promising coöperation, but the convention instructed its officers to resist the effort of the allied trades to acquire property rights in the union label. The compositors maintain that as they made it, introduced it, are now spending the major portion of the energy and money expended in popularizing it, they are not disposed to hand the label over to others.

Delegate and Mrs. Fear, of Joplin, Missouri, distributed handsome pin trays and paper weights as souvenirs from Joplin miners, as a recognition of the relation between the lead and zinc industry and the printers.

An effort to effect an absolute divorce between the woman's auxiliary and the union by eliminating a friendly recommendation from the latter's law book was defeated. The bold crusader who tilted his lance at the auxiliary said it was being diverted from the purposes for which it was organized. Later on a cavalier moved that the ungallant proposition be expunged from the records. And it was so ordered.

There was no end to the presentation of amendments to the old-age pension law. Many of the proposed changes were predicated on the occasional injustices done men by adhering to the letter of the law regarding continuous membership. The history of these cases made a strong appeal to the humane instincts of the delegates. President Lynch, however, directed attention to the fact that it is as yet too early to determine what burden the old-age pension fund would be required to bear, and asked the convention to defer action, so as to avoid the danger of doing greater injustice by imperiling the stability of the fund.

There were several appeals from decisions of the executive council, and though the appellants' spokesmen churned the hot air till collars wilted, the delegates sustained the officers in every case.

THE publishing house of L'Avenç, in Barcelona, has just issued a 350-page octavo volume, dealing with "Catalonian Incunabula." The work was compiled by Señores Sanpere and Miquel. According to them, typography was introduced in Spain in 1474, by German printers, a company of whom worked first in Valencia and Barcelona and later in Saragossa and Seville. This company separated in 1477.

THERE may be an excuse for dishonesty, but there is none for discourtesy. Dishonesty is usually the result of weakness, but discourtesy is just plain meanness.— *David Gibson.*

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

THE YUKON TERRITORY, ITS HISTORY AND RESOURCES. Issued by authority of Hon. Frank Oliver, Minister of the Interior of Canada, Ottawa. Published by the Government Printing Bureau. 140 pages, 6½ by 9¾ inches, with map showing the mineral resources of the Yukon.

The seeker after authentic information about the Yukon territory will find this work of absorbing interest. It is compiled from authentic government reports, and treats of the history and development of the territory from the foundation of Fort Selkirk to the present time, including the circumstances surrounding the first discovery of gold in the Klondike region. The constitution and government, physical features, mining, commercial conditions, transportation, etc., are fully covered, and the book is replete with full-page photographic illustrations, which add materially to its value.

THE SYSTEM OF AUTOMATIC FOCUSING. For the use of process engravers. Constructed and Computed by A. Fruwirth. The Auto-Focus Company, publishers, Brooklyn, N. Y.

The Automatic Focusing System consists of a scale of 2,000 division lines and a book of sixty-two pages, 3¾ by 9 inches, containing tables with 13,000 ratios, all of which are in direct relation to the division lines on the scales. No number in the tables exists which has not a defined place on the scales. No alteration whatsoever on lens or camera is required. The system works with any lens, from the smallest hand-camera lens to the largest instrument ever constructed. The book and scales accompanying it relieve the worker entirely of the time and labor of visual focusing, and permits greater accuracy. The descriptions are brief and easily understood.

MAKING READY ON PLATEN PRESSES. by George F. Bradford. Forty pages, 5 by 6¾ inches, with an index; paper cover. New York: The Oswald Publishing Company. Price 50 cents.

The problem of platen-press construction and operation is ably treated in this work. It covers in a brief but comprehensive fashion many important details regarding make-ready on platen presses. In reference to the rules which underly the methods for making ready, the author says: "The knowledge of what to do, and how to do, and when to do, is too often the result of the pressman's experience alone, and, therefore, liable to be defective or short-visioned. The man who can take the short cuts and work along the line of least resistance is he who has studied the theory of his trade, and by that means keeps his knowledge in advance of his practice." This illustrates the advantage which individuals gain by technical instruction. Such training, whether by self-study or the tuition of others, gives one power in many instances to control a difficult and complex situation. Practical pressmen may become masters of the art by a thorough study of all that pertains to the trade.

A TIMELY and attractively printed and illustrated brochure has been issued by H. C. Brown Company, 156 Fifth avenue, New York, "Our Flag," by Francis Scott Key, III. It gives a complete and interesting history of the United States flag, which is stated to be the oldest in the world. This is contrary to the usual belief, but the facts are given in a very circumstantial way, and any one can satisfy his or her doubts by sending 25 cents to the publisher for a copy of the booklet.

Written for THE INLAND PRINTER.

"FILLERS"—A PLAN TO KEEP THE JOBBERS RUNNING.

BY COSTELLO.

DURING slack periods the proprietor of the job office in remote towns is often confronted with a condition which is unknown to the printer in the larger cities. Idle presses are the bane of the employing printer's existence, and while the city printer can fill in with small jobs procured indiscriminately, and from other than regular customers, the country printer is compelled by reason of his environment to await the pleasure of his regular trade. During these dull periods the pay-roll must be maintained in order to keep the staff intact, so that the following suggestions for adding to the income of the office may be considered worthy of adoption.

As an instance of the possibilities for printers in the mail-order — or cash-with-order — business, the following plan is suggested: In every county, in every State, there are men and women who are interested to a greater or less degree in literature, and who possess some kind of a library or collection of books. These people are in touch with all that is of interest to the literary fraternity, and are familiar with all the popular fads of that class. Prominent among these is the craze for "Ex Libris," or book-plates. Book-plates have been used for centuries, and have taxed the best efforts of many great artists.

An artistic printer can produce excellent results in book-plates by the use of modern ornaments, rule and border. In this class of work convention may be cast aside; the more bizarre or unusual the product, the more acceptable it is likely to be. The copy for jobs of this kind usually reads: "John Smith, His Book," or "John Smith, Ex Libris." When a dozen or more unique designs have been gotten up, it only remains to present these to owners of books, at the same time quoting prices. A prospective customer's list ought to be made up, embracing physicians, dentists, schoolteachers, lawyers, students and, in fact, any one whose occupation would be likely to lead them into the realm of books.

All that the country printer — or any printer, for that matter — needs at times is a suggestion, and by the adoption of the foregoing plan a versatile craftsman ought to be able to keep his jobbers busy during an unexpected dull month.

THE *National-Zeitung*, of Basle, says that, during the cataloguing of the library of the Frey-Grynä Institute of that city, there was discovered in the "Orientalia" section a large number of valuable works by English authors, among them the second folio edition of Shakespeare, which is one of the rarest volumes extant and whose value may be expressed in at least five figures. Thanks to an understanding between the directors of the Frey-Grynä Institute and the Basle library commissioner, this and the other rare books, to the number of six thousand, have been incorporated with the city's public library.

AS A LARGE BUYER SEES THE TRADE SITUATION.

E. St. Elmo Lewis, advertising manager of the Burroughs Adding Machine Company, selected "What Is the Matter?" as the subject of a talk to the printers of Detroit at a dinner at the Fellowcraft Club, it being his present concern to reach a high class of business men. Mr. Lewis is a large buyer of quality printing. Always interesting, Mr. Lewis is particularly so in this speech, as he is telling printers, whose business he knows thoroughly, how they look to him from the other side of the desk. Though labeled a "little talk," the speech covers the field thoroughly and is too lengthy for reproduction in full. After generalizing as to the need of improved technical and business methods in printing-offices, Mr. Lewis went on to say:

"Any successful piece of printing bears a definite relation to the purpose for which it is intended. We print letter-heads on writing-paper, not on half-tone coated. When we do not we run the risk of mere oddity which, nine times in ten, means we have sacrificed effectiveness.

"We do not set up a machinery catalogue in a hair-line letter and decorate it with a scroll-work of daisies and mignonette — not unless we again fail to catch the spirit of the thing.

"Even the most indifferent to the eternal fitness of things do not display a millinery opening announcement as they would a notice of a sale of horses and mules.

"These are crude examples, to be sure, and are certainly obvious enough.

"The printer of to-day and to-morrow does and will place the emphasis on service to the user of his wares. He will take for granted, as the user does, that he knows how to get the best result from his mechanical equipment, that he has the mechanic's knowledge of his tools, but he will go a long step farther. He will be prepared to give the buyer the best product from the standpoint of the most inteligent buyer of quality and efficiency.

"I like that term 'efficiency,' because to me it means so much more than mere printing — it means printing that accomplishes the end for which it was purchased, that is, to produce results for the buyer.

"The craftsman will be prepared to show the buyer, if the latter does not know, how he can supplement the buyer in the latter's effort to get results. The craftsman will study the buyer's particular problems and, in so far as printing has to do with their solution, help in their solution.

"Did you hear of a printer studying business in its general or particular aspect? Did you hear of him studying his possible customers' requirements? I hear you say that he is too busy studying his own. True, and the law makes him a failure just as inevitably as it makes the other kind of a printer a success.

"You are facing a condition that you can not ignore.

"Here is a customer who wants a catalogue. It is a good job of printing. It is worth an effort to get it. Yet ninety per cent of printers will expend their whole effort in wire-pulling or in price-cutting. On the other hand, suppose that one of those printers went to the customer, got his ideas and his copy, an idea of what the customer wanted the catalogue to look like, and then got the best artists and the most expert compositor to join efforts in arranging a title-page, cover-page and, probably, to set up a couple of pages. When the dummy was arranged, suppose the printer took his proposition and the dummy to his prospective customer. Which do you think would receive the most serious consideration — the arrangement that realized the customer's purpose and selling instincts, or the price alone of the others?

"There are hundreds of printers who will tell you they believe in the careful, painstaking effort of the one against the price-paring of the others.

"As a buyer of printing, I agree with them, and buy of them.

"This is fundamental.

"It lies at the bottom of your appeal to the public. It is the foundation of your business. It is the rock on which you must build your plans for successfully establishing a business to do this higher grade of work with its more satisfactory rewards in money and prestige.

"In the second place, too few printers, not only here, but in many other places, believe in art as a really vital essential of printing.

"One day not so many weeks ago, a printer said to me, 'Mr. Lewis, I am in business to make money, but I am constantly met with the price, price, price. I'd like to do better work, but I must get a better price. I have no call for high-grade work, and I can not do the best unless I get a profitable price for it.'

"'Of course you can't get a better price, because you are known as a price printer. When you get into quality then you get out of your class,' I said, 'and you can't compete with the men who give service.'"

"'I do not get a chance to give the better work,' he protested.

"'You are starting at the wrong end. You must be prepared first and then give the service and you'll get the work when buyers know you are prepared,' was my answer.

"I doubt if I convinced him.

"His idea of doing better work, better pay, was to use better paper, better inks and to spend more time over the composition and the presswork.

"He had the wrong thing in mind.

"He will have to start with himself.

"He will have to convince himself that art is a very real, a very practical and a definite item in the creation of the kind of printing that gets the best prices.

"Successful printing is seven parts brain and taste, three parts equipment. A printer can, if he has brains and taste, do good, effective printing on a hand press. I have seen printing breathing personality and character that was done with nothing but some type, a galley, an ink-roller, a mallet and a block of wood covered with several layers of chintz.

"Printers dwell too long and lovingly on their equipment and entirely neglect the exploitation of that more subtle power which makes them master craftsmen with a personality that none may duplicate, with no competitors, because God made most of us in some way different.

"It is interesting to note the steady rise of the craftsman and the daily decline of the purely commercial printer.

"The master craftsmen are magnetic.

"They pull business from a wide area, for it is one of the peculiar results of the service of a high purpose and the realization of an elevated standard, that your world expands. You rise over the crowd; you are seen by a greater and more appreciative world.

"The world of business is demanding this of you. We need the help of craftsmen who have minds and hearts above the sole question of price. There are more of us than you seem to believe. We are not all here in this one city, but you are not tied to this city for your trade.

"The business public is being educated in the finer points of printing endeavor that make for simplicity of construction and arrangement.

"Color has ceased to be an excuse for flashy displays;

ornamentation has risen to simplest expressions, and plain types have become the rule rather than the exception.

"Why?

"Because the users of printing are demanding them.

"The advertising manager, taking his lesson from the artist schooled in the psychologies of line and color harmonies, has found that the most complex subtleties worthy of his study and analysis were the apparently simple things of page proportion, whiting out in the treatment of displays, harmonies of arrangement, and the selection of type-faces.

"The more inquiring have found the hitherto hidden relationships between the type, paper, colors, displays and the subject matter. Advertisers have become objective in their attitude toward the public. They have ceased to say: 'I like that,' but, 'Will it attract, interest, convince the man I want to reach?'

"Is the average printer realizing this changed condition in his work?

"I'll let you answer that question.

"I am not placing before you an impossible ideal, nor is it one even difficult of acceptable realization.

"I shall be satisfied if I can gain your respect for what some of the buyers consider to be very practical and businesslike reasons why they have to give their work to other houses than your own.

"The difficulty is to make art and ethics real to the average business man. Generally we can not see any value in a thing that has not come within the ken of our own experience. It is difficult to make the average man understand there is any standard in art. To him all art is a matter of personal preference.

"Quite recently I had an argument with one of your leading printers on the quality and value of a booklet he had done for another house. He had seriously maintained that it equaled anything that a certain large Chicago house had done. Finally he said, with an air of clinching the argument and giving me a 'knock-out' blow: 'The man who bought it was satisfied.' Which, of course, proved nothing either as to the booklet's esthetic value, or as to the validity of his line of reasoning.

"So is the African savage satisfied to trade a $300 elephant's tusk for a dollar's worth of glass beads. So is the workman satisfied with the cheap chromo he hangs in his parlor, while Mr. Morgan buys a Corot half the size and pays $10,000 for it.

"I do not think there is any man here to-night who will say that the chromo is as great a contribution to art as the Corot purchased by Mr. Morgan, nor do I think any man will say that the man who makes chromos should get as much as the man who painted the beautiful picture. I do not think there is any man here who will say that the man who makes the chromo is pursuing as high a vocation or producing as satisfactory a result, or contributing as great a benefit to humanity, as Corot when he made the painting which Mr. Morgan bought.

"Yet, if we are to accept as an equal standard of excellence the excuse that "The workingman was satisfied with the chromo," there is no reason why we should ever attempt to educate the workman above the chromo, nor why Corot should expect a greater reward for his painting than the maker of chromos for his handiwork, and vice versa. Would you be willing to accept that logic?

"The particular booklet in the case I mentioned was poorly arranged, the margins were bad, the typesetting was poor, the pictures had been atrociously retouched, and the whole performance was mediocre. In short, it was not the kind of work that I could afford to send to the intelligent, discriminating class with whom we deal.

"This printer was stating a preference as a principle as an excuse for setting up mediocrity as excellence.

"The art side of printing furnishes the appealing, the attractive, the emotional side. A man says, 'I like that.' 'Isn't that strong and striking?' 'That is a fine piece of work'—all indicate pleasure; his emotions have been aroused. The more perfect the work, the more it appeals to the universal emotion of pleasure, the greater the value to the advertiser. Therefore, do not be satisfied with giving pleasure to the man of little discrimination, education or intelligence, but ask yourself when the man praises, 'Does he know what a good piece of printing is?'

"It does not matter how superior the quality of your paper, or of your ink, if the design that you put on the outside of the catalogue is amateurish, weak and wabbly, if it has no idea in it—simply a mass of lines and splotches of color—it does not reach the man's attention—it can not attract, for a man can not be conscious of a meaning that does not exist.

"Have a definite idea of what you want to suggest in your printing; for that reason you must know the thing the booklet is to describe, and what sort of people it is going to reach.

"Your experience must do the rest.

"As another has said: 'Every article of commerce for man's use should show the handiwork of the artist. The mission of art in the industries is to make the artisan artistic. Modern life is actually losing something of its bareness of aspect through both interior decorations of the things of use about the house and exterior beautification of the natural surroundings. A railway station, a factory, an advertisement, the dining-table, are none the less useful for being esthetic, and far more pleasurable. From beauty in the industrial arts there thus irradiates a life influence that elevates.' All this demand springs from education.

"The college man of two generations ago is coming into managerial capacities in business houses. He is bringing with him a more thorough understanding of the laws of progress, the laws of morals and the laws of beauty; he is applying them, he is succeeding with them, and as you come in contact with him you must impress him with the confidence that you can carry out the work that he has for you to do. . . .

"Next—I should like to draw your attention for a few minutes to the question of cost and price. This is a serious point with better printers. I have had men come to me with the assurance that they would be glad to do these things but they 'couldn't afford to.'

"They're just plain scared to try. That is the truth of it.

"They have been playing to the groundlings, to the men in the pit, and not to those higher up, for so long that they have lost their nerve. Do not be deceived. The applause that comes from those whose ideals are cheapness and shoddy leads neither to riches nor to satisfaction for the craftsman.

"Brandt, the Trenton, New Jersey, printer, used to solicit printing with a blotter on which was:

Brandt—Printer
The best printing because it costs most
Trenton, N. J.

"He made more money out of the printing business than any other man in Trenton, and he lived up to his motto so well that he wouldn't bother with a job that a buyer wanted to boss too closely.

"Price to-day must depend on service.

"Materials and labor are but a part of the thing called service.

"The price is always too high if the service is poor.

"Buyers of printing do not want so many thousands of folders — they want so many thousands of effective folders delivered at such a time in such a manner for so much.

"Catch the difference?

"Do I want a catalogue for the Burroughs Adding Machine Company, I write to a printer in New York, to Cleveland, to Chicago, and to one or two more. I lay the requirements before them. In a few days I get carefully prepared dummies with hand-drawn decorations. I get prices. Sometimes my choice is made quickly, at others it is difficult. Eventually I try to select the one that seems to most completely realize my purpose, and then I know the printer's whole effort is to coöperate with me in the execution of the order, to realize what I want that catalogue to be. I pay for that service but I am willing to pay for it. I get intelligent, hearty and suggestive help at every turn. I pay for it, and I pay well for it. . . .

"This leads to another thing, which is now a mooted question among printers. Some have attempted to prove it to be contrary to business economics to furnish dummies. I wish to object most emphatically. I wish to say very frankly that I will not do business with a printer or engraving house that will not furnish dummies or sketches of the work it proposes to do for me — when I ask for them.

"I admit any printing concern that has to hire an outside artist to design its booklet covers, another artist to lay out dummies, because the firm has not enough faith in that kind of business to equip itself for that kind of work, will find it expensive and disappointing. That sort of a printer has no business going after that kind of printing. I worked on the road selling catalogues for a printer who furnished dummies, and I have no hesitancy in saying that I could not have sold sixty per cent of the houses I did sell if it had not been for the dummies I was able to furnish.

"The drawbacks of the dummy system are up to the printer and not to the dummy.

"Mr. W. J. MacIntosh, one of the leading writers on this subject, has attacked the dummy proposition, saying it is economically unsound.

"I know the dummy proposition is charged to selling expense. I know the men in your composing-room who are working from dummies are working to better advantage than the men who are working without them. I know that it has saved resetting and rearrangement in such a proportion of cases that it has in many instances saved the cost of the layout and dummy.

"I know that it increases the efficiency of your salesman on the road from twenty-five to fifty per cent.

"I know that if the printing houses do not do it, the advertising managers will, and when they do have to make their own dummies and layouts they will simply put the outside cost of the printing down that much lower. I do not think any advertising manager fails to understand that he pays for the dummies the printer works out for him, and that he pays not only for his dummies but he pays for the printer's failures. I know of one concern that carries an odd column in the ledger in which is charged the cost of all the dummies, entertainment, selling expense, etc., against each customer with which it does business. A certain proportion of this is charged against the orders from their customers each month.

"I can see no objection to it at all.

"I want help and I am willing to pay for it. The printer can work better with his own dummy men than he can with any man that I might engage, because the dummy man for the printer knows more about the printer's equipment than the man I might employ.

"Lastly, it is foolish to object to prepare a dummy on the theory that, if six printers prepare dummies at an average cost of $50 apiece (a total of $300) to get an order for $1,500, theoretically the $1,500 job has cost the printers $250. Practically, however, it has cost the printing profession nothing, for the simple reason that it has increased the efficiency of all printing by so much and all buyers pay the sum.

"You never heard a man who put $50 into a dummy and then charged $75 for it in the estimate, and got an order for $1,500 worth of printing, kick about having to prepare a dummy, did you? It was always the fellows who got left.

"I would say of every ten printers — which is a very large proportion, because the average order is competed for by only three or four — who compete for an order on the dummy basis, six of them ought to stay out, because they do not know the meaning of service.

"Again the dummy evil is greatly overdrawn. The professional deadheads among advertising managers and advertisers are soon spotted, and need not be considered.

"After confidence, through good service, is once established dummies generally come after instead of before the order, and no one can be hurt.

"There never was a time when more efficient advertising was being done by means of printer's ink than to-day, and the artistic dummy has been the strongest single educational force that has accomplished this result. . . .

"Too many printers advertise to make their competitors feel bad.

"Forget it!

"Advertise so as to make the users of printing feel good — to want to give you a chance. We are not interested so much in the number of your presses as in what your organization can do.

"I remember one of our Detroit printers came to me several years ago, saying:

"'I can't understand why we don't get more of your business. We have just as good presses — can buy just as good ink and paper as the other fellows in Chicago and Cleveland, but we don't get your orders.'

"'My dear friend, out in the Pontiac asylum there are men with just as many ears, eyes, legs, arms, and with the same kind of a nose and mouth as yours — weighing just as much — possibly just as tall — but there is a difference, isn't there, between you and them?'

"He's got the point.

"But he hasn't acted on it.

"The time is coming when printers will have organizations of expert layout and dummy men, artists trained in each special line of designing, retouching and illustrating. They will have men who can go into the smaller concerns who can not afford to pay for expert advertising men, and from the inside of the concern, make booklets, folders and catalogues that will fit, as a custom-made suit fits, the needs of the user.

"That will mean service — and advertisers will pay for it, just as they pay for it in the case of the advertising agencies.

"It is going to require nerve, initiative, capital. It will probably be done by new concerns who have not had an opportunity to get so used to getting dividends that they can not forego one or two years' profits for a big future business.

"In order to realize to the full the advantage of such

organization the average printer's method of selling will have to be changed.

"It will call for a higher grade of men.

"The printing business is in reality a high-grade specialty business. I have failed to find a single case where any other specialty was expected to be handled by so low an average of intelligence among salesmen — generally speaking.

"The average printing salesman is simply an order-taker. He creates nothing; he interferes rather than helps. He is the man to blame for the price talk, because he is a weak salesman, and a weak salesman always appeals to the money-saving instinct. He can always talk that and he generally does.

"Tear a leaf then out of the Book of Experience of other lines and help your possible buyer.

"In the clothing business the manufacturers are helping the retailers sell the goods they sell the latter. So with the soapmakers, the hatmakers.

"You make printing — you want to make good printing — you want to make lots of it.

"Good! Help your market. Don't wait for a man to use you. Take the initiative, use the man. That is the principle on which the best and greatest business rests.

"For the application: In the business with which I am connected, we charge $375 for one of our adding machines. There are other adding machines and most all are sold for less than the Burroughs, yet we sell ninety per cent of the entire number of adding machines sold in the world. If a salesman sold our machine for less than $375 he would not last any longer than we could get a telegram to him. And the reason we can sell these machines is because we make our salesmen capable of showing a man how a Burroughs can help him save time and worry and money.

"If you want to sell printing to people who pay good prices for printing, you want to send the goods that will be worth real money, and thus you must study the needs of business and business men outside of your own business.

"Our company employs nearly 350 salesmen. We teach these men (taken from the ranks of the highest grade salesmen in the country) how to apply our machine to the wants — frequently unknown as far as the customer is concerned — of a business. We employ experts to teach our men. It pays us.

"The same principle would pay you.

"Some man, somebody who knows nothing about the drawbacks of the printing business, will come in and do this thing — just because he doesn't know too much about the conventional ideas of what a printer can do.

"In almost any line of business the successful concern is perfectly willing to pay a big price to the business-getter. It is surprising to see printers sending out representatives who get and can earn but half the salary of a good superintendent. This condition must generally be laid to the fact that the man at the head of the business is a printer and not a business man. With all due deference to the gentlemen who call on me endeavoring to sell me their product, the average man, outside of the proprietors themselves, is worth about $15 a week as an order taker, and yet this man is supposed to impress me with the idea that I should place my three or five thousand dollar order with his house.

"Gentlemen, I leave it to your plain, everyday, American sense of the eternal fitness of things: Is it likely that you are going to get the business?

"But, I am happy to say, there are signs of a change coming over the gloom of our local situation. . . .

"It is for the intelligent solicitor to suggest things that he may find out what the head of the concern wants. Put the question point blank to the advertiser, 'Have you any definite idea for this design?' Say to him, 'I am going to spend $50 on this dummy, and if you have any idea of what you want, tell me, because I do not want to waste that $50.'

"Get samples of all the advertising he has used.

"Size up his personality, size up his taste, and have a reason for everything you suggest.

"Do not simply put your 'I like it,' against his 'I don't like it.'

"The question of whether he likes a dummy or does not like it is not the point so much as whether or not it will be effective as a piece of advertising to go to the particular people he wants to reach.

"When you come to arrange your dummy, in ninety-nine cases out of one hundred, there is no necessity to make finished drawings. Make a sketch, spend sufficient money to have it reflect your standards. If you are not willing to put sufficient money in it to reflect you, to appeal to the class of people to whom it is to go, do not submit anything.

"Wait for a chance to figure on the reprint — when you can put your sharp pencil to work!

"In other words, give the buyer a bird's-eye view of your idea of what his catalogue should be, then if he is interested you can go farther and set up a few sample pages of his own copy, with some of his cuts, even going to the expense of getting out new ones if the order is big enough.

"I have no hesitancy in saying that with this kind of solicitation upon the part of a man who knows the business, a first-class printing concern can get more business with him than without him.

"In the strain after the ideal I am not one to decry the money success. They belong together in the business of printing. If I have anything to preach to you, I preach the utility of the artistic, that together make the ideal craftsmanship which has for its ideal, perfect service to the public.

"I do not consider it any mark of superior brains, or manliness, or of the true craftsman, that he should ignore the dollar-sign of the craft. Every dollar received should mean that some work, some idea, some thoughtful arrangement, had won in the everlasting war against the ineffective, the mean, the mediocre.

"Every dollar is a counter that stands for the measure of your success in our chosen work. If it is sought for the satisfaction it gives as an expression of work well done, as a means of creating greater opportunities to do good work again, we can defy the Philistine who sneers at the dollar we gain. If, on the other hand, it is worshiped for the mere pleasure of possession, apart from it as an expression of our talents and our best selves, then indeed is it unworthy and a thing to be despised." . . .

A PARISIAN BOYCOTT.

The compositors' union of Paris is applying a new form of boycott against the papers which do not pay the scale and against whom they lost a strike several months ago. In front of the office of *Le Matin*, on the principal boulevard, sandwich-men parade, carrying boards on which is written, "*Le Matin* does not pay the union wages. No one is obliged to buy *Le Matin*. The law does not compel any one to buy *Le Matin*." The union has chosen this method, because a direct appeal to a boycott would be punishable as a violation of the law, while the public advertising of facts brings with it no liabilities.

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. VI.— BY O. F. BYXBEE.

EXPERIENCE OF THE GENEVA (N. Y.) "DAILY TIMES," WITH SUBSCRIPTION CONTESTS.

DESCRIPTIONS in detail have been published in the last two issues of THE INLAND PRINTER of subscription contests successfully conducted by the Scranton (Pa.) *Tribune*, and readers will no doubt be interested in the experience of other papers with similar plans. For the past five years the Geneva (N. Y.) *Daily Times* has been conducting contests of various kinds, the success of which is best described by President W. A. Gracey:

"The scholarship contest was the first contest we ever undertook. We secured the scholarships in exchange for advertising. The contest aroused considerable interest, and we did a very good business, but we have no figures available that we can give you. In fact, that contest did not yield as definite subscription results as we had hoped. We included advertising in that contest and rather unexpectedly the contestants turned their attention quite largely to getting advertising contracts. In that way it was quite successful, because we were able to write many contracts which we had not been able to do before. While some of the advertisers only stayed with us for the contract made at that time, others continued their advertising and are with us now.

"We have conducted two or three voting contests since our scholarship contest and these have resulted quite satisfactorily. The last contest that we had was last fall, beginning October 10 and ending December 10, when we offered as prizes two pianos, two ranges, a special prize of a solid silver set for rural free delivery subscriptions and several minor prizes. This contest was really the most successful one we have ever had, resulting in more new subscriptions and greater gross receipts than any of our previous efforts.

"We had a contest in 1907 on lines similar to the one of last fall, having as a prize one piano and nothing else. It was not as successful as the one of last fall, when we had two sets of prizes and two districts, city district and out-of-town district. We found that dividing the territory into districts is much better.

"At one time we had a contest with only a couple of cooking stoves as prizes, and this was one of our most successful contests.

"We find that the success of a contest depends quite a little on the spirit of rivalry that can be aroused between the contestants, and we were able to do this even with the small prizes, though in general we believe that it takes prizes worth while to insure a successful contest.

"In our first contest we offered as prizes scholarships in thirteen colleges and schools, and we got up an elaborate pamphlet announcing it. That contest being the first we had ever held attracted much attention and considerable interest was aroused, but we did not get results commensurate with our efforts. One reason for this was that we had too many prizes, there being a prize for almost every contestant — at least every working contestant — so that there was not enough strife engendered to get results, and the result was that we practically gave away many of the scholarships without adequate returns.

"Papers which have delinquent subscription accounts we believe can use contests to excellent advantage, if they are worked properly, as by contests delinquent subscribers can be made to pay up. We have not had this benefit from our contests, as we do not have any delinquents. Our circulation in the city and surrounding villages is handled entirely by news-agents, who pay us weekly for papers received. All our mail subscriptions are on a cash-in-advance basis, as we send out no papers unless the subscription is paid at least one month in advance, and cut off all subscribers at the expiration of their subscriptions."

The *Times* used a four-column ad. to advertise its most successful contest, a portion of which is reproduced. In the lower corner of this was a coupon to be used by contestants in entering the contest, and the balance of the space was taken up with the following description and rules:



Beginning with Friday, October 16, 1908, blank ballots will be printed in each issue of the Geneva *Daily Times*. Each of these ballots, when properly filled out and delivered at this office, will count for one vote.

Subscriptions.— To every person paying in advance for their subscription, ballots will be given in the ratio of one vote for every one cent — that is, in the city of Geneva, where the price of the *Times*, delivered, is $5 per year or 10 cents a week, 500 votes will be given for a year's subscription; out of town, 300 votes will be given for a $3 subscription, and so on.

The paper can be taken for any length of time from a week to a year, and votes will be given accordingly, except in the case of rural free delivery subscriptions. On account of the special and elegant prize offered for these subscriptions, no rural free delivery subscriptions for less than one year will be counted in this contest.

Advertising.— For yearly advertising contracts secured from merchants within district, for every dollar contracted for, twenty-five votes. Contracts to be taken at regular advertising rates, and duly signed by advertiser, subject to approval of publishers.

For transient advertising — that is, for short-time advertising, not on contract — for every dollar's worth secured, twenty votes. Such advertising to be paid for in advance.

Want Advertisements.— One hundred votes for every dollar's worth or fraction thereof — that is, a vote for every cent paid. Price of want ads., one cent a word each insertion; no ads. taken for less than 15 cents an insertion.

Contestants may solicit subscriptions anywhere. Advertising may be solicited anywhere, except that only Geneva candidates may solicit advertising in Geneva.

In District No. 2 it is expected that the contest will be principally for subscriptions, though the advertising feature is included for such as desire to try to get advertising from their home towns. Considerable ought to be done with the want advertisements, as, due to the large circulation of the *Times*, these will be found efficient in all localities. Everyone's everyday needs and wants can be advertised in these columns at small cost. As they are read by 25,000 people daily, good results are always obtained.

Candidates and their friends who wish to solicit subscriptions and advertising on account of this contest may obtain the necessary blanks and information by calling at or writing to the *Times* office.

Coupons, good for votes according to amount paid, will be given during the contest to all persons, whether contestants or not, who insert transient advertising, local or want advertisements. These votes can then be given to contestants or cast direct for them as desired.

This contest will last less than eight weeks and may be discontinued at any time at the option of the publishers, with or without notice, so that it will not be safe for anyone to hold back their ballots.

The result of the balloting in the several districts will be announced each day in the *Times*, and the public will be kept fully posted as to the progress of the various candidates. The daily count of ballots will occur at 8 o'clock each morning. Ballots received later than 8 o'clock will not be counted until the following day.

Ballots can not be withdrawn or transferred from one candidate to another after having been once voted.

No employee of the Geneva *Daily Times* will be allowed to enter the contest. This rule, however, does not apply to newsboys or correspondents.

The final count of ballots will be made under the direction of the publishers of the Geneva *Daily Times*, whose rulings in the matter of the count, and on any questions which may arise, will be final.

Any person desiring to enter the contest should make application at once by filling out the blank and sending it to the Contest Editor of the Geneva *Daily Times*, Geneva, New York.

After the contest had been running a short time, it was decided to add a number of other prizes, owing to the large number of contestants and their activity. Three additional prizes were offered in the Geneva district and five others in the out-of-town district.

At the close of the contest it was found that over one million votes had been cast for the winning contestants alone, almost equally divided between the city and out-of-town contestants, although the latter had slightly the best of it. Aside from a large increase in circulation in the city and suburbs, 448 yearly subscribers were added on the rural free delivery routes.

Next month the experience of a few other publishers with subscription contests will be described.

AUSTRIAN SCHOOL OF GRAPHIC ARTS.

The section of the Royal Graphic Arts School of Vienna devoted to the book and illustrative branches will have its reception days for pupils for the coming school year of 1909-10 on September 16 to 18. In this section are taught composition and presswork, the handling of stereotypes and electrotypes on the press, the illustration of printed matter by various reproductive processes, the instruction being both theoretical and practical. The instruction embraces three courses, the first and second covering printing in its entirety, including typefounding, lithography, photography, then mechanics, chemistry, physics, properties of materials, bookkeeping, history of art, history of typography, hygiene of the trades, etc., while the third is for those who wish special training in photomechanical reproduction.

THE salesmanship that endures is the appeal to reason rather than emotion — inducing people to believe that they actually perform an economical act to themselves in buying. — *David Gibson.*

Written for THE INLAND PRINTER.

AUTOMATIC INTERCOMMUNICATING TELEPHONES FOR PRINTING-OFFICES.*

BY JOSEPH SAMUELSON.

MESSENGER service between departments in the modern printing-office has been almost wholly discarded. The blunders of inattentive boys, resulting in misunderstanding of instructions, have caused many heavy losses to the printer, and verbal instructions are now given to departments which may be located at some distance in the building, by the interior telephone. This equipment is not so intricate or expensive to install and maintain as many suppose. By its use, any otherwise well-organized plant may be made to work harmoniously, with the minimum of discord and loss of time through personal visits to the different departments.

The entire internal business of many of the largest printing establishments is carried on through the agency of this instrument. So popular has it become that telephone companies have taken the trouble to study the problem with the purpose of developing the best and most convenient system for this service. A prominent electric company has successfully developed and placed on the market a most interesting piece of apparatus, compact and neat in appearance and very simple in construction. The sets are made in two types for printing-house service, one having keys, or push buttons, the other plugs and jacks. Both



FIG. 1.— Key or push-button type of automatic intercommunicating telephone for wall.

give the same service. With the former, calls are made and answered by pressing buttons, with the latter by inserting a plug into the holes of the jacks.

Either type may be furnished for desk use, or for mounting on the wall. They are equipped for installations of any size up to thirty-one telephones for the key or push-button type, and twenty-four telephones for the jack type. Dry cells located in any convenient place, furnish the necessary ringing and talking currents.

Fig. 1 illustrates the key or push-button type. The buttons on this instrument are labeled according to the telephone or station with which they are connected. To make a call it is only necessary to press the button opposite the number of the station desired, then press the button labeled

* Illustrations furnished by courtesy of Western Electric Company.

"Ring," take the receiver from the hook and talk as with any regular telephone instrument.

Fig. 2 shows the jack type. This style is more generally employed where the switching apparatus is subjected to excessively rough handling. The operation differs only from the key or push-button type, in that the plug is inserted into the hole of the jack bearing the desired number, instead of pressing the buttons. A call is answered by inserting the answering plug into the jack labeled "Ans.," when the receiver may be removed from the hook.

A metal automatic intercommunicating telephone is also made for printing-offices in both flush and nonflush types.

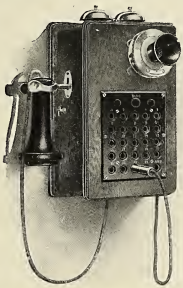


Fig. 2.— Plug-and-jack type of interior telephone, designed for wall.

The flush type can be set in the wall so that the face of the instrument is almost flush with the surface. These telephones have black japanned iron cases, are automatic in action, attractive in appearance, absolutely reliable and are fireproof.

With an automatic intercommunicating telephone installed in the printing establishment every department is, figuratively speaking, enclosed in one room, so far as communication is concerned. The superintendent, or manager, is in immediate communication with every department in the organization. The stockroom, which may be situated the farthest away, is in as close touch with the superintendent as the sales department just outside the office door. The foreman of the bindery, desiring information from the pressroom, no longer finds it necessary to leave his department to obtain it. The automatic intercommunicating set not only enables him to secure the desired information in less time, but also avoids the risk of anything going wrong during his absence in search of information. Orders are received and transmitted almost instantaneously. Mistakes, the great time-wasters of all printing establishments, are practically unknown on account of the facilities provided for readily checking doubtful information. All the advantages of a personal interview are secured without traveling from one place to another. The old walking-and-talking method has been superseded.

An important feature of the automatic intercommunicating telephone for the printer is that the services of a telephone operator are not required, and the system has therefore a very low operating expense. Another point which makes it adapted to the printing trade, is its availability at all hours of the day or night, since connections are established independent of a telephone operator.

Although the automatic intercommunicating telephone is equipped for local service only, additional apparatus can be supplied which will provide for outside telephone service if connection is made with the nearest telephone exchange.

The interior telephone is not a luxury for the modern printing-house; it is a time-saver, and a business necessity. A consideration of one general case will show that many of those who have given much thought and money to the details of business systematizing, have utterly ignored the expense of maintaining their old-time walking-and-talking methods, or some modification of it.

The following paragraphs will show that the intercommunicating-telephone system is not a luxury, but will more than pay for itself in a few months by a saving of the time taken up with the walking-talking system.

Let us consider, for the sake of illustration, a modern printing-office employing one hundred men, and comprising five departments, each department having one foreman. Each foreman would then have twenty men under him. The pay of each foreman will be taken at 60 cents an hour, and that of each workman 30 cents an hour. It is safe to assume that each foreman will have to leave his department at least twice a day, either to consult with the superintendent at his desk, or in search of information in other departments. Allowing a conservative estimate of fifteen minutes as the time consumed for going and returning each time, the cost of this time amounts to 30 cents a day for each foreman, or a total of $1.50 per day for five foremen.



Fig. 3.— Interior telephone equipment arranged for desk use.

During the absence of the foreman, it is reasonable to assume that at least one-half of the men will waste fifty per cent of the time the foreman is away, some being held back awaiting his return for instructions, others possibly idling. It will be seen that this loss amounts to more than seventy-five minutes for each foreman's gang per trip; then for each of the five foremen at two trips of fifteen minutes per day the time lost by the men would amount to about 750 minutes per day, or, figuring the lost time at the rate of 30 cents per hour, as assumed, we get a total loss that amounts to $3.75 per day. The grand total loss per day for

both foremen and workmen will amount to $5.25, or, in a year of 305 working days, over $1,600. A complete automatic intercommunicating-telephone system for such a printing-house as this would cost approximately $200, from which it is easy to figure that the installation of a good telephone system would effect a saving of at least $1,400 per year.

Without such a telephone system in an establishment where the workmen are paid by the day, there is no doubt a considerable loss of time, which, however, the average manager does not at first recognize, because it has been going on probably ever since the business started. Competitors are making the chances of profit difficult, and every superintendent is looking for the reason. Here is one leak which can be easily stopped. Connect every department and the offices with a telephone, then orders, advice, and all information can be given to the foremen without causing them to leave their desks, thus allowing the mainsprings of the department to remain at the positions in which they are of greatest value.

CONCILIATION BOARD FOR BRITISH PRINTING TRADES.

In this distracted world, where so many interests seem to conflict, it is difficult to see how matters are going to work out. In great Britain there are at present more moot questions pending between employers and employees of the printing trades than has been the case in years. And they are discussed with an unusual degree of earnestness, though acrimonious language has not crept into print, if any has been used. Simultaneously with this, a permanent board of conciliation has been organized. It is composed of representatives from the Federation of Master Printers, Amalgamated Society of Lithographic Artists, Stereotypers' and Electrotypers' Society, National Amalgamated Society of Printers' Warehousemen and Cutters, Printing Machine Managers' Trade Society, Amalgamated Society of Lithographic Printers, Bookbinders' and Machine Rulers' Consolidated Society, Lithographic Stone and Plate Preparers, Typographical Association and Scottish Typographical Association.

The following rules and regulations have been agreed on to govern its procedure:

1. That a permanent board of conciliation be established, consisting of nine representatives of the Federation of Master Printers and nine of the Federation of Printing and Kindred Trades of the United Kingdom.

2. The objects of the board shall be to adjust questions of dispute that may be referred to them with a view to an amicable settlement of the same.

3. No strike or lockout shall be permitted until the matter in dispute has been referred to the said conciliation board. Pending the meeting of the board, any innovation, the introduction of which is complained of as likely to lead up to such threatened strike or lockout, shall be suspended.

4. The board shall meet within ten days of the receipt of notice of appeal from either party, to consider any case referred to them.

5. Each federation shall respectively appoint a secretary, who shall summon the meetings, keep the minutes and generally carry on the business of the board, under the direction of their respective members of the conciliation board.

6. All meetings shall be convened by the secretaries.

7. Five representatives on each side shall constitute a quorum at any meeting of the board.

8. The board may appoint committees from its own body to deal with any disputes or differences brought before it. Each meeting of the board, or committee, may elect its own chairman from its members, but he shall not have a second or casting vote.

9. In the event of any question being put to the vote at any meeting where the number of representatives of each side shall not happen to be equal, any member present shall have the right to claim that the voting power shall be equalized. The decision of the board, to be binding, must be carried by a majority of votes of those present entitled to vote.

10. The board shall be elected by the respective parties annually. The names of the representatives elected to the board for each year, commencing the first Monday in April, must be exchanged between the secretaries at least fourteen days before that date.

11. If any member of the board die, resign, or otherwise cease to be qualified, a successor shall be appointed, and should any member of the board be unable to attend any meeting of the board, a duly appointed substitute may attend in his place.

12. Should any party to a dispute referred to the board refuse to abide by any decision arrived at by the board, such party shall be considered a delinquent, and their name or names shall be reported to their respective federations to be dealt with.

13. Should either federation desire an alteration of these rules, three months' notice shall be given in writing prior to July 1, and such notice shall at once be communicated to the members of the board, and the board shall have power to alter these rules by a majority of votes of those present and entitled to vote at its next meeting.

REGULATIONS TO GOVERN PROCEDURE.

(a) Any matter to be submitted to the board should be definitely and specifically drawn up in duplicate by the party lodging the complaint or appeal and forwarded to both secretaries, so as to enable the board to consider and, if possible, to give a decision upon the precise matters submitted to them. The case to be stated, and the evidence taken, shall be scrupulously confined to the matter or matters definitely set forth in the appeal.

(b) The board shall have power to amend the appeal to effectuate the real intention of the parties where the appeal has been erroneously or insufficiently drawn up.

(c) The date of the appeal shall be taken to be the date when application was made to the secretaries of the board.

(d) The proceedings at an appeal shall commence by the appellants making a statement of their case, and they may call witnesses and produce evidence in support of the same. The other parties will be entitled to make a statement of their case, call witnesses and produce evidence. The appellants shall have a right to reply. All witnesses to be subject to cross-examination.

(e) Witnesses shall only give evidence on matters which are within their personal knowledge, and hearsay evidence shall not be admitted. In case of illness or any other cause which makes it absolutely impossible for a witness to be present, the written statement of such witness shall be admitted, but must be signed and attested by two witnesses.

(f) All the evidence to be submitted shall be heard before the case is closed by the board and in the presence of both parties.

(g) When the case has been formally closed, the parties and witnesses shall retire, and, unless at a request of a majority of the board, no further evidence shall be heard or information communicated.

(h) If a member of the board is to represent one of the parties during the hearing, or to give evidence, he shall not sit upon the board for such case.

(i) Draft minutes of all meetings shall be mutually approved by the secretaries within a short period (say five days), and the records in both minute books should be identical therewith.

(j) These regulations are for the purpose of effectually carrying out the rules already agreed upon for the establishment and governance of the board, and any determination of the said rules, either by effluxion of time or notice given by any of the parties thereto, will apply with equal force to these regulations.

A PICTURE OF THE SAN FRANCISCO SITUATION.

The title of these few lines presents about the strangest enigma that modern times have produced in the way of an industry; so strange that to solve the enigma seems almost a hopeless task, and yet to give it up would certainly bring on the ruin which seems to hang over the printing trade to-day.

But what is the printer, and what is the supplyman? Is either one what would be called a real business man? Let us talk about them for a short time, any way. We do not know it all, but maybe a word may be dropped that may possess a ray of light.

The Printer.— Tons and tons of paper have been used trying to explain this man. He is most certainly the hungriest outfit, for plain, simple work, that the world has produced. He knows his plant is running behind; he either knows that the piece of work he has just taken into his office is to be done at a loss, or is ignorant of the fact that it is going to be done at a loss; but he must keep the wheels going, and seeing that he gets his stock for nothing, that is, inasmuch as he knows that he owes so much already for stock, that the supplyman does not dare to shut down upon him for fear of losing all, he is able to get enough from the job to keep the wheels turning; so "What's the odds?" The printer has got so in the habit of not paying for the stock that he is really getting out of the habit of giving it any consideration, when estimating, and often just leaves it out altogether.

A Little Side-light.—A few weeks ago a catalogue, thirty-two pages and cover, was turned out by an Oakland office. This office has probably as nearly accurate a time and cost system as any on the coast, the workmen who handled it being the very best, the compositor having only three errors in all his proofs. The original estimate on this work called for thirty-two pages without cover, on which three Oakland printers figured together and turned in a price of $257, and one of the largest offices in San Francisco turned in a price of $100 less. There was twenty-five per cent profit in the Oakland price. How much profit was there in the San Francisco price? A little public spirit caused this work to be left in Oakland at the Oakland price, which, on account of changes from eight and ten to six point type, author's changes, etc., and adding an enamel cover, brought the final price to $362.60.

As the catalogue is a monthly, estimates were asked for the new issue, and after carefully working over time-sheets and so on of the first issue, and giving benefit of first experience to the work, the Oakland price was set at $330, credit to be given of 60 cents per thousand ems, eight-point, for all standing matter, and credit of 90 cents per thousand ems, six-point, for all tabular matter.

The San Francisco firm bid this time $205 to reprint the book, the actual cost of which was $247, and got the job.

Those who have in the last few years made a study of costs in printing, in the San Francisco Bay cities, have found that the average printer figures a job worth 80 cents per thousand ems composition, plus 75 cents per thousand impressions, plus the cost of the paper, in case he remembers to place that article in the estimate. The question then comes, "How does he keep his doors open?" It's no question at all, but a known fact — *he does not pay his paper bill.*

Once in a while there comes into your office a fine-appearing man. He wants some printing done. He has a fine company. "The only strictly local insurance company, with so-and-so and so-and-so at the head" or a mining man with the finest properties ever found. "No, that paper is hardly good enough; we want the best stock, and fine workmanship. We have the money and are willing to pay for what we get. We want stock certificates, and stationery, and here is the copy for the prospectus; and, by the way, here is also copy for our weekly letter. Now, these pictures are for the prospectus, and these for the letters. Yes, you had better make copper half-tones, for we want the best work."

Oh, we suckers! We have already reached for a bunch of job-tickets, and promised the proof and dummies to-morrow; the customer has gone; we have spent hours writing up the jobs, sent the copy to the linotyper, stock orders to our kind friend the stockman. Gee, what a rich strike! But did we have sand enough to ask for a deposit? Was the bill paid at the end of the month or were we given some more work instead of the money? Say, friend, do you think the bill will ever be paid?

A job came into your office the other day with Bill Jones' imprint on it. "Kearney 0670, please." "Hello, Bill! Say, I have a job of so-and-so here with your imprint on it that you did for Smith. What did you charge him for it? Fifty dollars, eh? How did you come out? Too low, you say. Just checking it over and thought it worth $54, eh? All right, I'll put it in at that. Thanks, Bill. Oh, by the way, Bill, how is Smith on the money question? O. K., eh? All right; good-by."

The way we often work it is, "By George! Jones did this. It is worth $54, but I know Jones must have done it for $50, but I'll bid in $45 and land the job."

These, fellow "guestimators," are one or two things which happen in our offices every day. There are others, many others; we know them; printers' magazines and papers are full of them; it's useless to enumerate them. Why should printers, from the largest plants to the smallest, be such fools?

Why should we not have the pleasure of being real business men? Why should not we all have the confidence in each other that is given by a good association, and that would prompt us to say, "Deposit, please, and balance at completion of the job or thirty days." That makes it a pleasure for ourselves and for Bill Jones, when we call him up for his price. And why should not San Francisco, of all cities, have such an association. Why? You know. There is no need to tell, but would you like to see it in print? Well, it is because there are about three printers only in San Francisco with independence enough, with business sense enough, who themselves are willing to be square with their competitors, and, above all, who have sand enough, and, last but not least, because the supplyman don't care. And that brings us to the supplyman. Who is he? Well, he is a "damn good fellow." He is such a good fellow that we are afraid to speak his name for fear of him, and he is afraid to say "boo!" for fear of us. He knows you took that job away from Bill Jones for twenty-five per cent less

than Bill's price, and he knows Bill figures low. He knows you are behind in your account, too, yet there he is, bright and early, anxious to sell you that stock 2 cents per pound cheaper than the other fellow. In fact, he makes you feel that the order belongs to him, because he has carried you so long.

He knows that even after you finish the job that you do not know how much money you lost. He knows you have either a young solicitor or an old-fogy solicitor taking in work who knows no more about printing than the boy who came in from another office the other day for a "bucketful of italic hair-spaces"; and that solicitor's price goes. He knows you do not add a profit to your stock, that you do not add a percentage for fixed expenses and depreciation. He knows a thousand and one things, and, above all, that you are a bum business man. Does he sell you the stock? No, he gives it to you, and that is why he is a "damn good fellow."

The merchants owe the printers millions of dollars, and the printers owe the supplymen millions of dollars. The amount owed the printers will never balance that owed the supplymen, yet the printers go on endeavoring to see how low they can take work, in order to take it from competitors, and the supplymen go on encouraging such action by allowing it to be done, and certainly with a knowledge that the account can never be paid with such conditions.

"Yes," they say, "your association is a fine thing; go on, and we will do anything in our power to help it along." And then they don't, but rather do everything in their power to help the man outside to break your association, instead of saying, "Here, Smith, get in and be good."

It seems as though it is time for the supplyman to forget the printers and help himself along. How? By refusing credit, and closing out the printers who owe them? Well, hardly, for as they would only realize about thirty-five per cent it would hardly pay. But there is one thing that could happen which would make it possible for the printer to get a fair profit on his output, and also make it possible for the supplyman to collect for all future sales, and gradually pay off the old account, and that is simply a first-class printers' association. It's up to the printer. Yes? And it is just as much up to the supplyman.

When you, Mr. Printer, want a fair profit on your work, you may have it, and when you, Mr. Supplyman, want to sell stock and receive your pay at the end of the month, you can have your wish.

The failure of all San Francisco associations have been caused by one man going wrong for the sake of taking one job from his competitor, and the supplyman has completed the failure by giving the stock. Between them they have not only lowered their own business standing, but that of the whole printing industry.

Oakland is somewhat of a joke, to be sure, but Oakland printers have made a success of their association, and have established a fair price for printing, and every one in Oakland gets that price or else lets the work go to San Francisco for forty per cent less. Why have Oakland printers made a success?

Because, to an association printer in Oakland there is no one job, there is no one print-shop, and there is no one supply house that he would not sacrifice instantly for his association.

It seems as though it were about time for those who compose the printing industry of the coast to quit being kids, and get together on a square business basis. Any ten men in any city, with a little sand, can settle the problem in that city. Are there ten such men in San Francisco? — *The Franklin Printer.*

STEREOTYPERS' AND ELECTROTYPERS' CONVENTION.

BY L. P. STRAUBE.

FIFTY-FIVE delegates, assembled in the Coates House, Kansas City, on Monday, August 16, constituted the eighth annual convention of the International Stereotypers' and Electrotypers' Union. There was the usual complement of visitors and the expected amount of heat, but, after the time-honored addresses of welcome were delivered, the delegates buckled down to the task confronting them.

The first proposition of magnitude was one providing for the adoption of an insurance measure. No definite plan was outlined, but the earnest consideration of the idea presented was vigorously urged. During the week several plans, elaborate and simple, were introduced, discussed and finally laid to rest by small negative votes. The last attempt at a compromise was an amendment providing for an increase in the burial benefit from the present rate of $60 to $360. This proposition resulting in a tie vote, the chair declined to vote and declared the motion lost.

The agreement entered into by the officers of the International Stereotypers' and Electrotypers' Union and the International Printing Pressmen's Union providing for a practical elimination of combination situations was ratified by the convention after a thorough discussion.

That the amendment mill had not grown rusty or useless during its twelve months' rest was evidenced by the number of changes to the constitution and by-laws, which poured out in an unceasing stream during the convention. Space limits constrain us to make but brief reference to those of general import.

The delegates approved an alliance agreement looking to a closer and more effective defensive and offensive pact among the unions of the printing trades. It goes to the joint conference board, and, if adopted, will make the unions invincible.

Another pioneer effort was a proposition providing for adoption, by joint action of all international unions in the printing industry, of a common meeting-place and date for the holding of annual conventions. This permits of greater unanimity of action, which is impossible under existing circumstances, and a more tolerant attitude toward conflicting trade views.

A proposition paving the way for the establishment of a technical school was adopted through the approval of a recommendation of the executive board that each local union appoint a committee, composed of its best-informed artisans, to study this subject and train and instruct apprentices within its jurisdiction, and report the results to the next convention. It is expected that out of these experiments will come a practical, effective and natural system, through which each apprentice will be developed into a technician and mechanic who will be a source of honor and strength to the organization.

The action of the Stereotypers' and Electrotypers' Union officials in agreeing with the other international union officials to make common cause against secession in any form was unanimously concurred in.

The question of a stereotypers' and electrotypers' label was effectually and definitely disposed of, by asking the joint conference board to permit the use of the allied printing trades' label-design, with all lettering, but eliminating the words "Union Label," the initials "I. S. & E. U." to be used in lieu thereof.

The solution of the problem of establishing and main-

taining a plane of comparative competitive equality among employers was attempted through legislation extending the jurisdiction of local unions in cities of 50,000 inhabitants to a radius of fifty miles. This was defeated, but those behind the movement express themselves as satisfied with the educational work accomplished.

Those clamoring for more educational features scored by securing the adoption of a provision requiring the insertion in every local union's "order of business" of an item allowing and calling for the free and full discussion of various phases of the labor question and kindred subjects.

Stereotypers' unions being comparatively small, numerically speaking, some organizations find it difficult to entertain the delegates, though they would like to have the convention. To meet this contingency, it was decided to select the convention city two years in advance. Conformably to this idea, Omaha was chosen for the 1910 convention and Detroit selected for the following year. Steps were also taken to curb the tendency toward extravagant and distracting entertainment.

While the physical discomforts experienced by delegates unaccustomed to the sweltering, blistering heat of Missouri were almost unendurable, the natural irascibility of temperament usually attending such atmospheric abnormalities did not exhibit itself either in debate or in the legislation. The spirit of forbearance seemed to pervade the most heated debate, and the result was a record that can be held up to the public's gaze without blush of shame or need of apology. The energy of all was directed to doing things worth while; the experience-bought wisdom of the past twelve months was fashioned into regenerative agencies that will operate to the elevation of the craft, while drawing its members in closer and more intimate relation with their fellows in the other branches of the trade, not only to be better able to meet a common foe, but to establish through coöperative effort a feeling of deeper regard and higher respect for the unions of the printing trades on the part of employers, by our zeal and earnestness in protecting that community of interests which demands friendship and not enmity for its proper safeguarding.

WOMAN'S AUXILIARY OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

The seventh annual session of the Woman's International Auxiliary of the Typographical Union met at the Lyseum Theater, at St. Joseph, Missouri, simultaneously with the main organization. The ladies have a chaplain, who opens the sessions with prayer, but in many other respects their method of procedure follows closely that of the union.

In her address, the president — Mrs. Charles Hertenstein, of St. Louis — complained of lack of interest by members of the union in the auxiliary and its work. She thought this was due to ignorance of the auxiliary's aims and purposes. Dissatisfied with a membership of something more than eleven hundred, Mrs. Hertenstein urged the members to become more persistent in organization work, so that men printers may become better acquainted with the purposes of the auxiliary. During the year seven locals were organized, and the preliminaries to the formation of four others had been completed. The finances are in fair condition, and the fund for the erection of a monument in the Union Printers' Home Cemetery has been nearly doubled during the year.

When they go to conventions, ladies do not forget the art of patching and mending, as the law committee had a goodly workbasketful of amendments to the laws. A number of communications were read from absent ones, voicing prayers for success and much love for the members of the auxiliary.

The central feature of the convention was what President Hertenstein called the "Chicago affair." It occupied considerable space in her report, in which she recounted what the officers had done to carry out the instructions of last year's convention. It ordered the revocation of the charter of the then Chicago auxiliary and the organization of a new one, composed of persons who had never been members of an auxiliary. By the time the officers sought to carry out these instructions Chicago Typographical Union No. 16 had officially investigated the affair, and found that the action of the Boston convention had been taken without due deliberation and without affording the offending auxiliary or its officials proper opportunity to present a defense. For these reasons Chicago union asked the auxiliary officials to ignore the mandate of last year's convention. They not only refused to comply with the request, but inquired where Chicago union derived its authority to interfere as investigator or adviser. The new auxiliary was organized, but the dechartered one refused to die; it retained the precious paraphernalia and cherished seal and proceeded to say its say, by circular and otherwise, distributing at St. Joseph a twelve-page pamphlet, containing its history of the case.

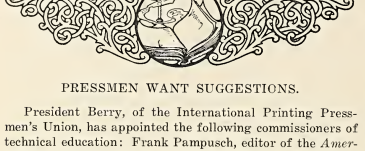
On the first day of the convention Mr. George Knott, president of Chicago Typographical Union, appeared and asked permission to address the convention. It was promptly moved, seconded and carried, "that no address be heard at this time." Mr. Knott, having been up and down the line of life, is a tenacious personage, and "'jes' hung 'round," hoping to have an opportunity to make that address. Then the ladies adopted a resolution declaring that no communication should be received from any person, etc., representing organizations such as the Chicago auxiliary. Later another resolution was adopted, instructing locals to put a similar ban on such persons and communications, for the Chicago affair was a closed incident. On the last day a delegate expressed the belief that the Chicago representative at Boston should have been "allowed a chance to prove herself innocent or guilty," before being expelled, and a point of order being raised, the primitive-minded delegate was declared out of order under the rules. All of which shows that as administrators of *closure* the ladies would make the late Speaker Reed and Premier Gladstone feel like amateurs.

But Mr. Knott had his fun. He presented to the men's convention a resolution eliminating from the International Typographical Union statutes all reference to the auxiliary, alleging that it had departed from the main idea that prompted its formation. When the ladies heard of that there was a flutter in the dovecotes. They passed a resolution asking the men to do no such thing and adjourned for the purpose of visiting their convention. Mr. Knott's proposition died ingloriously, to the plaudits of the visiting "gallery."

During one of the sessions there was an experience meeting, and the speakers told how their respective auxiliaries visited sick and distressed union printers in hospitals and at their homes and the valiant fights they had put up for the union label.

In the entertainment line, the women put it over the men. While they attended, or were free to attend, all the events given in honor of the big convention, there were exclusive functions, from which the lords of creation were barred.

EDUCATION



PRESSMEN WANT SUGGESTIONS.

President Berry, of the International Printing Pressmen's Union, has appointed the following commissioners of technical education: Frank Pampusch, editor of the *American Pressman;* James J. Kelly, Cincinnati Pressmen's Union, No. 11; William Geary, Chicago Pressmen's Union, No. 3; Frank Dermody, St. Louis Web Pressmen's Union, No. 2; John Cashion, Kansas City Pressmen's Union, No. 16; E. A. Andrews, New York Pressmen's Union, No. 51; John Donnelly, New York Press Assistants' Union, No. 23. The commission will meet within the next thirty days. This is the result of a resolution supported by Mr. Berry and adopted at the recent convention. That the commission will have its troubles is scented from afar by the editorial statement in the *American Pressman* that "suggestions are in order now relating to the subject of technical education," as the officials are anxious to get in touch with every one who has ideas on the subject. If the problem is approached in a large way, it is within the bounds of possibility that much will be achieved toward placing presswork on a more scientific basis. The simplification of many problems will not only result in better work, but in easier accomplishment. The pressmen should receive every encouragement in their effort to elevate their craft. Now is the time for those who have been lamenting the prevalence of incompetency in the pressroom to come forward with remedies.

COMPOSITORS SHOULD BECOME DESIGNERS.

A well-known newspaper publisher who never set a line of type, but who likes to keep in touch with the forces of his composing-rooms — for he publishes more than one daily paper — is fond of telling his business and social friends of the mental superiority of printers. Financiers and merchant princes look askance when he tells them they haven't the grasp on affairs that is rife in the composing-room, while his editors and reporters scoff, at a safe distance. Yet that publisher has induced one or two of his wealthy friends to seek out the printerman, and they have been surprised at his intellectual range and mental agility.

The intelligence of the compositor is not all pleasant editorial fiction. Internal conditions in modern printing-offices do not stimulate initiative and this has a tendency to produce a disposition that is self-depreciating, and which cools the ardor of many who possess the germ of ambition. Compositors are possibly no worse than others in that respect, but they should wake up, for their lethargy causes more waste than is the case with the ordinary run of men. That there is a demand for typographic designers, is proved by the weird failures that sometimes undertake to do the work. With comparatively little study compositors can acquire a knowledge of the principles of design, and their typographic sense precludes their making fools of themselves. Indeed, a combination of their knowledge as compositors and designers would give them an enviable position in the "higher" branch. We reproduce from the *Australasian Typographic Journal* an article which depicts the sort of ignorance that occasionally imposes on the printing-buying public. The writer thinks it is time "to put a red-hot bodkin into the vitals of these fellows." So say we all of us, but let the "red-hot bodkin" be a fuller utilization of the powers of the printer, when his superiority will drive mediocrity and inferiority out of the market, a remedy that did not seem to occur to the Australian who wrote this:

"The type world of Australia is at present suffering from a plethora of so-called 'advertising and printing experts.' The flotsam and jetsam of the overcrowded desk professions appear to be taking themselves to this class of work. Like the lantana bush, Bathurst burr and prickly pear, the pest is springing up around us, and it will be some time ere the roots are eradicated. Anyone with porpoise-hide effrontery who can possess himself of an old typewriter, a few bottles of red and black ink, and rent a 12 by 8 office, can trumpet forth as an expert in the designing of advertisements, catalogues, booklets and general printing work. Many who have entered the business as a mere 'try-on' are making money out of it at the cost of the patience and expense of the printer. The wonder is that business houses of repute allow such 'botchers' and 'messers' to touch the work. Their crude ideas can add nothing to the beauty of the job, and who is daring enough to acknowledge that they can facilitate its production? There are a few competent job and advertisement designers in Australia, but in their train comes an army of bounders and wasters, who have picked up a few ideas from the Yankee advertising magazines, and whose knowledge of printing is confined to a smattering of the point system.

"A flash, voluble French-Americanadian struck an Australian city not long ago. He considered himself to be the very last syllable in modern advertising, and boasted about inaugurating a new era in the matter of newspaper publicity in the commonwealth. He foisted himself onto a shrewd universal provider of good repute. To the compositors he proved himself to be the champion 'faker' of his class. He was mad on borders. 'Oh, yes; put zee black border round it; but I do not want such a big border as *dat*,' pointing to a chase lying on the stone.

"Not satisfied with the width of the columns, he wished his blocks to extend onto the margins of the paper. He had no ideas of his own, and his overwhelming conceit would not allow him to acknowledge the good ideas of others. He spent money freely, but for pulling proofs to pieces there was never such a wolf. The clerical staff avoided him, and the compositors (long suffering and slow to wrath) gave him up in lurid disgust — sent him to Ballyconnell. One day he rushed into the linotype-room of one of our dailies and, dumping down an armful of blocks and closely typed copy into the cage, said to the astounded overseer: 'I care not at all how zee set zee ad., but, *mon Dieu*, put zee prices in leetle black fig-u-r-es.'

"This was his last effort at advertisement designing here. He lost no time in taking a departure for his native Canada, where his Australian experiences, if truthfully told, should give much amusement to our brother typos.

"Our weekly newspaper hands of the cities are well acquainted with the vagaries and demands of the bogus designer. It is not an unusual thing for them to receive a 4-inch double-column advertisement, written out on a sheet of foolscap folio, double-bordered, with block in center, and matter (enough to fill half a column) to be set in 12-point Cheltenham italic, with main lines in 48 and 24 point Post. The position of the advertisement, too, must be on the top of a column, right-hand, next to reading mat-

ter. A paragraph in the news columns is asked for, and will the printer be good enough to supply twelve proofs on calendered paper? The advertisement, also, must not appear until marked 'O. K.' by its ingenious draughtsman. When the proof comes back it represents the appearance of an energetic prawn having been dipped into a bottle of ink and sent on an indefinite journey.

"A good way of getting rid of the pest is to set up his job as planned, and send the proof, not to the 'expert,' but to the manager of the business house he is foisting himself upon, pointing out the ridiculous impossibilities demanded by the 'try-on' genius, also, at the same time, enclosing a proof of your own setting of the job. No doubt it is a strong action, and one which these half-baked 'experts' look upon with positive terror; but it is an effective way of getting rid of a nuisance that is gathering strength in Australia to-day, and getting a living by sucking the brains of people who have made a life's study of type harmony.

"It is time to put a red-hot bodkin into the vitals of these fellows. They can no more design a job than a bandicoot can whistle like a canary."

KING EDWARD LAUDS INDUSTRIAL EDUCATION.

While laying the foundation stone of the new building of the Imperial College of Science and Technology, at South Kensington, London, King Edward gave a helping hand to the campaign in favor of higher scientific education, to the lack of which most public speakers here are in the habit of attributing England's loss of ground in her industrial race with America and Germany.

After emphasizing the "supreme importance" of the highest specialized instruction in science, especially in its application to industry, the king continued:

"I feel more and more convinced as time goes on that prosperity, and even the very safety and existence of our country, depend on the quality of scientific technical training of those who are to guide and control our industries. With the present rapid growth of knowledge, specialism of a high order is necessary to success." — *Chicago Post.*

GROWTH OF EDUCATIONAL MOVEMENT IN UNIONS.

Our report of the proceedings of the typographical union convention shows that trade education consumed an increasing portion of the time of the delegates. There can be no doubt as to the earnestness and sincerity of those who participated in the making and adoption of these regulations and reports. The I. T. U. Commission had a display of students' work on exhibition that compelled the admiration and roused the enthusiasm of those who saw it. Spectators spoke of it in the most laudatory terms, and all were convinced that not only could a great deal be taught by correspondence, but that the commission was doing it. An employing printer of a near-by city, who viewed the exhibit, returned home and sent his son to see it, expressing the opinion it was of value to every ambitious compositor as a demonstration of the possibilities of the art. The work shown ranged all the way from first lessons in lettering by students and cover-pages, etc., of those who were straight-matter compositors before taking the course, to the most ambitious efforts of Mr. Trezise. It must not be imagined that that gentleman was alone in work of the higher class, for several of his pupils had specimens on display that he could not excel, or perhaps equal.

With such an object-lesson under their eyes and President Lynch's comment that its educational work was among the most worthy of the union's projects, small wonder that the delegates were impressed. Indeed, they hungered for more educational work, and again instructed the I. T. U. Commission to immediately prepare a course on estimating and ascertainment of costs that will be of service to journeymen about to embark in business. This is a direct result of recent discussions on the lack of business acumen among employing printers. If the commission can meet the requirements of this mandate it will undoubtedly bestow a benefit on the craft.

Solicitation for the welfare of apprentices was a marked feature of the legislation. Following the lead of President Lynch, the law was amended so as to make it obligatory on union employers "to give apprentices a show" at various branches of the business. Local unions were also recommended to insert a clause in agreements with employers whereby apprentices will be required to take the I. T. U. course. This probably forecasts what will prove to be the settled policy in regard to apprentices. On one hand the employer will gradually be brought to realize his duty toward the apprentice, accompanied by recognition of the fact that if a boy will not take sufficient interest in his work to become a student he will not be of much credit or value to the office and likely to become a burden to the craft.

This end will not be reached in a day or a year, but the trend is undoubtedly in that direction, and that there is a clear road to the goal is proof of the advance made in the last few years. The apprentice is coming into his own.

THE I. T. U. COURSE IN NEW YORK.

In its annual report to New York Typographical Union, its auxiliary committee on trade education relates its efforts to arouse interest in the I. T. U. Course, and says:

"Your committee regards its experience in this matter as one of disappointment and one showing a distinct lack of interest on the part of employers, which does not comport favorably with the pretended anxiety regarding the training of those who are to carry on the work of printing in the future.

"As for the attitude of the chairmen of chapels and the membership of our union, it may be characterized as one of apathy that is somewhat difficult to understand if one grants that our membership is cognizant of the fact that the I. T. U. Course in Printing offsets in large degree the havoc now in progress in our craft by some very unfavorable influences which may be briefly pointed out:

"First — The typesetting machines are operated by adults. This condition takes away from the apprentice the opportunity of gaining certain necessary knowledge that need not be detailed here.

"Second — The serious inroads made by the many non-printer artist designers. This condition is forcing the job compositors to be mere lay-out followers instead of creators of style in display work.

"Third — The 'daily time-ticket,' which records the compositor's time on work for every minute in the day. This condition makes it utterly impossible for a compositor to pause in his work — no matter how willing he might be — to instruct the apprentice.

"Fourth — In every printing establishment there are on file many applications for the foremanship. This condition keeps the man who happens to be the incumbent 'on the jump.' He is busy 'making good' to hold his job. Therefore, he has little or no time to instruct apprentices.

"Fifth — The specialization of work, which has been going on for some years, has caused many of our members

to forget much of their 'picked-up' craft skill, so that when the average man is out of employment he is forced to wait for an opening in his specialty instead of being able to take hold of anything 'on the hook.'

"Other bad conditions that stand in the way of progress might be enumerated, but the foregoing suffices to make out a case."

THE NEED OF HIGH IDEALS.

One of the noblest sights this world offers is a young man bent upon making the most of himself. Alas! that so many seem not to care what they become — men in stature, but not yet born into the world of purpose and attainment; babes in their comprehension of life! A cigar, a horse, a flirtation, a suit of clothes, a carouse, a low play or dance, and just enough work to attain such things, or got without work. What an introduction to manhood and duties! One can not thus rate in life, and make himself master of it, or get any real good out of it. A part of his folly may ooze out as the burdens of life press on him. A necessity may drive to sober labor, but he will halt and stumble to the end. It is a sad thing to begin life with low conceptions of it. There is no misfortune comparable to youth without a sense of nobility. Better be born blind than not to see the glory of life. It is not, indeed, possible for a young man to measure life, but it is possible to cherish that lofty and sacred enthusiasm which the dawn of life awakens. — *Anon.*

EXHIBITION OF PRINTING IN LIBRARIES.

Out of the exhibition of printing held at Newark, New Jersey, has come the suggestion from Librarian Dana and the officers of the typographical union of that city that a traveling exhibition of printing be established, the work to be sent from one public library to another. The matter has been referred to the I. T. U. Commission on Supplemental Trade Education, which will probably prepare the exhibit. The purpose of the exhibition will be to demonstrate to the public, in the words of Mr. Dana, "that printing is not altogether like manual labor and digging a ditch, of which a good many minds are as yet ignorant." If the libraries can be induced to coöperate, this effort to develop an appreciation of good printing and of artistic quality of our workers, should develop into an educational movement of no mean proportions.

SLIGHT CHANGE IN PRINTERS' LEAGUE CONVENTION DATE.

The committee of arrangements for the proposed convention, under the auspices of the New York branch of the Printers' League of America, has decided to change the date from September 23, 24 and 25 to September 22, 23 and 24. The object of the change is to permit visitors to have Saturday, September 25, free, so that they may enjoy the initial parade of the great Hudson-Fulton celebration.

LOCATING MAIL BY COLOR.

The Postoffice Department of Belgium has been seriously considering a regulation by which envelopes of mail matter should have different colors, according to the destination of the address, to assist the clerks in the sorting of mail; thus, all letters for delivery in Brussels might have red envelopes, those for the other parts of Belgium yellow ones, and those for foreign countries green ones. Such a regulation would, no doubt, assure greater accuracy and speed in the forwarding of mail matter.

Written for THE INLAND PRINTER.

OVERHEARD ON THE NEWSPAPER.

BY S. H. HORGAN.

WHEN the elder Bennett lacked a sensation he would fall back on an attack on the Catholic Church. Being a Catholic himself he evidently felt that the Old Church had grown so used to attack that it could stand it better than any other institution. After one of these attacks a priest replied to it from the pulpit on the following Sunday. In those days much attention was paid to sermons, so a reporter told Bennett on Sunday afternoon that his priest had denounced him and his paper from the pulpit.

"Gie him plunty o' rope, plunty o' rope," was all the delighted Bennett answered, in his rough Scotch brogue, meaning that the priest should have all the space needed in the paper in the expectation that he would hang himself eventually.

One day the elder Bennett came into a room where he found Aleck Hudson, his managing editor, and one of the staff disputing over a question of grammar. Hudson said: "Let Mr. Bennett decide. You see, Lindley Murray holds ——"

"Tae hull wi' Lindley Murray," interrupts Bennett, "write so that folk'll ken whot ye're writin' aboot — thot's English Grrrammerr."

During the writer's early days on the New York *Tribune* he worked ten to twelve hours a day and three hundred and sixty-five days a year. Meeting Donald Nicholson, the managing editor, one day, the latter asked how he was getting along.

"Very well, Mr. Nicholson, for a man working three hundred and sixty-five days a year."

"And twenty-four hours a day?"

"O, not quite twenty-four hours a day."

"Well, you must know," said Mr. Nicholson, "that Mr. Greeley used to hold that no man should go into the newspaper business unless he could afford to give twenty-four hours a day to it."

How Homer Davenport got his $300 a week salary out of W. R. Hearst was in this fashion: Hearst had taken away from Joseph Pulitzer, R. F. Outcault and the "Yellow Kid," and Pulitzer wanted to retaliate, so he sent Kennealy, now with Harmsworth, to offer Davenport double his salary to come over on the *World*. Davenport said he would like to confer with Mr. Hearst first. So Hearst offered him, to remain, $300 a week, a contract for a number of years and a trip to Europe. So, Davenport reported to Kennealy the inducements that had decided him to stay with Mr. Hearst. When Kennealy told Mr. Pulitzer why his negotiations had failed, Mr. Pulitzer joyfully exclaimed: "That's good. I would not want that man Davenport on my paper, but I am glad to make him expensive for Hearst."

The great international yacht races were on. Shamrock I. had met her first defeat. The night before the second race, the city editor of the New York *Herald* stood in the doorway of his room and called out to a political reporter:

"Say, Brown, what do you know about yacht racing?"

"I don't know the first damn thing, sir."

"That's good. I want you to write the lead on the yachting story to-morrow."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

RELIEF FOR UNEMPLOYED.— At its August meeting, New York Typographical Union voted to place $2,500 at the disposal of the Benefit Board, to relieve the present necessities of such members as are unemployed.— *Brooklyn Eagle.*

GOTHAM MASTER PRINTERS HAVE NEW SECRETARY.— John E. Meyer has been elected secretary of the New York Master Printers' Association, succeeding Charles Paulus, well known in connection with the board-of-trade movement.

PRINTERS' UNION AIDS IN SCHOOL FIGHT.— Memphis is anxious to secure the Tennessee Western Normal School, and the typographical union there has donated $100 to a fund that is being raised for the purpose of getting the institution.

SMITH-BROOKS WAYZGOOSE.— In Denver printerdom the annual wayzgoose of the Smith-Brooks Printing Company is regarded as an event. It is invariably an unqualified success, and the eleventh one, which was held at Dome Rock in the Platte Cañon, on Saturday, August 14, was no exception to the rule. The incidental printing is embellished with an illustration showing a handsome, saucy-looking goose.

"BIG SIX" WANTS TO BUILD.— New York's big typographical union has decided to make an effort to become its own landlord. A plan for the erection of a building has been approved. It contemplates raising $75,000 through the sale of bonds, and a committee is now endeavoring to secure the money. Though this union pays $4,000 a year office rent, etc., doubt is expressed as to the committee's ability to score successfully in its efforts to erect a $250,000 building.

THE J. B. SAVAGE PICNIC.— Employees of the J. B. Savage Company, the well-known Cleveland (Ohio) firm, held their picnic at Avon Beach on August 14. There were a baseball game between the married and single men and ten other events, including a spelling contest, in which the first prize was a year's subscription to THE INLAND PRINTER. The participants made a day of it, as the cars left the city at 8 A.M., returning at 6:30 P.M., and the athletic events were commenced at 9:30 A.M.

MELBOURNE OVERSEERS DINE.— While American printerdom is picnicking, getting out-of-doors, and "eating light," the Melbourne Printers' Overseers' Association reminds us that there are other lands and other seasons. The reminder is in the shape of a handsome souvenir of the association's annual dinner. It was given in June, and the menu, with its "oysters au naturel," is in sharp contrast to the iced tea and canteloupe that figure on domestic bills of fare.

CHICAGO OLD-TIME PRINTERS HAVE BASKET PICNIC.— It has become axiomatic in Chicago that the Old-time Printers' Association's social affairs — and it has no other — are always successful. This year the annual basket picnic is announced for Saturday afternoon, August 28, at Humboldt Park. Fine weather — and the promise at this writing is that it will be fine — is all that is needed to insure a notable gathering of old, youthful and prospective printers, for the old-timers admonish their friends to "bring the little ones."

PRINTER CANDIDATE FOR MAYOR OF NEW YORK.— Edward F. Cassidy, vice-president of Typographical Union No. 6, has been nominated by the Socialist party for Mayor of New York. Mr. Cassidy is a serious-minded, studious person. Of recent years he has been devoting much time to the prosecution of the fight against the Butterick firm, for which he worked before the eight-hour strike. He is said to have the distinction of being the only avowed Socialist party member elected and reëlected to a prominent office in "Big Six."

BOSTON'S MUNICIPAL PRINTING-PLANT.— Though highly commended for his efficient management, Superintendent James H. Smyth says Boston should abandon its municipal printing-plant. He declares that the city has lost $1,000,000 during the twelve years of its existence, previous administrations being charged with inefficiency, extravagance and dishonesty. Superintendent Smyth claims to have effected a saving of $75,000 in the past year, but nevertheless he is convinced that Boston would make money by reverting to the contract system.

FRANCIS PRESS FAMILY OUTING.— With printing creditable to the best traditions of the house, the Charles Francis Press Mutual Benefit Society announced its first family outing and games, which were held at Donnelly's Park, College Point, Long Island, on August 14. There were several athletic events, a baseball match between the Francis Press nine and the Garrick Press Club, dancing, a drawing for a silver service and a dinner. The society has seventy-five members, pays a sick benefit of $7 a week, and rejoices in a bank account of more than $400.

FORMER PUBLIC PRINTER STILLINGS TO ENTER CUSTOMS SERVICE.— A Washington dispatch to the Chicago *Inter Ocean* says that Mr. Loeb — known to fame as former President Roosevelt's secretary and now collector of the port of New York — contemplates appointing Charles A. Stillings, former public printer, to a position of trust in the customs service. Stillings' friends and unprejudiced observers have expressed the opinion that he was the victim of the peculiar political methods of Mr. Roosevelt, and construe Mr. Loeb's action as indicative of his faith in and sympathy for Mr. Stillings.

THE Auto Falcon & Waite Die Press Company, which recently moved from New York to Chicago, is now established in the Rand-McNally building, Chicago. A small but complete printing-plant has been added in connection with the sales offices, for the exploitation of the "Falcon Automatic" and the "Express Falcon" presses under power. The smoothness and speed of operation of these automatic machines make the exhibit a fascinating one — and automatic machinery doing its work perfectly is very fascinating to the printer in these days of intense competition. The exhibit is one that every printer would do well to visit.

PUBLIC PRINTER DONNELLY AS AN ECONOMIST.— Word comes from Washington that Public Printer Donnelly has not only been able to administer the Government Printing Office within the appropriation made by Congress for the last fiscal year, but has been able to cover back into the Treasury $400,000 of the appropriation, which he found to be in excess of his needs. If memory serves, this is the

first time in the history of the great printing-office that such a happening can be recorded. It is the usual thing to wind up the fiscal year with a deficiency. However, his friends knew that Mr. Donnelly would make good all along the line.— *Brooklyn Eagle.*

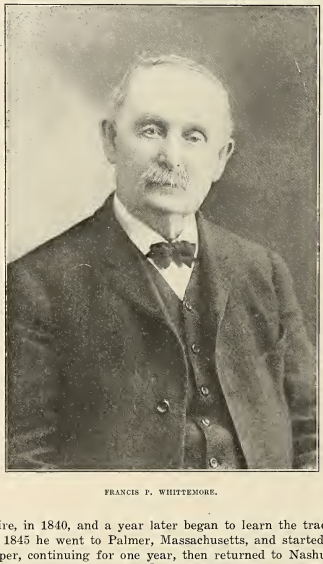
Law Reporter's Picnic to Employees.— Decidedly out-of-the-ordinary printing, both as to matter and treatment, heralded the Law Reporter Printing Company's '09 outing to its employees on July 24 last, when the outfit journeyed from Washington, D. C., to Chesapeake Beach. There was a Maryland dinner, a baseball game between compositors and pressroom people, and aquatic events, such as running and tub races, long-distance swim under water, polo game and water battle. In the program several stock cuts were used to illustrate some of the witticisms with which it abounds. Mark W. Moore, the manager, is a popular personage in Washington, and the press reported the outing as being more than ordinarily successful, even according to Law Reporter standards.

Ellick Goes to Omaha.— F. I. Ellick, who has served as secretary of the Ben Franklin Club, of Chicago, for more than a year and acquired preëminence as an authority on costs, severed his connection with that body on August 28. Mr. Ellick's departure is regarded with sincere regret by Chicago printers, who are tendering him a farewell dinner as we go to press, and the feeling is reciprocated by the former secretary. He is going with the Omaha Printing Company, in which he has secured an interest. It is said Mr. Ellick refused the company's first offer, and when it asked him to name his terms accepted them instantly. Walter D. Moody, secretary of the Chicago Association of Commerce, stated publicly that Mr. Ellick's services were worth $15,000 a year to the printers of the Windy City.

Boxing the Compass on a Contract.— Alderman Brown, one of the city fathers of Peoria, Illinois, is a member of the Brown-Williams Printing Company, which was the successful bidder for some city printing. It was found that State law and city ordinances frowned on officials being contractors, so Mr. Brown had an interesting problem to solve. He announced his retirement from the firm, saying he had sold his interest to Merritt B. Palmer, a well-known local printer, but more recently a police lieutenant, who became president of the company. Though it developed that Mr. Palmer had undertaken to give the alderman employment, the council ordered the clerk and mayor to sign the contract. The Duroc Printing Company and Beehive Press protested against this action, and the Peoria *Journal* says it is probable the affair will be carried higher.

Spokane Graphic-arts Men Have Mass Picnic.— The printers of Spokane have planned for an annual summer affair, which will be known by the old English trade term of "wayzgoose." More than five hundred persons attended the initial event, which was held on July 21. The job offices were closed all day, giving the men engaged in the paper, printing and engraving industries a chance to attend the picnic with their families and friends. This contingent left for the grounds at 10 A.M. The morning newspaper men departed at 1:15 P.M. in a special train and were in time for the program of old-fashioned sports. They left the grounds at 6:15, returning to Spokane at 7 o'clock. Printers from the evening papers went early in the evening, remaining to attend the dance and vaudeville program in the pavilion. In this manner the entire trade was included in the joymakers, and the scheme was voted an immense success. Among the athletic events was a novelty in the shape of a goose chase on the lake, which was won by a gentleman rejoicing in the litigious name of J. L. Tichbourne.

The Oldest Active Printer in the United States.— Mr. Francis P. Whittemore has been located in the building at 143 Main street, Nashua, New Hampshire, for sixty-five years. He has been actively engaged in the printing business for sixty-eight years, and is the oldest active printer in the United States. Mr. Whittemore was born in Peterboro, New Hampshire, March 29, 1825, and there educated in the public schools. He came to Nashua, New Hamp-



FRANCIS P. WHITTEMORE.

shire, in 1840, and a year later began to learn the trade. In 1845 he went to Palmer, Massachusetts, and started a paper, continuing for one year, then returned to Nashua, New Hampshire, and bought the Nashua *Gazette.* With his brother, B. B. Whittemore, he conducted this paper for forty-three years, issuing a daily in 1872 and selling out in 1889. In 1890 he became established in the job-printing business, and has been actively engaged at it ever since. Mr. Whittemore is a printer of the old school, competent to handle any branch of the trade, something that present-day printers are rarely capable of doing, owing to its being the age of specialties. His office is well equipped and produces a good amount of commercial printing. The dean of the profession enjoys good health, walks to his office and back every day, and, when the writer called on him, was sitting on a stool distributing eight-point type as actively as a man fifty years of age. He is entertaining and enjoyable company, as he delights in recalling the different events in his unusually busy life, and, to all appearances, will continue for several years as a useful member of the business.— *Joseph B. Tivnan.*



On Denver & Rio Grande R. R.

Specimen of
Post Card Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed on the Warnock Diagonal Block System
Manufactured by
The Printing Machinery Company
Third and Lock Sts., Cincinnati, O.
334 Dearborn St., Chicago, Ill.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company
Hic et Ubique.

NEW YORKERS BASEBALL CHAMPIONS.

The second annual tournament of the Union Printers' National Baseball League, held at Chicago, August 14 to 18, was such an unqualified success as to label it the most ambitious effort in amateur baseball. New York captured the final game and the trophy emblematic of the championship, by a score of 8 to 2. The visitors swooped down on Chicago about four hundred strong, the Eastern contingent putting up at the Auditorium, and from their arrival in the Windy City to the moment of their departure there was not a dull minute, this notwithstanding the fact that it was impossible to play the opening games, owing to a heavy rain.

According to the original schedule, Philadelphia was to play New York, and Boston try conclusions with Washington, on Saturday afternoon. Rain preventing play on that day, three games were played on Sunday at the White Sox grounds, resulting as follows:

Boston	2	0	4	0	0	1	0	0	x — 7
Washington	0	0	2	0	2	0	1	1	0 — 6
Philadelphia ...	0	0	1	0	1	0	0	0	0 — 2
New York	1	0	3	0	2	3	2	2	x — 13
Chicago	9	3	0	0	0	1	x		— 13
Cincinnati	0	0	0	0	0	0	0		— 0

On Monday three more games were played — which " made even " on the original schedule — with these results:

Boston	0	0	4	0	0	0	0	0	0 — 4
New York	3	0	0	0	1	0	0	1	x — 5
St. Louis	0	1	5	1	0	0	1	1	1 — 10
Pittsburg	0	0	0	0	0	0	0	0	0 — 0
St. Louis	2	0	0	0	0	2	0	0	0 — 4
Chicago	2	1	1	0	0	0	3	1	x — 8

New York and Chicago players having established their supremacy as representatives of the East and West, respectively, in the elimination series, the final contest was between them. It was played on Tuesday, August 17, and resulted in a walk-over for the near-Giants. The score by which the Westerners were defeated and New York won the Herrmann cup follows:

CHICAGO.

	AB.	R.	H.	P.	A.	E.
Cline, 2b.	5	0	0	2	5	1
Bjornsen, ss.	4	0	0	0	1	0
Christy, 3b.	4	1	1	1	4	0
Pierce, p.	3	0	1	2	0	0
Becker, c.	2	1	1	4	2	1
Halvorsen, 1b.	2	0	0	14	2	2
Cuddy, rf.	3	0	0	0	0	1
Schoen, cf.	4	0	0	1	1	0
Brenton, lf.	3	0	0	0	0	2
Portmess, p.	1	0	0	0	2	0
Totals	31	2	3	24	17	7

NEW YORK.

	AB.	R.	H.	P.	A.	E.
G. Bund, cf.	4	1	0	1	0	1
Johnson, ss.	4	2	2	1	6	0
W. Bund, lf.	4	1	1	3	0	0
Roach, 3b.	4	2	3	2	1	1
Arderlay, 1b.	4	1	1	8	0	0
Corbett, 2b.	4	0	0	2	1	0
Hagan, rf.	4	1	2	0	0	0
Homan, c.	4	0	3	10	0	2
Anderson, p.	4	0	0	0	2	0
Totals	36	8	12	27	10	4

Chicago	0	1	0	1	0	0	0	0	0	0 — 2
New York	5	0	0	1	1	0	1	0	x	— 8

The official umpire of the tournament was John M. Dugan, of Cincinnati, and the players and their positions in the various teams are as follows:

Chicago — Cline, 2b.; Bjornsen, ss.; Christy, 3b.; Becker, c.; Halvorsen, 1b.; Cuddy, rf.; Schoen and Weber, cf.; Brenton, lf.; Pierce and Portmess, p.

New York — G. Bund, cf.; Johnson, ss.; W. Bund, lf.; Roach, 3b.; Arderlay, 1b.; Corbett, 2b.; Sullivan and Hagan, rf.; Homan, c.; O'Brien and Anderson, p.

Boston — McDonnell, 2b.; Barry, 1b.; McCarthy, cf.; Lonergan and Hockman, ss.; Whitcomb, c.; Donovan and Rogers, 3b.; Rooney, lf.; Murray and Ebert, p.; Farrell, rf.

Pittsburg — Wiard, 1b.; Kennoy, 3b.; Gable, 2b. and cf.; Dooley, rf.; Thomas, cf. and 2b.; Whalen, lf.; Fischer, ss.; Clowes, c.; Cooper, p.

Cincinnati — McCann, 3b.; Maddock, ss.; Grannen, c.; Ledwith, cf.; Borsch, 1b.; Morris, 2b.; Mayers, rf.; Mathews, lf.; Wagner, p.; Finlay, p.

St. Louis — Juergens, ss.; Simpson, 2b.; Fitzsimmons, lf.; Collins, cf.; Mason, 3b.; Geary, rf.; Hauley, p.; Walden, c.; Randal, 1b.

Washington — Julien, c.; Ball, ss.; Ellett, 2b.; Wood, lf.; Reynolds, 3b.; Suess, rf.; Shields, 1b.; McCarthy, cf.; Weaver, p.

Philadelphia — Byrnes, 3b.; Remeter, ss.; Burroughs, 1b.; Shantz, 2b.; Edwards, rf.; Rogers, cf.; Southwick, lf.; Tynan, c.; Yates, p.

The baseball games out of the way and the championship decided, Wednesday, August 18, was devoted to seeing Chicago and disposing of a program of athletic sports at Riverview, Chicago's great amusement resort. A banquet was held at the Casino, at which the Herrmann cup was presented to R. F. Adams, manager of the New York team, and Dick McClain bid it *au revoir* on behalf of the Boston club, which won it at New York last year. It was also intended to present Chas. A Comiskey, president of the Chicago American League Baseball Club with an illuminated testimonial and honorary membership in Chicago Typo Athletic Association, but owing to illness in Mr. Comiskey's family he was unable to be present, and that part of the program had to be omitted, much to the disappointment of the five hundred banqueters.

One of the features of the tournament was the publication by the Chicago Typo Athletic Association of a daily paper — *Daily Typo Athletic Bulletin* — of sixteen pages, which contained a prosperous-looking number of advertisements and news incident to the gathering and those composing it.

The Union Printers' Club, of Chicago, kept open house during the week for visiting ladies and gentlemen. The rooms were handsomely decorated with potted plants and flowers and an orchestra rendered suitable selections.

One evening was devoted to a moonlight sail on the lake on one of Chicago's largest steamers, which was enjoyed immensely.

On Tuesday evening the Eastern delegation gave a reception to the Westerners at the Auditorium Hotel. The Egyptian banquet hall was used, and there was dancing and merriment of all varieties from eight o'clock in the evening until an early morning hour. During the progress of this function, Messrs. McGowan and Oschger, president and vice-president, respectively, of the Chicago Typo Athletic Association, were presented with mahogany arm-chairs, as a token of appreciation from the visitors of the manner in which they had managed the affairs of the tournament.

The Herrmann cup will be fought for in Washington next year, that city having been selected at the annual meeting.

Otherwise the business transacted was of a routine nature, the old officers all being reëlected. The official family is as follows:

Honorary President — August Herrmann, Cincinnati.
Honorary Vice-President — Charles A. Comiskey, Chicago.
President — Harry B. Wood, New York.
Vice-President — Joseph M. Modispacher, Pittsburg.
Secretary-Treasurer — John M. McGowan, Chicago.
National Commission — C. C. Boyer, Philadelphia; W. A. Finlay, Cincinnati; E. W. Sweeney, New York; L. E. Thomas, Pittsburg; E. Springmeyer, St. Louis; J. P. Oschger, Chicago; F. S. Lerch, Washington.

LANGUAGE OF BASEBALL.

During the tournament at Chicago a trio of printers were talking about baseball English, when one of them — a New Yorker — rescued from the greenbacks in his wallet this clipping from the New York *Sun*, showing the distortion of terms in the license granted sporting writers:

"Shakespeare, who was famous for the use of a large vocabulary, is apparently so far surpassed in this regard by one of our modern writers that the superiority should not remain unnoted. For the act, more or less simple, of making a base hit in a game of baseball, with which most of us are familiar, the gentleman who reviews the ball games as played in Manhattan, for the *Sun*, uses a large variety of verbs, all expressive, and to the fan each word carries a different shade of meaning. The one hundred words which follow are the first which have occurred to the writer; there may be many more. Instead of being confined to the one expression, 'the batter drove a hit,' the *Sun* says he —

"'Stung, slugged, lined, smote, smacked, spanked, soaked, smeared, swatted, slammed, scorched, knocked, crashed, clubbed, laced, lammed, lunged, burned, bored, flayed, punched, pelted, pasted, pronged, thumped, hammered, pounded, pummeled, walloped, banged, whacked, whaled, splashed, spilled, slapped, dumped, dinged, plunked, plastered, planted, pumped, plugged, swung, sunk, shot, swept, switched, pulled, percolated, brushed, landed, laid, whipped, thrust, carved, caromed, careened, uncorked, produced, discharged, put, cut, emblazoned, ejected, festooned, registered, pickled, aimed, heaved, rolled, divulged, poured, scratched, sizzled, skimmed, sandwiched, slipped, dribbled, bounced, glanced, flicked, flipped, bumped, pealed, crowded, jammed, trundled, trickled, sailed, forced, soared, lifted, lobbed, arched, forked, popped, pushed, winged. crippled, galumphed.'

"Thus in one of these hundred different ways he reached first base.

"Thus, indeed, has our great national game added another genius to the field of literature."

STILL HE DONE PRETTY GOOD.

Mr. Ackerman could have went away about $15 better off than he did.— *Marysville (Ohio) Tribune.*

PAPER-BAG MEN "FUSSING."

Announcement that a local war is on between the New York city paper-bag men, with a cut of ten per cent on specials and twenty per cent on whites, apparently was anticipated in Chicago in some circles and indifferently received by others in the trade.

Those designated as "big fellows" were known here to have held a meeting in New York, participated in by manufacturers from all sections of the country. The specific objects of the meeting and its results are, of course, not known to the general trade. When queried as to the meeting, one of the Western participants said: "There was nothing doing to amount to anything. We just sat around, smoked and discussed trade prospects. You see, like all others, we are in a preliminary way endeavoring to figure how the tariff is going to affect us, if at all. We may have to change schedules if the tariff creates new conditions."



THE HERRMANN TROPHY.

The New York announcement that the war is really the result of an effort on the part of the large manufacturers to get the smaller ones into line is discredited here by those interested.

There was a similar "war" in Pittsburg recently, is still on in a restricted manner, and is chargeable, according to the large makers, to the inclination of the smaller ones to cut standard prices. An admitted dull period has measurably quieted matters in Pittsburg.

"Wars and rumors of war, eh?" remarked one of the Chicago "little fellows" who specializes. "Confound if I see how any one can cut prices and buy three square meals a day under existing trade conditions, and I don't believe it is being done, here or elsewhere. The market is too narrow and the margin of profit too small. But the 'little fellow' is stronger than the 'big fellow,' because he is little under such circumstances. He has not so much at stake. I do not believe there is any attempt at coercion or will be, nor any efforts to combine or unionize." — *Paper Dealer.*

Queen Wilhelmina has given to the house of Guy de Coral, of Amsterdam and The Hague, the exclusive privilege of vending copies of the first photograph, taken by herself, of her baby, the Princess Juliana. The privilege includes the monopoly of the use of the picture in journals, magazines and post-cards.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

"SUPATONE" PAPER.

The Wanaque River Paper Company, 290 Broadway, New York city, have recently placed on the market an uncoated paper, suitable for printing half-tone engravings, to which they have given the name of "Supatone." It has the soft, smooth surface of the English finish, and specimens with impressions from a 200-line screen half-tone show most satisfactory results. Printers interested in this proposition would do well to write to the Wanaque River Paper Company for samples.

THE DEMAND FOR TYPE SUSTAINED.

The American Typefounders Company report that the demand for printers' type is outrunning the production. The large addition to the plant which was completed last year has been still further increased by an extension to the typecasting department, and the company is advertising diligently for typecasters. Printers have found the type-designs made by this company very profitable, because they please the individual who pays the printer. The large buyers of printed matter are equally critical, and have cultivated a taste in type-faces which forces the printer to seek for new and striking effects. The printer who tries to satisfy an alert customer with printing done with antiquated type can scarcely expect to hold his trade very long. This condition accounts largely for the expansion of the type trade referred to.

NEW EMBOSSING-PRESS.

Karl Krause, of Leipsic, Germany, has introduced to the trade in this country a new embossing-press, for which many substantial advantages are claimed. It is built in four sizes, two being of the two-rod pattern and the others four-rod. The platen is circular and divided into two embossing surfaces, situated so that when one surface is under pressure the other is outside of the body of the machine, and readily accessible to the operator. An important feature of the new press is that the feeder's hands or arms will never be brought close to the impression surface. The press may also be fed at the same time the impression is being made on another sheet. It is automatic in operation, the feeder simply placing the stock against the gauges, the mechanism taking the sheet and printing it without further adjustment. Two jobs may be run on this press simultaneously. They are tested up to 250 tons pressure, and the capacity ranges from twenty on the smallest up to twelve impressions on the largest machine. A friction clutch is provided, which insures immediate stoppage of the press. An attachment is also provided by which it will stop, if desired, after each impression.

The selling agent for the new Krause embossing-presses in the United States is H. Hinze, 525 Tribune building, New York city. Mr. Hinze is willing to install some of these machines in responsible shops on a trial basis for a reasonable time, so that the user may satisfy himself of the soundness of the claims made for them.

TWO NEW TYPE-FACES.

The Monotone Gothic and the Monotone Title, two new type-faces made by the American Type Founders Company, have a range of usefulness that will make them very popular in most of the job offices of the country. They are clean-cut, of handsome design, monotone in color and have a uniform gradation of sizes, secured through the use of the Benton matrix-cutting machine, which preserves absolutely the color, as well as the correct proportion in grading the series. Specimen pages will be found in this number of THE INLAND PRINTER. From an inspection of them, most printers will recognize their effectiveness for announcements, business cards, stationery and general commercial work.

"A NEW LINOTYPE WAY."

The immense productivity of the Mergenthaler Linotype Company has educated the printer to look for unusual developments from month to month, so that "A New Linotype Way" is the general expectation. That the ability of the composing-room has its inventiveness stimulated to the highest tension is shown in the wonderful progress made in the productiveness of the Linotype. The subject matter of the insert in this issue of the Mergenthaler Linotype Company, showing what may be accomplished by the recessed mold, is only an exemplification of the progressiveness of this great company, which promises in the near future to meet every requirement of the printer in the field of composition.

POSTAGE STAMPS FOR ADVERTISING.

The French Postoffice Department permits postage stamps to be used for advertising purposes. However, the advertisements may not be printed on the stamps themselves. The method employed is that of producing gummed sheets, perforated in subdivisions somewhat larger than the regulation stamps, in the center of each of which the legal stamp is attached. Around the white margin which remains the advertisements are printed. The stamps are then sold in this shape in various shops at slightly reduced rates, to induce the public to use them. For some weeks past not only business advertisements have appeared on these stamps, but also political mottoes and appeals. For instance, the Royalists use a phrase taken from old coins, "God protect France!" and "The whole nation belongs to us.— Philippe VIII." The anti-military societies use the phrase, "Not a man, not a centime, for the militia! War against war!"

OUR PUBLIC SCHOOLS.

Schoolteacher — "Who can make a sentence using the word 'indisposition'?"

Tough Pupil (assuming a pugilistic pose) — "When youse wants to fight youse stand in dis position!" — *Town Topics.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illuminating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package sizes. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Sheyard, Chicago, is modeled on the Rubaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of unfirmmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A $6,000 BUSINESS with a $3,000 equipment will be sold for the price of the equipment; office intimately connected with two growing mail-order houses; business increasing rapidly; soliciting a small part of it for the printer with half money down or $2,500 cash; city 125,000. I 400.

FOR SALE — A complete job-printing plant now operating in St. Louis; inventories $18,000; 3 Miehle presses, all first-class condition; can be had at a bargain. I 365.

FOR SALE — As complete job-printing outfit, equipped for prompt and up-to-date office and society stationery, as heart could wish for; established 9 years, commanding excellent trade, no encumbrance; elegant opportunity for first-class artistic printer; would retain small interest until purchaser becomes acquainted; good growing town of about 8,000 population on Florida east coast; no time to answer curiosity seekers; price reasonable, easy terms if backed by proper credentials; other interests demand my full attention. I 355.

FOR SALE — Model job-printing office and stamp manufacturing, established 20 years. T. C. FRALEY, Elmira, N. Y.

FOR SALE — Other interests demanding my whole time, will sell my job-printing plant; ground-floor location, modern, up-to-date, electric power, pony Miehle, jobbers, power cutter, wire stitcher, etc.; good live town; plenty of work; exceptional opportunity; cash or part time. JOHN R. COLVIN, Benton Harbor, Mich.

FOR SALE — Printing plant, consisting of Miehle press, 2 job presses, Linotype machine, folder, gasoline engine, 2 electric motors, paper-cutter, wire-stitcher, stones, and an abundance of type and other material. Write. MRS. J. N. HALL, Fulton, Ky.

FOR SALE — $3,000 cash buys only job office in city of 20,000, western Iowa; all new type; dissolving partnership. I 370.

JOB OFFICE in city of 30,000 in Indiana; cleared $2,500 in 7 months, 1909, and business increasing; price $3,000. I 393.

Publishing.

$8,000 will buy established profitable weekly trade paper; enhancement possible; printer could handle this. HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

FOR SALE — A large Miehle press, almost new; terms easy. I 388.

FOR SALE — A Monotype equipment, consisting of a caster with job-type casting attachment, and a keyboard, air compressor, etc.; very little used and will sell at a bargain; reason for selling — not adapted to our line of work; would consider exchange for Nuernberg-Rettig typecaster. HERALD, Decatur, Ill.

FOR SALE — Automatic typecaster and matrices; makes type 6 to 36 point, any face; samples on application; bargain price, easy terms. GENEVA PRINTING CO., Geneva, N. Y.

FOR SALE — Cottrell 2-revolution, 42 by 60, 4 form rollers, rack and screw and table distribution; must sell quick. Write for price. L. TEMPLIN SEED CO., Calla, Ohio.

FOR SALE — No. 3 Optimus pony press in first-class condition; will print sheet 22 by 31. J. S. McDONALD COMPANY, 601-611 Irving Park blvd., Chicago.

FOR SALE — Two 48 by 64 inch rotary litho presses with all accessories. Address THE AMERICAN BOARD & BOX CO., Dayton, Ohio.

FOR SALE — 1 Hickok ruling machine, 1 No. 10 Optimus press, 1 stereotype Hoe rotary press, 1 Hickok table shears, 1 iron standing press, 1 Champion numbering machine, 1 Sheridan paper-cutter and 1 Dexter folder with automatic feeder. I 204.

MUST SELL AT ONCE — 1 Harris automatic press, 15 by 18, with sheet, bag and envelope attachments; 1 Monotype outfit, consisting of 1 caster, 2 keyboards; 1 German disk ruling and printing machine; will be disposed of cheap. BECKER BROS., 802 Penn. ave., Pittsburg, Pa.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. During the past two months we have received calls for the following: Job printers, 6; machinist-operators, 4; Linotype operator, 1; foremen, 4; all-around men, 5; bookbinders, 2; stoneman, 1; make-up, 1; compositors, 3; artist, 1; pressmen, 4; proofreaders, 2; electrotyper, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Artists.

WANTED — Commercial artist who has had experience in both line and wash drawing. BAKER BROS. ENGRAVING CO., Omaha, Neb.

Compositors.

STRICTLY FIRST-CLASS job-printer can secure steady position; union, 8 hours. Address G. G. RENNEKER, 233 Randolph st., Chicago.

WANTED — A thoroughly practical printer on high-grade catalogue and display work; open shop in a hustling southern city. I 362.

Electrotypers.

ELECTROTYPER — FOREMAN FINISHER — Thoroughly experienced; must be first-class finisher on high-grade work; one with sufficient executive ability, hustle and all-around knowledge of the business to act as working foreman of medium-sized finishing-room; good permanent position for a reliable man. Address, with full particulars, ELECTROTYPER, P. O. Box 177, Cincinnati, Ohio.

Engravers.

WANTED — An experienced proofer. BAKER BROS. ENGRAVING CO., Omaha, Neb.

WANTED — First-class half-tone etcher and finisher; good, steady position to right man. I 378.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. **$1.00 PER PACKAGE,** containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. **Sold by All Supply Houses or by A. W. MICHENER, Mfr., 329 Dearborn St., Chicago**

MICHENER'S EMBOSSING COMPOSITION

HELP WANTED.

Foremen, Managers and Superintendents.

WANTED — Experienced superintendent for large Canadian job plant; one accustomed to canvass and give estimates; high wages. I 366.

WANTED — In a city in New York State — a foreman to take charge of a composing-room on a paper publishing from 10 to 16 pages daily and running from 40 to 100 columns of ads. a day; room is furnished with best modern equipment; satisfactory salary to the right man. I 403.

Miscellaneous.

WANTED — A man of good habits and well experienced in either the printing or bookbinding trade or in office work connected with such trades and having some capital to invest; can use a specialty blank-book manufacturing concern already well established and making good money, but needing one or two more helpers of the right kind to further increase our facilities; this will bear thorough inspection. I 372.

Salesmen.

SALESMEN (side line or regular) to sell high-grade post-cards to the jobbing and retail trade; we are the largest jobbers and users of post-cards in the United States and handle the finest post-cards produced anywhere. Address ARTHUR CAPPER, Dept. D., Topeka, Kan.

SALESMAN WANTED — Printing and lithographing machinery manufacturer wants a high-class experienced salesman to lithographic and printing machinery buyers. I 47.

INFORMATION WANTED.

CHARLES F. S.— Your wife confidently, anxiously waiting for you; business prosperous; every interest intact; please write me. D. H. DRYBURGH, 551 W. Sixty-ninth st., Chicago.

INSTRUCTION.

A LINOTYPE SCHOOL AT HOME is what you will have if you order an Eclipse keyboard; movable spring-steel keys, enamel-painted (no paper labels to get loose); complete instruction book with illustrations; detachable copyholder; price $4; sent subject to examination upon receipt of 60 cents for expressage; descriptive circular upon request. ECLIPSE KEYBOARD COMPANY, 117 Bonner st., Dayton, Ohio; Canadian Agent, A. E. Moissan, P. O. Box 1118, Winnipeg, Man.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "F" st., N. W., Washington, D. C.; all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

MISCELLANEOUS.

COMPOSITORS, ESTIMATORS, OPERATORS — Save valuable time and needless figuring. "Greenwood's Universal Type Measure" measures directly in "thousands"— any size body-type, any width from 10 to 30 picas; also gives number lines per "thousand." Simple, quick, accurate. Postpaid: 2 for 25 cents, 6 for 50 cents. W. W. GREENWOOD, 2529 Gleason av., Los Angeles, Cal.

WANTED — Catalogues of electros or matrices for dry goods store use. Ad. Manager, S. HEYMANN CO., Oshkosh, Wis.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

ALL-AROUND BOOKBINDER, capable of taking charge, wishes a change; sober. I 457.

BINDERY FOREMAN, good executive, competent in edition, blank-book, law, flexible, catalogue, publication, pamphlet and job work, wants position. I 340.

FIRST-CLASS blank-book forwarder and finisher wishes to change position; place in the South preferred. I 391.

PRACTICAL all-around bookbinder open for position after September 15; best of references. I 405.

Business Managers.

BUSINESS MANAGER — By young man who has had general business experience in printing-office, such as installing bookkeeping system, cost system, sales department, and general business management; only inquiries from large concerns desired. I 369.

Compositors.

JOB COMPOSITOR; young man, strictly temperate; accustomed to best class jobwork, make-up and ads.; 15 years' experience; non-union. I 368.

YOUNG LADY COMPOSITOR wishes steady employment immediately; set 3 columns of type daily; splendid references. MISS PEARL GRISETTE, Troy, Alabama.

Engravers.

HALF-TONE OPERATOR, employed at present, desires to make a change. I 126.

PHOTOENGRAVER, specialist in three and four color process work (American and foreign methods), possessing executive power, wishes to connect with house doing high-grade colorwork and take charge of department or entire plant; willing to take out financial interest if found satisfactory. I 384.

Foremen, Managers and Superintendents.

FOREMAN AND SUPERINTENDENT, age 30, married, thoroughly experienced, competent and reliable, wants steady position in high-class office; would go West. I 375.

PRACTICAL book and job foreman is open to immediate engagement. Address FOREMAN, Box 1383, New Haven, Conn.

PRACTICAL FOREMAN OR SUPERINTENDENT, thoroughly familiar with all branches of photoengraving — particularly fine colorwork, including three and four color processwork — is open for situation. I 390.

PRINTING SUPERINTENDENT, practical printer, best experience, is open to correspondence; fine references; competent estimator; excellent sales experience. I 485.

Miscellaneous.

LADY, familiar with all branches of printing, including officework and binding; 6 years in charge of bindery; city or country. I 356.

SITUATION WANTED by job, ad. compositor, make-up man, Linotype operator; married, sober, references if wanted; non-union. JOHN F. COCHRANE, Lock Box 874, Danielson, Conn.

WANT POSITION and buy part interest in small but reliable photoengraving concern; an expert in all processes of colorwork and will go where good prospects are for building up trade. I 383.

Operators and Machinists.

MACHINIST-OPERATOR — I am a young man, married, who desires a good steady position; I am steady and reliable, always on the job; have never drank and do not smoke cigarettes; have been in the printing business for 18 years. FLOYD THOMPSON, Honesdale, Pa.

WANTED — A position as Linotype machinist, newspaper or job plant; will accept permanent position anywhere; sober, union. I 407.

Photogravure.

PHOTOGRAVURE — An experienced photogravure plate etcher would like to associate himself with a responsible party. I 162.

Pressmen.

A UNION PRESSROOM FOREMAN desires position with house doing high-grade work, either catalogue or process; can make good in any size pressroom; references on request. I 396.

COMPETENT, ambitious, sober cylinder pressman, capable of taking charge and producing highest effects on half-tone and colorwork. I 401.

FIRST-CLASS HARRIS PRESSMAN; any town; understands Harris machines thoroughly, best work, best references; guarantee to make good or no money; would like to take charge of several machines. I 359.

PRESSMAN, A1 cylinder and Gordon; 8 years' experience on high-grade work; capable of taking charge; union. Address, stating particulars, G. N. MARSH, 226 S. Kenilworth av., Oak Park, Ill.

PRESSMAN, experienced on all kinds of flat-bed cylinder work, wants steady position; references from all former employers; Eastern States preferred. I 406.

PRESSMAN — Fine color, half-tone and commercial work on cylinders and platens; capable and reliable. I 387.

SITUATION WANTED in California by a pressman that is right up to the minute when it comes to fine presswork; have a fine and high-salaried position as foreman at present time, but must go West on account of my wife's health. I 382.

WANTED — Position as foreman of pressroom by experienced man; all grades of best work; first-class references. I 367.

Proofreaders.

LADY PROOFREADER desires position; job and catalogue experience; middle West prefcrred. I 94.

PRINTERS WHO REQUIRE A PERFECT-WORKING GOLD INK

will be interested upon their testing a sample, which we will gladly send to responsible printers upon application. Few ink manufacturers have succeeded in creating a satisfactory formula that will produce a perfect working gold ink for high-grade printing.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using *"OROTYP"* and pronounce it the most perfect and satisfactory gold ink they have ever used.

Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

SITUATIONS WANTED.

Proofreaders.

PROOFREADER desires position; book and job; experienced, rapid, correct, capable of full charge. I 379.

PROOFREADER, now employed on daily paper, seeks change; position desired as proofreader with good printing or publishing house, or as proofreader or head-writer on daily paper, or as editor or assistant editor of weekly or semi-weekly; have filled position as proofreader in book and job office and am practical book and job compositor. I 364

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. I 67.

WANTED TO PURCHASE.

WANTED — A second-hand No. 5 Linotype. H. A. DIXON, Port Huron, Mich.

WANTED —A web rotary press, to print 4-page sheet 4 up with 4-4 pages, delivery 2 folds; in perfect working condition; at moderate price. I 408.

WANTED — An automatic press for printing cards and other small work; state make, when purchased and lowest cash price. J. J. SULLIVAN, Florence, Mass.

WANTED — Good stereotyping press printing up to 16 pages; must be compact and cheap. Full particulars. I 397.

WANTED TO PURCHASE a platen press; must be in good condition; state size and make. THE ARTCRAFT LITHOGRAPHING CO., Detroit, Mich.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y., Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; bardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 9-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Automatic Roll Feed. 8-10

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3740 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 11-10

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

GOLDING MFG. CO., Franklin, Mass. Lever, $140-$175; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago.

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' and Printers' Proof Presses.

SHNIEDEWEND, PAUL & CO., Chicago. 7-10

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-10

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-10

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simple, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 9-9

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-10

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-10

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

FALL BIZ Are you really after it? Our advertising service will get more good business for a live-wire printer than any other $2 or $3 he can spend. Cuts that snap attention—copy that makes sales. If you can handle more business, write. **Business Builders**
FRANK F. ARMSTRONG ADVERTISING CO., Des Moines, Iowa.

We Can Serve the Local Printer
With his SPECIAL WORK, in large or small runs, promptly, with our newly and fully equipped plant.

WE MANUFACTURE

Cut and Folded Tin Strips for mounting calendars.
We do Tin Mounting for the trade.
We sell Tin Mounting Machines.
We varnish and gum label paper.

We enamel, varnish and gloss postal card views.
Roughing or "Stippling" of the highest grade.

☞ Phone or write for full information.

American Tin Mounting Co. *54 North Clinton Street Chicago, Ill.*

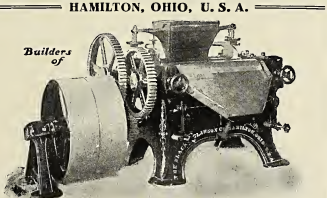
SUMMER ROLLERS
The VAN BIBBER ROLLER CO
CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.



3 Chilled-Iron Roller INK MILLS
Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

To Users of the Monotype Machine
Our price for Keyboard Paper, with **ROUND PERFORATIONS**, is still **6 CENTS** per pound. Satisfaction guaranteed.
COLONIAL COMPANY - - Mechanic Falls, Maine

DURANT COUNTERS Can be Counted on to COUNT RIGHT

Our broad line provides the right machine for every point in the pressroom.
The W. N. Durant Co. Milwaukee Wis.



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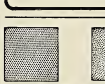
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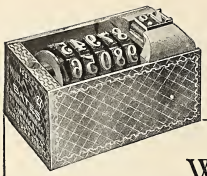
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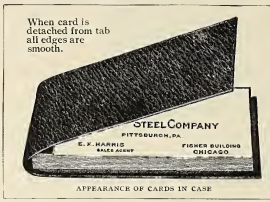
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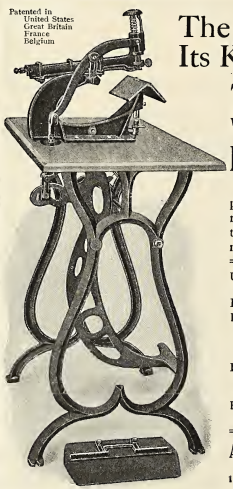
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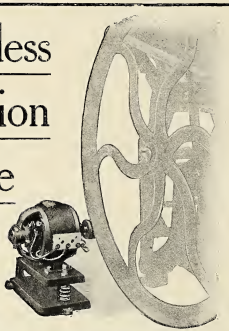
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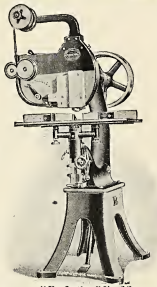
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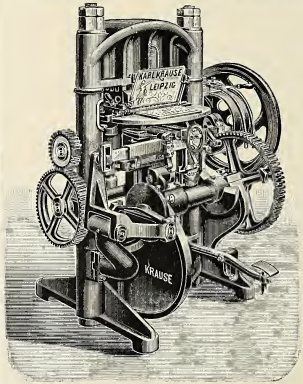
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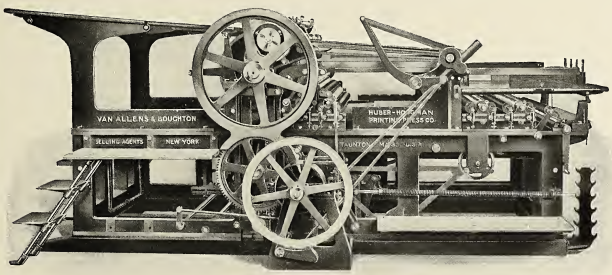
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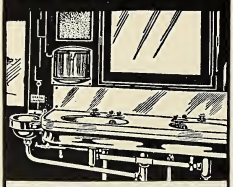
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—Manufacturing		

A 9,050-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling an 8 training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper.

Will you read the book if we send it Free?
Send no money. Simply sign the coupon.

The System Co., 151-153 Wabash Ave., Chicago

If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it.

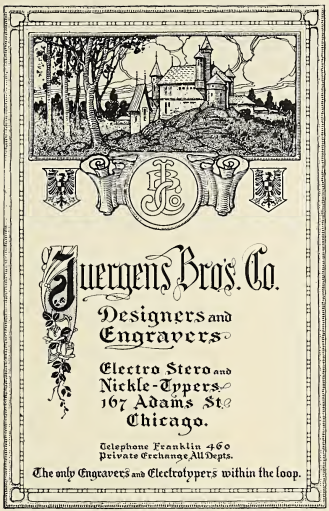
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Name _____

Address _____

Business _____

Position _____



Business Men To-day

demand individuality—something that is different from the ordinary—in business stationery.

You can capture, "hold and control" this business by suggesting to your clients the use of

Steel-Die Embossed Commercial Stationery

In point of excellence and satisfaction, embossed work costs but little more than the ordinary printed stationery.

You will have inquiries for Wedding Invitations, Announcements, etc. Show your customers our line of samples; thoroughly in keeping with the latest.

WE WILL MAKE YOU THIS OFFER

YOU BE OUR LOCAL REPRESENTATIVE; we supply you with full line of samples, how to take orders, etc.; send us work, which will be quickly executed and forwarded to you direct for delivery. There is an interesting margin of profit for you without investment. Write to-day for plans.

OVER 40 YEARS ON STATE ST.

WM. FREUND & SONS

STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS

45-49 RANDOLPH STREET

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"A Kalamazoo Direct to You"

TRADE MARK REGISTERED

You are a large buyer of goods of various kinds.

Your judgment always dictates buying where you get the best value for the least money.

Why not apply that principle to the selection of a stove?

You may have a large—or small room, store or warehouse which you want to heat at the least possible expense—

Write for our Catalog No. 449. It will show you just the stove you want at the lowest factory price. Terms either

Cash or Credit





Our business is the manufacture of all kinds of heating and cooking stoves, for all purposes.

Hundreds of thousands of Kalamazoo stove and range users write us of their entire satisfaction. There may be many in your own town—ask them.

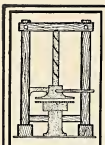
Compare prices in the Kalamazoo Catalog with other prices on high-grade lines of stoves. That tells the story. $5.00 to $40.00 lower in each case. Saves you a tidy little bunch of money, both on first cost and on fuel.

The Kalamazoo burns any kind of fuel—you get your stove for cash or credit—on three hundred and sixty days' approval test—*freight prepaid*—safe delivery guaranteed. Can you beat it? Any reliable commercial agency will give you our rating and standing.

Kalamazoo Stove Co.

MANUFACTURERS

KALAMAZOO - - - MICHIGAN



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Conducted by the Inland Printer Technical School under the direction of the I. T. U. Commission on Supplemental Trade Education

120-130 SHERMAN STREET :: :: :: :: :: :: CHICAGO



"Its Work Is Marvelous"

So said H. N. Kellogg, representative of the American Newspaper Publishers' Association, on viewing the exhibit of students' work shown at the convention of the International Typographical Union. Though an outspoken friend of the Course from the beginning, Mr. Kellogg admitted he would not believe it possible to attain such success if he had not seen the proof.

T. W. McCullough, managing editor of the Omaha Bee, said that the progress made by students was astounding.

Lawrence Smith of Smith & Grieves, Kansas City, Mo., declared that the Course was the most important element to enter composing-rooms since the introduction of machines. "It is so great that one can not immediately grasp its possibilities."

For full information about this "revelation that will work a revolution," address

THE I. T. U. COMMISSION

120 SHERMAN STREET, CHICAGO, ILL.

Sold for less than actual cost—$23 for spot cash, or $25 in instalments of $2 down and $1 a week till paid. Students who finish the Course receive a rebate or prize of $5 from the International Typographical Union.

THE I.T.U. COURSE OF INSTRUCTION IN PRINTING

SOME EXAMPLES *of* STUDENTS' WORK



A·H·McQUILKIN. W·B·PRESCOTT JAMES·M·LYNCH, *ex officio* *Commissioners* ROBERT·E·DARNABY

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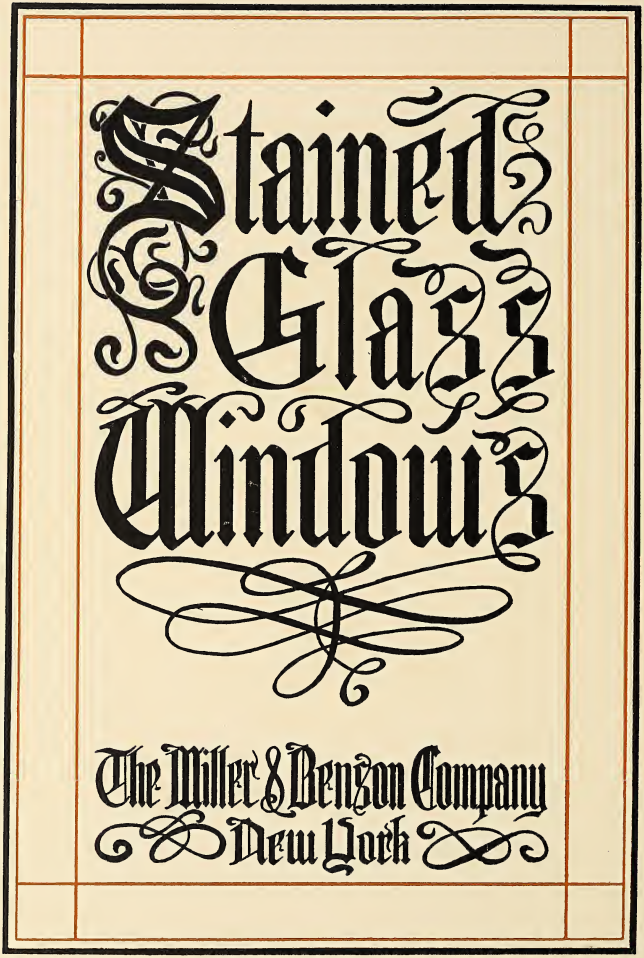
A student's working-out of the Seventh Lesson of the I. T. U. Course. By Herbert L. Frazier.

MARTIN PIANOS

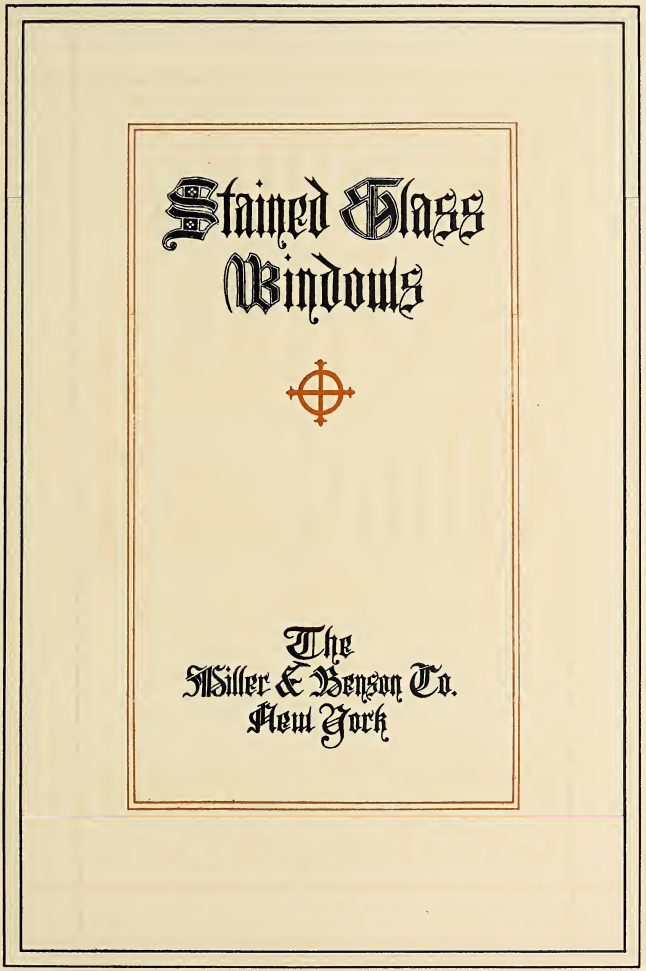
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BRILLIANCE *and* BEAUTY OF TONE

MARTIN & COMPANY
PITTSBURG

Arrangement of one of the problems in Lesson 14. From sketch by Joseph Rudd, an English student.



A working-out of the Ninth Lesson. By John Stanesco.



Another treatment of the same lesson. By A. T. Gaumer.

Christmas Celebration

By the Choir of the
First Baptist Church
of Chicago



Thursday Evening
December 24

Program

Hearken Unto Me . . Solo and Chorus
Miss Smith and Choir

Then Shall the Redeemed . . . Quartette
Miss Smith, Miss Brown, Mr. Jones,
Mr. Abbot

Oh! Come Emmanuel . . . Solo and Chorus
Mr. Frank Rich and Choir

The People that Walked in Darkness . Chorus
Oh! Light of Life . . . . . Solo
Miss Abbot

Arise, Shine, for Thy Light is Come . Chorus
Oh! Divine Redeemer . . . . . Duet
Mrs. Brown and Mr. Frank Rich

A solution of one of the problems in Lesson 26 — Programs. By Fred W. Kiesling.

RECITAL

UNDER THE DIRECTION OF

MR. AND MRS. FRANK R. SMITH



CARLETON OPERA HOUSE
MONDAY EVENING
MARCH 10

Program

1 Overture "Peter Schmoll" . . *Weber*
Mr. and Mrs. Smith

2 Etude, Op. 24, No. 1 . . *Moszkowski*
Mrs. Smith

3 "Barque of Dreams" . . *Hamilton Guy*
Mr. Jackson

4 Magic Fire Scene from Die Walkure *Wagner*
Mrs. Smith

5 "Dolly's Slumber Song" . . . *Giubel*
Miss Robinson

6 Five Spanish Dances . . . *Moszkowski*
Mr. and Mrs. Smith

7 Cradle Song—"Sleep on, Dear Child" *Couldrey*
Mrs. Abbott

Another problem from Lesson 26 — Programs. By Fred W. Kiesaling.

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Security Trust
Company

Chicago and New York

JOHN YOUNG, President WILLIAM YOUNG, Vice-President THOMAS YOUNG, Treasurer

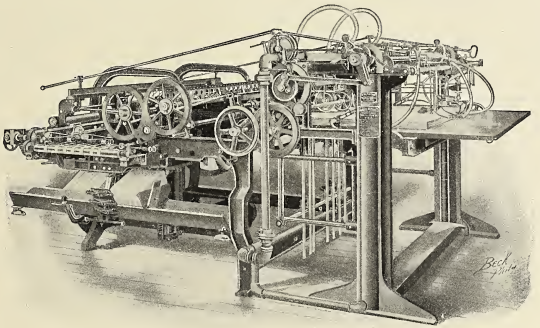
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MOBILE, ALABAMA.

A page from Lesson 12, by Charles J. Cunningham, and a letter-head from Lesson 20, by Henry Strotz.

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Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

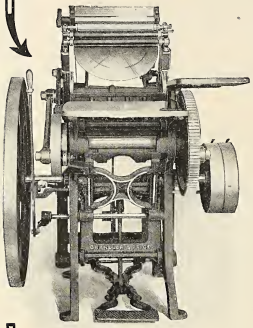
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Less Than Five Cents a Day



Printers who stop to figure the investment cost of a Chandler & Price Press would be surprised to find that a medium-sized Chandler & Price Press has to earn less than five cents a day to pay back in ten years the cost of the investment. Figure the original cost of your machine, less the price a secondhand dealer will pay for a Chandler & Price Press after ten years' use, provided it has been carefully oiled and kept clean, then divide the net investment by the number of working days in ten years, and you will find your cost to be less than five cents a day. You can afford to have extra Chandler & Price Machines in the office idle a number of months in the year, and yet if busy a part of the time they will earn more on the investment than any other machine in the printing-plant. The statement is made, however, without fear of contradiction, that the Chandler & Price Press is busy more hours in the day in the average printing-office than any other machine. It is in the make.

The Chandler & Price Co.

Makers Cleveland, Ohio, U. S. A.

Every Good Quality you seek in Printing Inks is found in

Jaenecke's
Incomparable
Printing Inks

The quality is always right. *The price is right.*

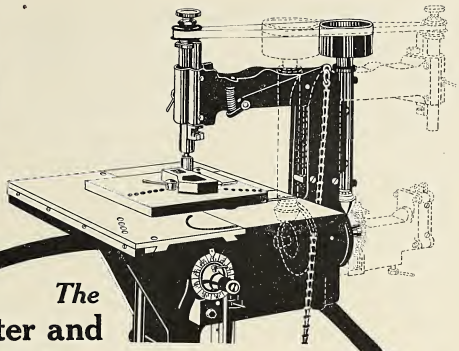
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NEW YORK PHILADELPHIA ST. LOUIS



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The
Router and Jig Saw Attachment
for the **Miller Universal Saw-Trimmer**

Increased output and perfection of tools and facilities permit us to make this hundred dollar reduction on the router and Jig Saw Attachment. The price is now $200, complete, ready to attach instantly to any universal type of the Miller Saw-Trimmer—but not to the new "Special Purpose" type which is not fitted to receive this attachment.

Now $200
Instead of $300

THE MILLER UNIVERSAL SAW-TRIMMER (Standard Equipment without Motor or Countershaft)

For use with Linotype Slugs, Electrotypes, Stereotypes and Wood—Sawing—Trimming—Mitering—Outside Mortising—Under Cutting—Squaring Cuts—Cutting Large Inside Mortises..... **Price, $300**



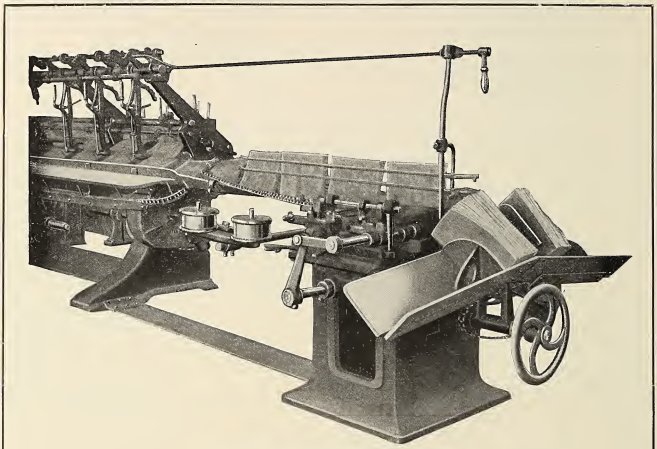
ROUTER AND JIG SAW ATTACHMENT..... **Price, $200**

Increasing Scope to Following:—Planing Type High—Straight Line Routing—Free Hand Routing—Inside Mortising—Key Mortising—Drilling—Jig-Sawing—Routing or Cutting Perfect Circles. **$500**

Understand that this attachment, working absolutely to exact point measure, with all its settings and adjustments made by hand without wrench or tools is constructed with the same standards of accuracy as the parent machine—becomes in operation part and parcel of it—but instantly swings clear without removal (see dotted lines) for resumption of regular sawing-and-trimming work.

Note what it accomplishes—write us or our customers for confirmation and proof—and accept at once our **riskless free trial offer of thirty days' use of the machine under your own shop conditions,** this offer covering the complete machine or the attachment alone if you already own a Miller Universal Saw-Trimmer.

Miller Saw-Trimmer Co., Milwaukee



GATHERER - COLLATOR - JOGGER - STITCHER

Four operations at one and the same time, consequently great saving of time and labor

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

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DENVER COLO.

WARNING

TO ALL WHOM IT MAY CONCERN:

We hereby give notice that we shall instantly begin action for infringement of the **Autoplate** patents against any person or corporation who makes or uses the so-called **"Hopkins' One-Man Semi-Automatic Stereotyping Machine"** described in a circular of the "Hopkins Machine Company" of Philadelphia, which has recently been distributed, and which was referred to and illustrated upon pages 683-4 of "The Inland Printer" for last month (August).

Charles E. Hopkins, said to be the inventor of this device, is already under a restraining order of the Circuit Court of the United States, Eastern District of New York, because of his earlier attempts upon the **Autoplate** patents.

Having spent large sums to make possible plate-making by mechanical means, we shall hold strictly to account the user, as well as the maker and seller, of every device which infringes our patents.

This notice is given for the benefit of those who otherwise might innocently become contributory infringers.

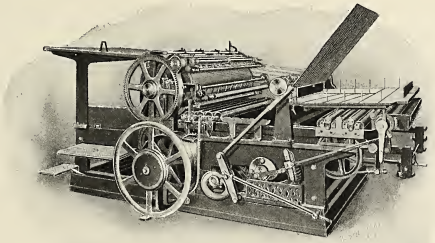
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HENRY A. WISE WOOD, President.

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WHITLOCK

—it has practical advantages not found in other presses of its kind



The appreciative *pressman* can not help noticing the smoothness with which the WHITLOCK press runs. The *owner* will find his cost of production greatly reduced, output wonderfully increased, the character of work notable for its superb quality.

Our army of satisfied pressmen and owners is our best advertiser. They know the many superior features of the WHITLOCK press because they have used others.

The printer who is in the market for reliable equipment should investigate our proposition before buying elsewhere. Let us confer with you.

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The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

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"What Did the Job Cost"?

¶ Unless you can answer this question on every piece of work you turn out, you will never know whether you are doing business at a profit or at a loss.

The Inland Printer Technical School Course in Cost Accounting

will put you on the right track, and keep you there.

¶ The lessons are prepared by expert printer-accountants, are written in simple language, and can be easily mastered. No extensive knowledge of bookkeeping is required. The Course is suited to the smallest or the largest shop.

¶ The Course collects all the data of costs so directly that *every item of cost* going into a job can be quickly totaled by ordinary office help. And the result will be EXACT.

¶ Instruction given either by correspondence or in person. No printer can make a more profitable investment.

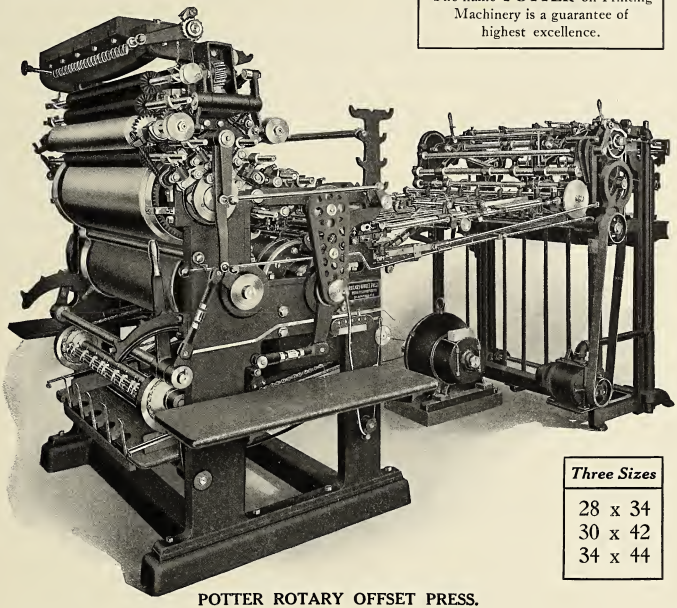
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It's *The Best*

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Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

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Sales Agents { D. H. CHAMPLIN, 342 RAND-MCNALLY BUILDING - - - - - CHICAGO, ILLINOIS
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THE only AUTOMATIC GAUGE in the world that you can order and know it will go on your press; it does not matter what make or size of jobber you have. You do not have to remove it to raise the tympan. You can get all those fine adjustments necessary when making ready. It is light and yet long lived. All the wearing parts are specially treated for wear. It registers absolutely; does not kick the sheet out, and the feeding is free and unrestricted. Should the sheet be fed short or spring away one-quarter of an inch it will register accurately. It is a boon to colorwork. Send for booklet. Use steel gauges with tongues for bottom.

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Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.

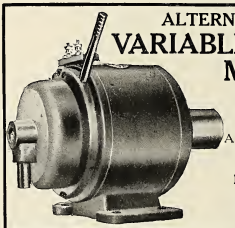
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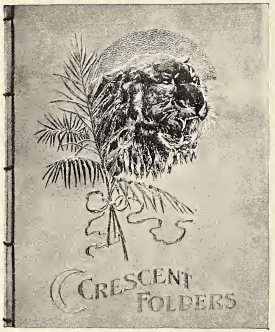
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Write for particulars

Direct-Current Motors 1-12 to 20 H.P. Quality Guaranteed Immediate Delivery

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Without question the most Beautiful Catalog ever issued. A veritable Work of Art from cover to cover.

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160 Designs Suitable for Programs, Lodges, Menus, Announcements, Holidays and all Special Occasions.

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Top view of Quoin, showing Ratchet Wheel.

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Indestructible. Quickest action Quoin ever made. A most Powerful, STEADY and FIRM Lock-up Device. A Quoin and Foot-slug combined.

THE TALBOT QUOINS are made to answer the demands for a thoroughly "wont-slip" lock-up equipment. Its action is a straight-away spread. One stroke of the wrench takes up all slack, then a quarter turn with the hook is sufficient for strongest lock-up; a jack-screw principle, rendering great speed, positive and powerful, steadily applied force. THE TALBOT QUOINS *can not slip* no matter how long the run, hard jar or springy form.

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Ratchet Wheel Milled.
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PRINTERS will appreciate the TALBOT QUOIN for the reason that its use does away with profanity, sledge hammers and damaged make-up furniture. They are time-savers; will outwear any quoin now on market; simple, quickly applied with slight exertion. Get the newest, "THE TALBOT." Made in two sizes.

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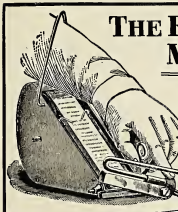
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MAKERS, THE "D. & H." RUST-PROOF STANDARD COMPOSING-STICK.



Lever and Wrench.



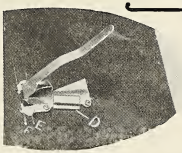
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Combines the three great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

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and I will send, postpaid, an **Automatic Registering Gauge** that will do just as accurate work as any $4 or $5 gauge on the market; attached in one second; feeds to nonpareil margin; will never slip; no sliding parts to cause friction or require oiling; handles any grade of stock; registers sheets fed one pica from feed guide E. No middleman's profits; money back if not satisfied.

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increase the general efficiency of every plant or store in which they are installed by affording a reliable and economical means of instant communication between departments.

Leading architects specify them because of their unfailing reliability, which is accounted for by their simple yet efficient design. They were developed by the same engineers and built by the same manufacturers as the celebrated "Bell" telephones.

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New York, Philadelphia, Boston, Pittsburg, Atlanta, Chicago, Indianapolis, Cincinnati, Minneapolis, **Write Our Nearest House**, St. Louis, Kansas City, Denver, Dallas, Omaha, San Francisco, Los Angeles, Seattle, Salt Lake City.

Northern Electric and Manufacturing Co., Ltd., Montreal and Winnipeg.

THEY BELIEVE IN ADVERTISING

The Wood & Nathan Company, New York city, have advertised in **The Inland Printer** for many years. They believe in advertising. They practice the theory that the true analysis of advertising is making things known—making things move—and in all their undertakings they have succeeded. Note the following letter from Mr. Paul Nathan, general manager, dated August 12:

> **"The Inland Printer Co.,**
> **"Chicago, Ill.**
>
> "*Gentlemen*,—We will be compelled to omit the UNITYPE advertisement this month. We have been so overwhelmed with inquiries that (with five stenographers in our office and the assistance of three outside) we are not able to catch up with the work. We have had to have postal cards printed and mailed so as to explain the delay.
>
> "We hope you will find a place for this communication in your reading columns, so it will reach the eye of those of your readers who have written us, and it will also serve to indicate the merits of good advertising to the users of your space. Please reserve a place in your next number.
>
> "Cordially yours,
> **"Wood & Nathan Company,**
> "Paul Nathan, Gen. Mgr."

The Inland Printer, with its national circulation, reaches the entire printing field; a medium that will stand the test. There should be no question in the mind of the prospective advertiser as to *results* in the face of the above evidence.

The splendid commercial condition throughout the United States should appeal to the prospective advertiser, and *now* is the best opportunity to get before the *buying printer*. Let us assist you in the preparation of your advertisements, suggesting a plan of publicity—all free. Write for our rates and tell us the character of your proposition.

The Inland Printer,
Chicago, Ill.

W. D. Mackwood
Advertising Manager.

Printer *and* Publisher

is the Canadian printer's local paper. It is the only printing journal in Canada and is the organ of the Canadian Press Association. You know the value of a local paper to the advertiser; you realize its direct benefits to the reader in keeping him fully informed on what is going on in his own locality.

Every month

The Printer & Publisher

goes to all parts of Canada from coast to coast, covering the entire field. With its news of the month in gossipy form and various useful features, which make it a practical aid to the printer, its advantages to the advertiser who wants to cover the Canadian field and do it thoroughly can not be questioned.

Send for rate card and further information

Published every month in Toronto, Montreal, Winnipeg



The Ad Man Gets the Fat Pay Envelope

Arthur Brisbane, reputed to receive the highest salary paid to any newspaper editor in the world, says: "If you ever succeed, you will need to know about Advertising; if you do not know about Advertising, your success will never be more than a small fraction of what it might have been."

The ambitious printer should study Advertising, because (1) It will enable him to become an expert ad compositor. Such printers command exceptional positions, and are in demand. (2) It will enable him to earn money in spare hours, preparing plans and cash-bringing copy. (3) It will enable him to step out of the printing profession into the better-paying advertising profession. Competent advertising men receive $25 to $100 per week. (4) If the printer is in business for himself, or expects to be some day, the knowledge of advertising will enable him to advertise his own business successfully and to command a larger patronage by using his knowledge of advertising for the benefit of his customers.

The new I. C. S. Advertising Course is a product of two years' work by a staff of expert managers, writers, illustrators, designers, and printers. This is without exception the best and most complete Advertising Course ever published. If you wish to qualify for advancement and higher salary in the printing or advertising profession, at least investigate this Course. It puts you under no obligation to do this, simply use the coupon below and use it NOW.

INTERNATIONAL CORRESPONDENCE SCHOOLS
BOX 1207, SCRANTON, PA.

Please send, with no obligation to me, a full description of the new I. C. S. Advertising Course, together with proofs that you can enable printers to earn more money.

Name _____

St. and No. _____

City _____ *State* _____

Wetter Numbering Machines

have been proven by long practice. We use the precaution to have every part made of the material best adapted for the work it has to do.

THE SIDE-PLATES are "roughed" or "knurled" in place of being smooth, highly polished or "damaskeened," which prevents the machines from "riding-up" or falling out of the form. Don't have to be "locked up" so tightly.

THE DROP CIPHER is of new construction, and is the only one that can be guaranteed not to get low, even under very hard usage—the life of a machine depends on this detail of construction.

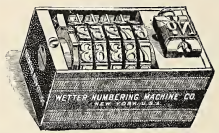
A DISTINCT ADVANTAGE—Each machine is equipped with a "hold-down" screw for rigidly holding the plunger inoperative, so that any number can be printed a definite number of times.

THE PLUNGER—It is not necessary to remove the Plunger at *any* time. Plunger is so arranged that the "No." Slide can be removed without taking the machine from the form, and a letter or character of any kind inserted to precede the figures.

THE SHAFT can be easily removed when making changes from consecutive to skipping.

ENGRAVING—The faces of all figures are perfectly *flat*, and the figures are cut *deep*, ensuring a clear impression.

Modern practice has demonstrated that the fibre of the paper must be crushed to produce a good impression, and we can positively guarantee better results, with less strain, from WETTER machines than can be produced from other makes. This result can be accomplished only from *flat-face figures*.



Model 130

Five-wheel Machine to automatically number from 1 to 99999.

№ 68930

REDUCED PRICE, $12

Size, ⅞ x 1⅝ inches.

All Dealers Sell Them

WETTER NUMBERING MACHINE COMPANY
331-341 Classon Avenue, BROOKLYN, NEW YORK, U. S. A.

Are you about to start a newspaper or buy one already started? If so, you should have

The Inland Printer Company, *Publishers*
120-130 Sherman St., Chicago
1729 Tribune Bldg., New York

ESTABLISHING A NEWSPAPER

BY O. F. BYXBEE

The best work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth and neatly printed. Sent postpaid to any address on receipt of price, 50 cts.

Send at once before edition is exhausted. Circular telling all about it sent free.

EIGHT HOURS OR NINE HOURS?

If your plant is running fifty-four hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

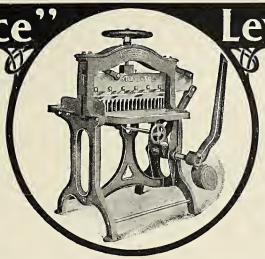
Nine-hour-a-day Wage Calculator shows the amount for every quarter hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from $1.00 to $25.00 a week . . . . . **Price, $3.00**

Eight-hour-a-day Wage Calculator shows amount for every quarter hour from one-quarter hour to a full week of forty-eight hours, calculated for each half dollar of wages from $3.00 to $30.00 a week . . . . . **Price, $3.00**

Either book will save its cost in figuring one pay-roll. Sent postpaid on receipt of price by

The Inland Printer Company 120-130 SHERMAN STREET, CHICAGO
1729 TRIBUNE BUILDING, NEW YORK

The "Reliance" Lever Paper Cutter



Many printers try other Lever Paper Cutters before putting in a "Reliance," but never afterward. We say the "Reliance" is the *best* Lever Paper Cutter, and the "Reliance" proves it where it is given a chance, because it is made as good as ever.

Made by

Paul Shniedewend & Co., Chicago

The Reliance Cutter not only produces first-class and accurate work, but is "Hardest to Break and Easiest to Repair" because it is nearest perfection on account of its interchangeability of parts, which also insures a perfect fit when replacing parts.

SOLD BY ALL DEALERS

Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

PUBLISHED BI-MONTHLY.

$2 per Annum, post free. **Specimen Copy sent on receipt of 35 Cents.**

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.

LEICESTER and LONDON

American Representative, A. O'DONOGHUE, 535 W. 125th St., New York

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E. C.

AMERICAN AGENTS:

MESSRS. SPON & CHAMBERLAIN, 123 Liberty Street, NEW YORK



IT IS BETTER TO SPEED UP THAN TO SLOW DOWN

THE NORMAL SPEED OF OUR "BT" ADJUSTABLE SPEED MOTORS IS THE SLOW SPEED. THE CONTROLLER INCREASES THE MOTOR SPEED TO GIVE THE HIGH PRESS SPEEDS. THIS MEANS LESS BELT SLIPPAGE AND WEAR, BETTER EFFICIENCY, LESS STRAIN ON THE PRESS AND ABSOLUTE SPEED CONTROL.

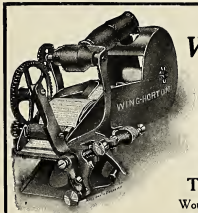
NO POWER WASTED IN CONTROLLER AT LOW RUNNING SPEEDS

THIS CUTS DOWN THE EXPENSE FOR POWER

GIVE US THE SIZE, MAKE AND SPEED OF YOUR PRESS AND WE WILL GIVE YOU AN ESTIMATE OF THE COST OF MOTOR EQUIPMENT

THE MECHANICAL APPLIANCE COMPANY

MILWAUKEE, WIS.



NEW Wing-Horton Mailer

Some of the largest and most progressive publishers in this and foreign countries are adopting the WING-HORTON MAILER.

There is a Reason!

Would it not pay you to investigate?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, **$3.50** each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**

TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, **$3.00.**

AND THE

FREIE KÜNSTE

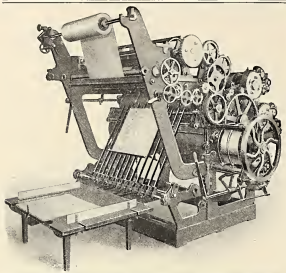
—SEMI-MONTHLY PUBLICATION—

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades*. Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

PUBLISHED BY

JOSEF HEIM - - Vienna VI./1 Austria

Sharp Competition requires Special Machinery



Adjustable Three-color Rotary Press for delivering sheets 12 x 20 up to 36 x 48 in. Floor space, 9 x 12 ft. Power, 3 h.-p.

IT is not the largest printing plant, employing a large army of workmen, that turns out work profitably. It is the one equipped with special machinery that can meet competition at profit.

We build Special Machines for the Printing and allied trades, for producing specialties in one operation.

Write us class of work, principal sizes—whether delivered flat, folded, interleaved, or rewound, and output desired—so that we can submit descriptive data and quote prices.

MEISEL PRESS & MFG. CO.
944 to 948 Dorchester Ave., BOSTON, MASS.

QUALITY--PRICE--SERVICE

A COMBINATION IMPOSSIBLE TO BEAT

"SATIN FINISH"
Copper and Zinc
All Sizes and Gauges
Carried in Stock



Engravers' Supplies
Charcoal, Powders,
Dragon's Blood, Inks,
and all sundries

The American Steel & Copper Plate Co.

116 Nassau St., New York City

BRANCHES

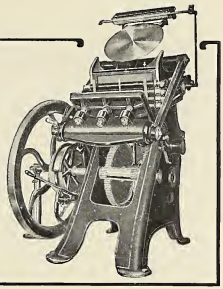
358 Dearborn Street, Chicago
97 Queen Victoria St., London, Eng.



Quality
Quantity
"Prouty"
Quietly

Without effort or strain; results assured; profits inevitable and perfect satisfaction universally

OBTAINABLE THROUGH ANY RELIABLE DEALER



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL STREET, BOSTON, MASS.

LINOTYPE
AND
SORT CASTER
WORK TOGETHER

→ •• ←

FROM LINOTYPE MATS
10 Point Cheltenham

Years ago the TYPE FOUNDERS GAVE UP THE ADJUSTABLE MOLD and installed the permanent mold for each size body--as it was found almost impossible to make the same adjustments at different times.

Printers who have had experience with irregular type bodies will hardly return to the product of an adjustable mold.

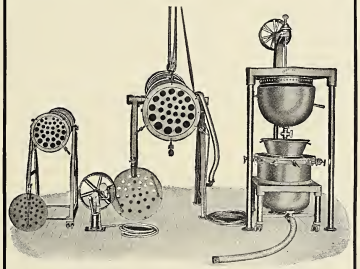
ALL TYPE IN THIS AD
CAST ON
THE NUERNBERGER - RETTIG

→ •• ←

UNIVERSAL AUTOMATIC TYPECASTING MACHINE COMPANY CHICAGO

Full Equipments of the Latest and Most Improved
ROLLER-MAKING
MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS

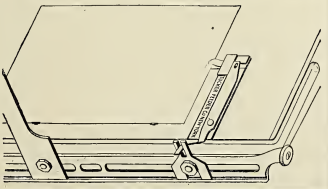


A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE
241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND

THE TUCKER AUTOMATIC REGISTER GAGE
FOR PLATEN PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

Price, $3.00

FOR SALE BY ALL DEALERS AND

TUCKER FEEDER COMPANY

1 Madison Avenue . . . . . NEW YORK

BUTLER BRANDS PAPER THE BEST

1844 1909

A noteworthy addition to our line of Bond Papers is

MANUSCRIPT BOND

The quality of this Bond Paper especially recommends it for multi-copy letters, factory and general order forms, second sheets, interhouse communications and similar classes of work calling for a fairly strong paper with good color and writing qualities.

Every printer has daily demand for a paper such as Manuscript Bond. It is low in price and should be stocked in large quantities.

Furnished as follows:

WHITE WOVE	TINTED WOVE
17 x 22 — 14, 16, 20	Blue, Goldenrod, Pink, Canary
17 x 28 — 20	
19 x 44 — 20	17 x 22 — 16
22 x 34 — 32, 40	*Write for Samples*

Distributors of "Butler Brands"

STANDARD PAPER COMPANY	Milwaukee, Wisconsin
BENEDICT PAPER COMPANY	Kansas City, Missouri
SOUTHWESTERN PAPER COMPANY	Dallas, Texas
SOUTHWESTERN PAPER COMPANY	Houston, Texas
PACIFIC COAST PAPER COMPANY	San Francisco, California
SIERRA PAPER COMPANY	Los Angeles, California
OAKLAND PAPER COMPANY	Oakland, California
CENTRAL MICHIGAN PAPER COMPANY	Grand Rapids, Michigan
MUTUAL PAPER COMPANY	Seattle, Washington
AMERICAN TYPE FOUNDERS COMPANY	Spokane, Washington
AMERICAN TYPE FOUNDERS COMPANY	Vancouver, British Columbia
NATIONAL PAPER & TYPE COMPANY (export only)	New York City
NATIONAL PAPER & TYPE COMPANY	City of Mexico, Mexico
NATIONAL PAPER & TYPE COMPANY	City of Monterey, Mexico
NATIONAL PAPER & TYPE COMPANY	Havana, Cuba

J. W. BUTLER PAPER COMPANY

CHICAGO

1844 1909

BUTLER BRANDS PAPER THE BEST

The One Best Investment

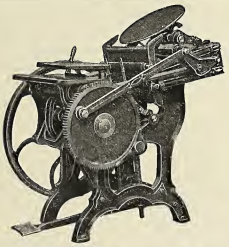
for the printer is dependable printing equipment.

PEERLESS

JOB PRESSES AND CUTTERS

require the least repairs and give the longest service.

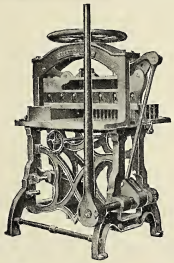
Wherever once used, always used.



Peerless Job Printing Press

SIX SIZES

OUR ILLUSTRATED BOOKLET tells an interesting story of how these machines are made and what they will do. Ask for it.



Peerless-Gem Lever Paper Cutter

FOUR SIZES

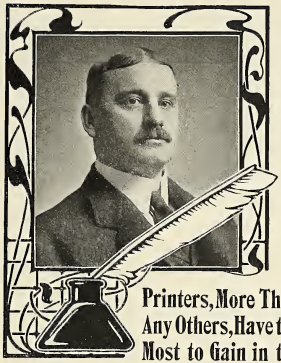
FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES.

Peerless Printing Press Co.

THE CRANSTON WORKS

70 Jackson St., PALMYRA, N.Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.



Printers, More Than Any Others, Have the Most to Gain in the Shortest Time in the Advertising Field.

Instruction by Mail the Most Practical Way.

More Testimony Showing How Incomes and Salaries Jump to Double and Quadruple the Old Figures.

Testimony alone tells the story of the great success of the Powell System in training young men and women to fill the high-class advertising positions. For example:

MARION, IND., July 30, 1909.

My Dear Mr. Powell:

Ever since I took up your system of Advertising Instruction I have spoken every good word for it that I possibly could.

You may be pleased to know that, after completing the study, I secured a position at small pay with a furniture store in this city. After holding that place for only three months I secured my present position with the A. C. Barley Co., and I am now on my twenty-fifth month. This is the largest store in our city, and Mr. Barley is the "five wire" merchant of Northern Indiana, and his advertising is heavy. We carry a good deal of newspaper space, and do much circular work. I have gotten along very nicely and feel that I owe what success I have gained to the help you gave me.

With my very best regards, I am,

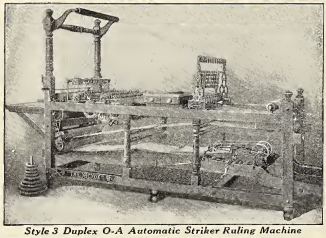
A. J. COLE,

Advertising Manager, Barley's Big Store, Co-op. Co.

If you want more income, let me mail you, free, my beautiful Prospectus, telling all about methods and possibilities, and when I add that I graduated from the printing office years ago and became one of the pioneers of modern advertising—was formerly a member of Typographical Union No. 13 of Boston—you will appreciate my fitness to advise present printers. For the free Prospectus address me.

GEORGE H. POWELL

1313 METROPOLITAN ANNEX - - - - NEW YORK



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico
Charles Hellmuth

Printing and Lithographic
INKS
OF EVERY DESCRIPTION
DRY COLORS, VARNISHES, etc.

The World's Standard Three and Four Color Process Inks

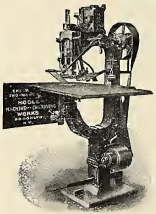
Gold Ink worthy of the name

Originators of Solvine

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building
Chicago
355-7-9 S. Clark Street
Poole Bros. Building

HOOLE MACHINE & ENGRAVING WORKS
29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.



"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER
Artistic :: Simple :: Durable

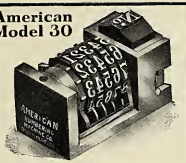
NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

American Model 30



№ 12345
Impression of Figures

Steel throughout
Model 31—6 wheels . . $6.00

A STRICTLY HIGH-GRADE MACHINE COMBINING STRENGTH AND SIMPLICITY OF CONSTRUCTION WITH ABSOLUTE ACCURACY

NEW DESIGN 5 WHEELS

$5.00

FULLY GUARANTEED

AMERICAN Numbering Machine Co.

291-295 Essex Street, BROOKLYN, N. Y.

160 Washington Street, CHICAGO, ILL.

Write for a Sample Machine on trial

American Model 30



Parts Released for Cleaning and Oiling.

Steel throughout
Model 31—6 wheels, $6.00

Commercial Advertising

can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Have you seen the latest absorbing novelty? The most exquisite pattern, "Directoire" Blotting.

THE ALBEMARLE PAPER MANUFACTURING CO.

Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.

Mr. Photo-Engraver Photographer Blue-Printer

WE HAVE AN **ARC LAMP** SPECIALLY DESIGNED FOR YOUR WORK.



Controller

Let us tell you more about it.

THE ADAMS-BAGNALL ELECTRIC CO.

CLEVELAND, OHIO

NEW YORK OFFICE
143 Liberty St.

CHICAGO OFFICE
303 Dearborn St.

ESTABLISHED 1861



STATIONERS ENGRAVING CO.

147-153 FIFTH AVE., CHICAGO

TO THE TRADE ONLY

STEEL DIE EMBOSSING
COPPER PLATE
ENGRAVING & PRINTING

BUSINESS CARDS
EMBOSSED LETTER PAPER

WEDDING INVITATIONS
CALLING CARDS ETC.

Modern Equipment Means Economy

Every progressive printer has an ambition to compete with his competitors, to do more business to-day than yesterday, but the successful printer can not compete with his neighbor unless his facilities for output enable him to produce the required *quantity* upon a *profitable* basis.

HERE ARE THREE "increased-output" necessities to every wide-awake printing plant. Send for the catalog.

THE WILSON BLOCK SYSTEM



Is the greatest time-saver known to the printing industry—a reliable make-up system—rapid and accurate, and can be had in any size desired. The Wilson Block System facilitates "make-ready." The representative printers of the country use it and endorse its economical qualities. The Blocks are indestructible—made of durable iron and steel.

Furniture that you can not well afford to be without

Labor-saving Furniture is an essential part in your make-up and make-ready departments. The quicker your forms are put in shape, just that much time saved on every job.



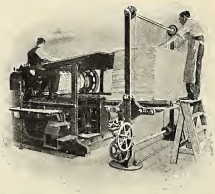
BRITE-LITE

Metal Furniture

Weighs no more than wood, and one-third the weight of lead; it has the strength of cast-iron and accuracy of type (less than .001 inch variation), cost about the same as lead furniture per square inch, and far cheaper than any other because of its quick and accurate results.

THE HAMMER PAPER LIFT

occupies an important position in the pressroom in that it avoids waste of stock and holds the paper constantly in a "ready for use" position, as shown in illustration. Sheets are not crumpled, to say nothing of a guaranteed increase of 10 per cent from presses. A practical machine for progressive printers looking for increased profits. Make work easier for men. Price very moderate.



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MANUFACTURED AND FOR SALE BY

A. F. WANNER & CO., 340-342 Dearborn St., Chicago, Ill.

Easiest to Buy;
Easiest to Use;
Easiest to Sell.



Buckeye is the easiest to *buy* of high-grade cover papers because all first-class jobbers in the Buckeye territory carry a full stock—and they sell it at a moderate price.

Buckeye is the easiest to *use* of all high-grade cover papers because it is made in a greater variety of colors, tints, shades, weights and finishes than are available in any other line; and has a better printing surface than any other cover at anywhere near the price.

Buckeye is the easiest to *sell* of any high-grade cover paper because it is rapidly becoming *the best known* of all covers. 12,000 progressive business houses are now receiving our advertising literature, and are learning from it, not merely how much better **Buckeye Cover** is than other makes, but how it can be utilized as an all-round advertising medium.

We are spending money unstintedly to make the Buckeye trade-mark valuable; and every printer who will work with us can get part of this money back in the shape of increased profits on *non-competitive* business.

Get on our list if you want to see for yourself how unusual our advertising is. Get sample sheets from nearest jobber if you don't already know what unusual value **Buckeye Cover** is.

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

LIST OF AGENTS FOR BUCKEYE COVERS

BUFFALO, N. Y.	The Alling & Cory Co.
CHICAGO, ILL.	James White Paper Co. (Ulster Cover)
CINCINNATI, OHIO.	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. (Highland Cover) The Cincinnati Cordage & Paper Co. (Psyche Cover)
CLEVELAND, OHIO.	The Union Paper & Twine Co.
COLUMBUS, OHIO.	The Central Ohio Paper Co. (Montrose Cover)
DAYTON, OHIO.	The Keogh & Rike Paper Co.
DETROIT, MICH.	The Union Paper & Twine Co.
DES MOINES, IOWA.	The Carpenter Paper Co. (Cairo)
DENVER, COLO.	The Peters Paper Co. (Dundee Cover)
INDIANAPOLIS, IND.	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co. (Nokomis Cover)
MIDDLETOWN, OHIO.	The Sabin Robbins Co.
MINNEAPOLIS, MINN.	McClellan Paper Co. (Haviland Cover)
NASHVILLE, TENN.	The Whitaker Paper Co. (Highland Cover) Graham Paper Co. (Peerless Cover)
NEW ORLEANS, LA.	E. C. Palmer & Co. (Napoleonic Cover)
PITTSBURG, PA.	The Alling & Cory Co.
ROCHESTER, N. Y.	The Alling & Cory Co.
ST. LOUIS, MO.	Graham Paper Co. (Peerless Cover)
ST. PAUL, MINN.	Wright, Barrett & Stilwell Co. (Ottawa Cover)

PROGRESSIVE HALF-TONE BLACK

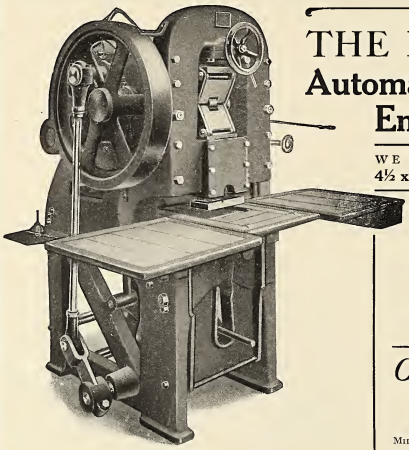
THE BLACK INK
OF QUALITY
Without an Equal

Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL. **1509 Jackson Street, ... OMAHA, NEB.**
400 Broadway, ... KANSAS CITY, MO. **222 North Second Street, . NASHVILLE, TENN.**



Size, 4½ x 9

THE NEW CARVER
Automatic Stamping and Embossing Press

WE MAKE THE FOLLOWING SIZES
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches

USERS of our presses, who are in a position to *know by comparison*, say that our machines are less likely to get out of order; require the least repairing; yield more in a given time at a less cost, and produce a class and variety of work *excelled by none*.

An investigation will prove it.

C. R. Carver Company

N. E. Cor. 15th and Lehigh Ave.
PHILADELPHIA, PA.

Canadian Agents:
MILLER & RICHARD, ... Toronto and Winnipeg.
Australian and Mexican Agents:
PARSONS TRADING CO., Sydney, Mexico City and New York.

MENTGES "IMPROVED" FOLDER

¶ Combines Simplicity, Accuracy, Durability, Neatness and Speed with Folder Building Experience, making it the **Most Successful Medium Priced Newspaper and Periodical Folder** on the Market

Special Features—

Milled Steel Rollers.

Spring Cushion Boxes.

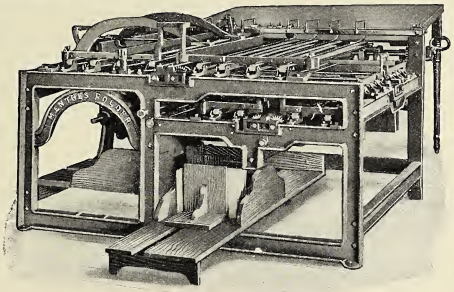
Polished Steel Folding Knives with **saw-tooth edges.**

Gear-driven Paster.

Gripper Straightener.

Back Retarders.

Eccentric Push Packer that slides in a Babbitted Journal.



Special Features—

Polished Steel Supplement Table.

Five-ply Maple-faced Iron-enforced Feed-Table, etc.

Entirely **gear-driven.**

Equipped with **Babbitted Journals** throughout.

Cast-iron **Frame,** Double Cap—screwed together.

Individual Tape Stands.

Information on request. Prices and Terms reasonable.

MENTGES FOLDER COMPANY . . . SIDNEY, OHIO

THE ONE-PRICE TYPE FOUNDRY

The Inland Type Foundry treats all its customers on the square.
It does not charge one printer more or less than his competitors.
The printer who sends his orders to the Inland without first asking for the price and the one who gets an estimate before ordering are charged exactly the same.
When dealing with the Inland, you can depend on always getting its best prices—estimate or no estimate—competitive business or non-competitive. The Inland guarantees this.
Ask other supply houses if they will make a similar guarantee.

INLAND TYPE FOUNDRY

SAINT LOUIS CHICAGO NEW YORK

SET IN ALFRED, HEARST AND BEACON COMBINATION ORNAMENTS

The HUMAN FIGURE



By J. H. VANDERPOEL

The HUMAN FIGURE

Drawing and Construction by John H. Vanderpoel

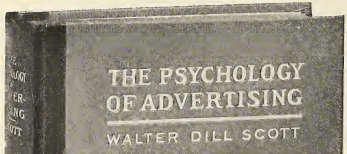
Mr. John H. Vanderpoel has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction.

Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with 54 full-page plates—all of them masterly drawings of the greatest value to the student—and 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance.

Mechanically the book is a beautiful one, finely printed on heavy paper, solidly bound in an artistic manner, and designed to be as convenient for reference as possible. ***Price, $5.00 Net.***

THE INLAND PRINTER COMPANY

120-130 Sherman Street, CHICAGO — 1729 Tribune Building, NEW YORK



The Secret of Successful Advertising Lies in the Carefully Planned Campaign of Publicity

Can you afford to spend money for advertising without knowing that the money is being well and profitably spent, when the knowledge might be yours for practically nothing?

"THE PSYCHOLOGY OF ADVERTISING"

By Professor Walter Dill Scott

Director of the Psychological Laboratory, Northwestern University, Author of "The Theory of Advertising," etc.

If you wish to study the advertising business, this book will tell you how you may make every dollar produce results.

Advertising is rapidly being reduced to a science by men who are making a lifetime study of its every phase. No man has done more for advertising science—discovered more of its vital secrets and laws—than Professor Scott. He has delved deep into the underlying principles, discovered the cause of every effect and learned how to produce certain effects at will. He has dissected and analyzed a thousand successes and as many failures, and he has classified, grouped and crystallized all the mass of data he has secured.

AND THE PRICE IS ONLY $2.00

Here is a text-book on the science of advertising—packed with information and data that are of untold value to every advertiser and every man interested in any way in advertising; 300 pages richly illustrated—handsomely bound—merely as a book it is well worth the price asked, while the value of the information given in any single page is worth more than the cost of the entire book.

YOUR MONEY BACK IF YOU ARE NOT SATISFIED

If you are not satisfied, after a perusal, that the book is worth more than the price asked, return the book any time within five days and we will refund the money. If you are not pleased with your purchase, simply return it.

Order to day. Send your check for $2.15 or enclose a two dollar bill and fifteen cents in stamps, and mail to us, and the book will come to you by first mail.

THE INLAND PRINTER COMPANY

130 Sherman St., CHICAGO

Printers' Insurance Protective Inventory System

By CHARLES S. BROWN.

Is a blank-book 11½ x 15 inches, with printed headings, superfine paper, special ruling.

It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

No. 1—Loose-leaf, for large job or newspaper offices, $25.00
No. 2—For newspaper offices only, - - - - - - - 15.00
No. 3—For job offices only, - - - - - - - - - 15.00
No. 4—For small job and newspaper offices, - - - 10.00

FOR SALE BY

THE INLAND PRINTER COMPANY

130 SHERMAN STREET

CHICAGO

AMSTUTZ' HAND-BOOK OF PHOTOENGRAVING

Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING

By N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Colorwork by FREDERICK E. IVES and STEPHEN H. HORGAN

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft

Price, $3.00 prepaid

120-130 Sherman St. CHICAGO — THE INLAND PRINTER COMPANY — 1729 Tribune Bldg. NEW YORK



TO BUYERS OF ENGRAVINGS



The selection of an Engraver to make your Plates should be given the same careful thought as is given the selection of your Stock and Printer.

A poor printer may be able with good Engravings to get you a presentable job, but No printer can secure satisfactory results from poor engravings. Your printer will appreciate our plates, they cause less work for him and give better results.



THE INLAND-WALTON ENG. CO.
ORIGINATORS OF
WALTONES
120-130 SHERMAN ST.
CHICAGO



Don't get mad and kick the Cat



Pictures Talk

Every progressive printer and publisher should use Chalk Plates.

Why not make them talk for you?

They are simple, quickly made and inexpensive. Tell us your needs and WE WILL SHOW YOU HOW to make your own illustrations and stereotype standing matter. Double your forms and save presswork. We guarantee your success. Write us—our experience will be of value to you.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for rubber-stamp making.

HOKE ENGRAVING PLATE CO., St. Louis, Mo.
111 FLEET STREET, E. C., LONDON, ENG.

THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate . . . . . $1.50 per year
Send for sample copy, 15 cents

CORDOVA
SUPER COVER

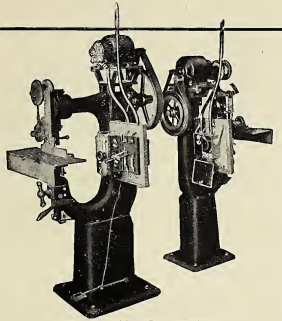
IS A PRODUCT OF

DETROIT FIBRE

Super strength, especially desirable for Telephone Directory Covers or any Catalogue Work where good wearing qualities are wanted. Ask us for sample book.

Detroit Sulphite Pulp & Paper Co.
MAKERS OF PAPERS OF STRENGTH
DETROIT, MICH.





Westinghouse Motors Driving Stitchers

With every machine in the printing shop individually driven by a Westinghouse Motor

there is no waste of power, as is the case when driving a large amount of shafting and a large number of machines that are doing no work. With individual drive when a machine is not working it is not running, and when working consumes only the power sufficient to run it. Furthermore, you can place your machines exactly where wanted. We make motors specially adapted to printing machinery, and can tell you just how to apply them.

Westinghouse Electric & Mfg. Co.
PITTSBURG, PA.

Sales Offices in all Large Cities.

For Canada—Canadian Westinghouse Co., Ltd., Hamilton, Ont.

MEMBER OF NATIONAL ASSOCIATION OF ELECTRICAL MANUFACTURERS



PROOFS

EVERY line of work has its peculiar requirements. ¶ The requirements of the engraver have been made the subject of special study and the result of that study is the production of the famous

Bausch & Lomb-Zeiss Apochromat Tessar

The most convincing proof of the superiority of this lens is the fact that it is now being used by the leading three-color workers of the country. It is the test of actual work—its ability to do better than any other lens what is required of it by the engraver—that has placed the Tessar at the very head of this class of lens.

¶ Send for our Photo-Engravers' Catalog K.

¶ PRISM is our little lens expositor. Send for Copy H, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT





OPENS WITH THE FOOT

The **Justrite Oily Waste Can**

For Printers, Engineers and Machine Shops

EXAMINED and TESTED by the NATIONAL BOARD OF FIRE UNDERWRITERS, and Listed by their Consulting Engineers.

ADVANTAGES *of the* JUSTRITE

The Patented Foot Lever opening device is so convenient that it obviates all desire to *block the cover open*, thereby greatly increasing the efficiency of the JUSTRITE can over all others. This feature appeals to all users of oily waste or refuse cans.

FOR SALE by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

THE JUSTRITE COMPANY

218 Lake Street **CHICAGO, U. S. A.**



Patented.

Get a Hand Baler



WASTE PAPER is worth saving, if you pack it for shipment in a

Sullivan Press

Circular F-64

Sullivan Machinery Co.
9 Jackson Boulevard . . . CHICAGO



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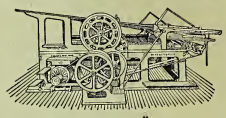
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